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ACTIVE AND PASSIVE RORSCHACH MOVEMENT RESPONSES: TOWARD A
HISTORICALLY AND EXPERIENTIALLY GROUNDED REVISION OF SCORING
CRITERIA

A Dissertation

Submitted to the McAnulty College and
Graduate School of Liberal Arts

Duquesne University

In partial fulfillment of the requirements for
the degree of Doctor of Philosophy

By

Patrick J. McElfresh

May 2010

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Patrick J. McElfresh

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By

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ABSTRACT

ACTIVE AND PASSIVE RORSCHACH MOVEMENT RESPONSES: TOWARD A HISTORICALLY AND EXPERIENTIALLY GROUNDED REVISION OF SCORING CRITERIA

By

Patrick J. McElfresh

May 2010

Dissertation supervised by Constance Fischer, Ph.D.

This study explored the Rorschach *Comprehensive System's* active and passive (*a* and *p*) movement scores and presents revised scoring criteria that reflect both historical commentary and qualitative research. A review of *a* and *p* movements included a thorough and reflective reading of historical and contemporary literature on the three movement percepts (i.e., human, animal, and inanimate) and traced the development of the Rorschach active and passive movement superscripts. Active and passive movement responses were then explored through a qualitative research study. Participants took part in a complete Rorschach administration, then wrote vivid descriptions of their movement responses, and finally, engaged in dialogal research as co-researchers. They addressed their experiences of the active and passive aspects of their movement responses in order to identify the themes that seemed to best delineate these two aspects of movement

perception. This dissertation then integrated the findings from the literature review with themes derived from the collaborative exploration with co-researchers. Proposed scoring criteria for *a* and *p* movement responses, reflecting both experiential and historical understandings, were then developed.

Finally, a second study that investigated inter-scorer reliability was conducted to determine if the proposed scoring criteria improve scoring reliability. Volunteer lay and experienced scorers scored responses in various forms (verbs, full responses, and detailed descriptions following inquiry) as active or passive after they were provided with instructions for scoring. The results of the reliability study and the feedback from participants offer substantive statistical evidence that the experientially and historically grounded proposed active and passive criteria are an improvement upon existing criteria and provide a clear and utilizable scoring structure for clinicians. These results are discussed in terms of how the new criteria are clearer than those for the current Rorschach *Comprehensive System* and present more conceptually valid interpretive statements for clinical use. This study holds promise for alternative qualitative research approaches to the Rorschach that are suitable for further developing and revising the instrument. Future directions for developing active and passive movement interpretation and their reliability measurement are also addressed.

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Dr. Constance Fischer's work in Individualized Collaborative Assessment and her wealth of knowledge about the Rorschach were the impetus for this dissertation. She has guided me not only in this project, but in many of my academic and clinical undertakings. Her thoughtful editing and world-class expertise in qualitative methods were invaluable to this dissertation. It was her work and her willingness to take risks in helping clients better understand their worlds through assessment that led me to Duquesne University and to my desire to be an assessment psychologist. I have valued her mentorship, scholarship, and friendship dearly and look forward to our continued collaboration in the future. We shall "Carry on!"

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Introduction

Hermann Rorschach (1884-1922) published his monograph on the psychological utility of personality assessment with inkblots in 1921. His experiment's title, *Psychodiagnostik*, captured the attention and imagination of many psychologists and initiated an innovative approach to the study of personality, psychopathology, and perception. Unfortunately, Rorschach's untimely death the following year left the project unfinished. The Rorschach, as the instrument is currently known, has since been studied in both Europe and the United States, has produced at least 6 separate scoring systems, and continues to inspire new research regarding its theory, scoring, and interpretation.

The majority of work subsequent to Hermann Rorschach's death has focused on producing empirical data that allow for his experiment to demonstrate psychometric value as a test instrument. As a test, the Rorschach has stirred excitement amongst psychologists from various orientations, has contributed to the assessment of psychopathology and psychotherapy, and has been useful in inpatient, outpatient, and forensic settings. It has also been the subject of controversy from scientific critics, who find the test invalid, unreliable, and lacking scientific rigor (see Wood, Nezworski, Lilienfeld, & Garb, 2003). The Rorschach has clearly divided the psychological community, with proponents finding the test to be invaluable and opponents advocating that it be eliminated from practice. This division is due in part to uncertainty about the project's original intentions and method. Accordingly, we will return very briefly to Rorschach's original monograph to orient readers before we begin our journey through Rorschach movement responses.

What was Hermann Rorschach Up To?

Rorschach researchers have long struggled to articulate what exactly the inkblot test aims to accomplish given that Hermann Rorschach (1884-1922) published only one monograph on the experiment. Hence, five different systems (a.k.a., “The 5 systems”) promoted several different beliefs about and approaches to Rorschach’s original project (see Exner, 1969). Before discussing how each major system took up Hermann Rorschach’s experiment, I shall briefly present his multi-method approach to understanding clients as it was presented in the original monograph. This summary will provide clues to his purposes for the inkblot experiment and illuminate how the different scoring systems each took up only pieces of Rorschach’s undertaking.

Hermann Rorschach was acutely aware of the complex nature of his experiment. He wrote the following introduction to *Psychodiagnostik* (1921/1962).

At the outset it must be pointed out that all of the results are predominantly empirical. The questions which gave rise to the original experiments of this sort (1911) were of a different type than those which slowly developed as the work progressed. The conclusions drawn, therefore, are to be regarded more as observations than as theoretical deductions. The theoretical foundation for the experiment is, for the most part, still quite incomplete. (p. 13)

In this admonition, presented at the very beginning of his monograph, Hermann Rorschach informed readers of his own insecurity regarding his immature technique. The presented findings in *Psychodiagnostik* were not to be interpreted as dogma grounded in a solid conceptual foundation. Rather, his monograph was an accumulation of clinical observations, awkward methodological fumbblings, and philosophical musings that had not yet found a coherent voice. In many ways, *Psychodiagnostik* is as much a story of a man struggling to articulate a research method as it is about inkblot perception.

Hermann Rorschach stated clearly that his experiment was to be a measure of perception, but noted the complexity of such an undertaking given that human perceptions are always associative and draw from subjective life experiences. These experiences then serve as the basis for a person's interpretation of novel stimuli. In this regard, Rorschach viewed the experiment as an investigation of apperception and interpretation. He stated,

If perception can also be called an associative integration of available engrams (memory-pictures) with recent complexes of sensations, then the interpretation of chance forms can be called a perception in which the effort of integration is so great that it is realized consciously as an effort. This intrapsychic realization that the complex of sensations and the engrams are not perfectly identical gives the perception the character of an interpretation. (1921/1962, p. 17)

Hermann Rorschach here presented a definition of perception that includes in its act separate intrapersonal and environmental features for which he struggled to account in the remainder of the monograph. It appears that he attempted to approach the issue of "perception" through various modes of inquiry, which included 1) quasi-experimental, 2) experiential, 3) psychoanalytic, and 4) phenomenological approaches.

Hermann Rorschach (1921/1962) employed quasi-experimental methods in a variety of ways throughout *Psychodiagnostik*. From a psychiatric standpoint, his project aimed to demonstrate, empirically, the usefulness of inkblot perception for the assessment of individual differences. First, his assignment of scoring codes to the different characteristics of clients' observations was an attempt to translate perception into common factors that could be subjected to quantitative measurement (pp. 22-49). Second, Rorschach made observational claims about individuals based on the quantity of their various scores. He believed that individual differences in personality were reflected

in increased or decreased numbers of Form, Movement, and Color perceptions (pp. 36-52). Lastly, Rorschach believed that differences in the quantity of the particular determinant scores could be used for the purposes of diagnosis (See Exner, 1974, 2003). He demonstrated how different clinical diagnoses were reflected by variations in the number of particular scores (Rorschach, 1921/1975, pp. 126-180).

From an experiential standpoint, Hermann Rorschach (1921/1962) presented his subjective experiences from the clinical encounter to more fully understand determinant scores, as is seen, for example, in his suggestion that movement responses reported during testing could be felt kinesthetically by the assessor (p. 25). He also often provided detailed reflections about how scores might be experienced from the participant's perspective (e.g., see pp. 22-49 in discussion of determinants and their meaning), and many of his theoretical discussions and interpretive suggestions appear to be based in his personal musings on clients. This approach is clearly demonstrated in his case explanations and interpretive procedure in both *Psychodiagnostik* and his posthumously published, *The Application of the Form Interpretation Test* (1923/1975).

That Hermann Rorschach intended his test to be a tool for psychoanalysis has long been a debate. However, many of his claims about determinant scores, theory, and interpretive formulae included psychoanalytic language and theory. Hermann Rorschach made several references to his method's utility in assessing the prognosis, diagnosis, and effectiveness of psychoanalysis. Additionally, he made use of the experiment to interpret defenses and closely examined the content of responses, often relating it to findings from analysis. Rorschach has also been linked to the classical psychoanalysts, and in a recent study, was identified in the famous 1908 Vienna congress photograph (Duffy, 2007).

The following excerpts from *Psychodiagnostik* exemplify his use of and interest in the experiment for the purposes of psychoanalysis.

The test...often, and eventually will perhaps always, make possible a differential diagnosis between neurosis and latent or manifest schizophrenia. The test can clear up those unpleasant situations arising when one has an analytic patient in whom there is a suspicion of schizophrenia which cannot be dispelled. (p. 123)

It is interesting to compare the findings of the test before and after analysis. From our material, the influence of the analysis may vary widely, probably for various reasons...One subject gave no color responses at all before the analysis; after a few months of treatment, he produced a number of color responses. (p. 124)

The importance of the test in psychoanalysis is probably more theoretical than practical. For example, certain relationships may exist between the experience type and the regression described by Freud in which patients revivify events connected with previous fixations (p. 124)

When reading his monograph, it is also important to be mindful of Rorschach's training as a psychiatrist at the Burgholzli where he was profoundly influenced by Eugen Bleuler and Carl Gustav Jung. The research generated at this particular hospital during Rorschach's tenure was influential worldwide, especially regarding the treatment of schizophrenia. Burgholzli research from this time period set into motion several approaches to psychoanalysis and psychodiagnosis that were uniquely Swiss and also incorporated ideas from philosophies such as phenomenology as well as from literature and the arts (Ellenberger, 1970). Jung's unique and recognized work with his word association experiments and "complex theory" provided a foundational opportunity for Rorschach to apply his love and talent for science and art to understanding individual personality as well as mental illness (Pichot, 1984, p.594). The influence of Swiss psychiatry is revealed regularly in *Psychodiagnostik*, as he referred frequently to Jung's

notion of complexes and Bleuler's conceptions of schizophrenia in his analyses of case material and interpretation of determinant scores.

Finally, Hermann Rorschach's use of an implicit phenomenological approach was present in many of his comments on the various determinant scores and suggestions for interpretations. That is, he was concerned with how subjects participated in what they perceived. He often revisited and revised his interpretations of the different perceptual, intersubjective, and coding features of his experiment following engagement with his testing participants. We shall see reminiscences of such a style in our discussion of movement responses wherein his writing has commonly been described as awkward and too subjective. It seems that such criticisms ignore Hermann Rorschach's attempts to faithfully present his participants' experiences. He clearly struggled to offer rich descriptions of his findings in a manner that depicted the interplay of his theoretical musings with his observations from his actual encounters with participants. This struggle to describe phenomena so as to remain true to their essence is the nature of phenomenological research. This implicitly phenomenological approach within Rorschach's experiment is subtle, and as a result, has been frequently ignored in subsequent research (Furrer, 1960).

The preceding comments on Hermann Rorschach's multiple approaches to his experiment are in no way comprehensive, and yet one can still gain an appreciation of the many challenges that subsequent researchers have faced in conducting research on his method. This dilemma is summarized well by Martin Leichtman (1996).

Convinced that perception is determined by the convergence of information from a wide range of sources, academic perception theorists would scoff at a coding system that typically recognizes only a single determinant of percepts. In short, if

the Rorschach is a test of perception, there is an extraordinary discrepancy between the complexity of the process it seeks to assess and the naiveté of the techniques through which it seeks to address it. (p. 481)

Fortunately, the test was further developed in Europe and eventually in the United States. The efforts of this early work resulted in several approaches to Rorschach assessment, which have come to be known as the “5 systems” for the Rorschach. This dissertation can in no way do justice to each of the systems in their entirety and will not present more than what is applicable to the various movement codes and the active and passive discussion. Readers are encouraged to examine primary sources, Exner’s *The Rorschach Systems* (1969), and the introductory chapters in *The Comprehensive System*, Volume I (Exner, 1974, 2003) for references.

Each of the 5 systems is complete in its own way, but none addressed the various approaches involved in Rorschach’s original monograph in their entirety. The Beck system, pioneered by Samuel Beck, attempted to replicate Rorschach’s original approach as closely as possible. Beck approached the test from a psychometric perspective. He, too, established quantitative norms for the test, made claims about the instrument’s adeptness for differential diagnosis, and advocated for standardized scoring and administration procedures. There is evidence of Beck’s experiential and psychoanalytic understanding of the Rorschach assessment situation and scores, exemplified in his creative work on Rorschach responses as they would be experienced by characters in literature (1970) and in his *Ventures in Blind Diagnosis* (1960).

Bruno Klopfer’s system approached the Rorschach experiment from a different angle. Although Klopfer was not interested in developing quantitative norms, he advocated for a standardized system and supported such work from colleagues. Klopfer

has been described as having a “phenomenological” approach to the Rorschach (see Fischer, 2006), which is to suggest that he, too, took part in careful experiential reflection. He was known to engage in disciplined discussions with participants and students in an attempt to understand the various elements of the inkblots. Klopfer derived many of his suggestions for the test, including new scorings, from his interactions with student participants in his privately held seminars (Exner, 2003, p. 15). Also, given Klopfer’s formal training and love of psychoanalysis, analytic terminology pervades his work and serves as a theoretical impetus for many of his interpretive strategies.

An expansion of psychoanalytic theory was also obvious in two additional scoring systems for the Rorschach. These included the systems devised by Zygmunt Piotrowski, formally known as *Perceptanalysis* (1957) and that of David Rapaport and Roy Schafer. The Rapaport-Schafer (R-S) approach has come to be known as the psychoanalytic approach. This system has also come to generally encompass the work of Ernest G. Schachtel, Martin Mayman, and Paul Lerner. Interestingly, each of these approaches also espouse an experiential approach to the Rorschach often drawing claims based on interactions with participants during the assessment encounter, and they offer reflections about the possible experiences that are likely evoked in participants. Piotrowski’s *Perceptanalytic* system was additionally concerned with understanding the experiential nature of inkblot perception and what it meant for a participant’s lived world. He was also phenomenological given his rich and descriptive attendance to perceptual essences.

Finally, the scoring system devised by Marguerite Hertz, is an animal all its own. Hertz was to have a major experimental impact on the Rorschach. Not only did she advocate for a standardized system, but she created many of the early norms for the test

(Hertz, 1951). Interestingly, Hertz' experimental emphasis shifted over the course of her career. She later advocated for data derived from subjects' active participation and for research that could address complex relational, dynamic, and contextual factors (Hertz, 1986). She promoted new conceptual models for Rorschach research not encompassed in existing statistical models, which she found offered incomplete commentaries.

Although many of the above approaches provided opportunities for the Rorschach to be developed further, many remained dependent on claims made in Rorschach's original monograph that had not yet been critiqued in any manner. Additionally, the 5 systems polarized Rorschach research, rather than developing standardization. Critics began to condemn the instrument due to its dearth of theory, lack of a standard scoring system, and apparent problems with reliability, given a lack of unified norms (Allen, 1978; Hirt, 1962; Semeonoff, 1978). Additionally, like the arguments made by Hertz, several authors (e.g., Furrer, 1960; Hirt, 1962) advocated for research that accounted for relational components, subjective scoring procedures, and participant feedback.

Leichtman (1996) offered the following remarks on the nature of Rorschach research:

In the three quarters of a century since his death in 1922, with few exceptions, adherents of the test have accepted Rorschach's formulation that it is based on perception, sidestepped consideration of the response process, and focused chiefly on issues of administration and scoring, interpretation of scores and responses, and ways of using this framework to understand personality and psychopathology. (p. 478)

Exner's Comprehensive System

John E. Exner (1928-2006), in an attempt to integrate the five formal approaches to the instrument, created a *Comprehensive System* (CS) for the Rorschach. The CS is now the prevailing approach to the instrument. The major strength of Exner's system is

that it provides psychologists with a standardized administration and scoring system that promotes consistency in interpretation, research, and communication amongst professionals. He developed extensive norms for all scores. He also seemed to understand the emphasis that previous authors, including Hermann Rorschach himself, placed on scores for the various percepts and incorporated a good deal of previous research into his system.

The events leading up to the CS are interesting to note, as they will weigh heavily on our discussion of movement responses. As a graduate student with interest in the Rorschach, Exner had the opportunity of a lifetime to work closely with both Samuel Beck and Bruno Klopfer. He immediately became friends with both, and in a sense, idolized both men. He hoped to bridge a large fissure created between the two due to their disparate ideas about researching the Rorschach (Handler, 1996). Exner (1966) published a book on the Beck and Klopfer approaches to the Rorschach titled, *A Workbook in the Rorschach Technique Emphasizing the Beck and Klopfer Systems*. According to Handler (1996), the growing feud between Klopfer and Beck that Exner hoped would be resolved with his 1966 publication only intensified. The polarization between Klopfer and Beck was also reflected in Exner's own research on Rorschach scoring methods. Exner conducted several studies on Rorschach scoring practices to find that there appeared to be more divergences across the 5 scoring systems than convergences. Exner made note that "*the Rorschach was more myth than reality. In effect, five uniquely different Rorschach tests had been created*" (2003, p. 22). These situations, both personal and empirical, motivated Exner to publish another book comparing and contrasting the 5 major Rorschach systems (Handler, 1996).

Exner published *The Rorschach Systems* in 1969. The book was well-received and is a testament to rigorous, scholarly research. Exner painstakingly presented the voluminous texts and articles pertinent to each scoring system, offering careful conceptual explication of scoring, administration, and interpretation offered by each camp. He also compared and contrasted each system for its various strengths and weaknesses. This publication would be the forerunner to the *Comprehensive System*, but much of the attention to history, theory, and objective comparison seems to be lost in the CS, especially the most recent edition (2003).

By the time the *Comprehensive System for the Rorschach* (Vol. I, 1974) was completed, Exner, in his historical presentation of the test, limited Hermann Rorschach's original intentions to the psychometric delineation of diagnoses and classification of personality traits (p. 9). Much of Exner's attention to theory, the clinical encounter, and the nature of the Rorschach task present in his 1969 text were abandoned for statistical research. This experimental approach to the instrument's research has been accepted by most contemporary investigators who continue to develop the assessment as a psychometric instrument. Exner and his colleagues also chose to explore the test from a research standpoint, in large part as a reaction to critiques of the test as not being scientific. Indeed, Exner's systematic research-based and norm-based approach rescued the Rorschach from threatened demise in clinical training.

Current critiques of the Rorschach are not focused solely on its perceived "weak scientific base," but rather also target problems with its conceptual foundation and translation to clinical work. Such issues often call attention to the assessment encounter and participant experience, which are considerations that are barely if at all recognizable

in the CS. It appears that marriage to *only* statistical approaches in Rorschach research not only ignores the experiential components to the assessment, but is perhaps also hurting the test's development.

Nowhere is this omission more recognizable than in the CS's treatment of the active and passive movement scores. Exner (1974, Vol. I) introduced "active and passive" (*a and p*) superscripts in an attempt to provide an assessment of movement quality. However, Exner mentioned only vaguely how he conceptualized the scores and appeared to have derived his interpretations from limited exploratory experiments. The rationale for Exner's *a and p* movement scores is unclear conceptually, and clinically, practitioners struggle to score ambiguous responses and to infer the relevance of the superscripts for interpretation. It is also unclear how he devised the scoring criteria for analyzing the quality of movement responses in a manner that is congruent with historical approaches to scoring and interpretation. He has suggested in his publications that active and passive scoring decisions are just "common sense" and do not require explicit criteria other than verbal "markers" delineating activity from passivity (e.g., *talking* is the threshold score for passive and *walking* for active).

Indeed, nonprofessionals and psychologists reached similar levels of overall quantitative reliability when rating verbs as active or passive (Exner, 2003, pp. 92-94). Exner, however, noted poor reliability (< 75%) in statistical analyses of specific *a and p* movement responses (p. 92). Questions such as what do the scores tell us about people, what are *a and p* like for people, or how are *a and p* movements perceived, are not addressed in the CS. This weakness of conceptual clarity and of experimental data has lessened the importance of such scores for interpretation, most noticeably in the CS

“structural summary,” which serves as a guide for clinicians in making interpretations. It is this predicament that Exner himself admitted may be “the biggest problem for the Rorschach” (2003, p. 91). As a result, a common question presented by psychologists who use and research the Rorschach is What are active and passive movements, and what difference do they make?

At the 2007 annual meeting of the Society for Personality Assessment, months after Exner’s death, possible changes for the Comprehensive System were discussed at a forum. The *a and p* movement issue was briefly, but hotly debated. Rorschach experts such as Gregory J. Meyer, Donald J. Viglione, Irving B. Weiner, and S. Philip Erdberg deliberated the importance of such scores. One task of the panel was to discuss *Comprehensive System* scores that seemed “needless” or were “too complicated” for clinicians. Many of the panelists suggested ridding the system of scores that met these criteria. One of the suggested “cuts” was the active and passive movement superscripts. The justifications for the exclusion were, first, that *a and p* were “too difficult to score due to poor criteria,” and second, that clinicians did not know “what the scores have to tell us.” Despite the problems in scoring and statistical reliability, many psychologists argued that an analysis of the quality of movement scores was necessary and had much to offer interpretation. Thankfully the proposed deletion was met with a resounding “No!” by psychologists in attendance. However, the discussion did underscore problems with the scoring, theoretical value, and clinical utility of *a and p* movements for practitioners.

Several panel members made suggestions for researching such complicated variables so that they would likely become more accessible to clinicians, and therefore, more translatable to work with clients. Weiner recommended, as he has in the past (see

Weiner, 1977), that more conceptual work be done on the instrument. In this regard, he proposed that the test scores required a clearer theoretical understanding, which would allow scores to demonstrate more lucid face, construct, and contextual validity.

Viglione advocated for more systematic statistical work on the instrument, suggesting that only the scores with superior statistical integrity should be retained. He also proposed that scores with little statistical or interpretive consequence should either be integrated into scores demonstrating more clinical value or be done away with altogether. Meyer highlighted Viglione's suggestions, opting for a Rorschach method that is a "lean, clean, assessment machine," that is, a system that is both empirically established and easy for clinicians to use. A research group continues to work on how to accomplish this goal. It does seem that the *a and p* dilemma is an example of larger problems with the Rorschach.

Conceptual Framework for the Dissertation

This project was conceived to explore these many questions and arguments surrounding the scoring and understanding of *a and p* movement responses, and in a less direct sense, the research problems currently plaguing Rorschach psychology. Rorschach practice has benefited mightily from research (see for example, the SPA's *White Paper on the Rorschach*, 2006). Several Rorschach founders and theorists have explicated Rorschach administration, scoring, and interpretation through various experimental and theoretical approaches (e.g., Hertz, 1951, 1962; Beck, 1961; Piotrowski, 1957, 1960, 1976; Lerner, 1998, Schafer, 1954, Liechtman, 1996). As I will shortly present, many of these authors have offered detailed theoretical musings about what movement scores have to offer interpretively, but few have articulated the conceptual rationale for

investigating the differences between the active-passive qualities of movement, that is, what unique categories of movement quality mean for understanding our clients. In addition, the assessment encounter itself has been ignored or has not been made an explicit part of the research design.

Building from the work of the early Rorschach systems, the *Comprehensive System* (e.g., Exner's 1974 & 2003, editions of Vol. I) has provided a common ground through which a large variety of approaches can dialogue, allowing for the potential to make the instrument even better. However, much of the research on Exner's CS (e.g., Exner, 2003; Weiner, 2000, 2004) has been rooted in quantitative statistics and was motivated to establish norms in response to experimental science critiques. What we gained is a more statistically integrated instrument, but what seems to be lost are the rich and full descriptions of what particular scores might reflect about a person's life, their implications for theory, an appreciation for the diverse history of the instrument, and how responses are experienced from the perspectives of clients. Although statistical approaches to movement responses have been useful for establishing norms, they have offered little to ease scoring difficulties or to describe how active and passive movement responses arise and what they represent.

Qualitative approaches to research, as an alternative to traditional experimental approaches, investigate and articulate the "fullness" of a particular phenomenon or experience and the contexts in which it arises, that is, the "what, how, when, and where" of a phenomenon as opposed to the "why" (Fischer, 2006; Maxwell, 2005). Camic, Rhodes, and Yardley (2003, pp. 8-9) suggest that qualitative approaches are adept at explicating concepts underlying phenomena, in exploring experiences in real-world

contexts, and in analyzing “complex, dynamic, and exceptional phenomena,” which to me all seem to be inherent to Rorschach assessment. In this regard, several psychologists (e.g., Hertz, 1986; Aronow et al., 1994; Ackerman et al., 2000; Weiner, 2000; Hilsenroth et al., 2004) are now calling for more research based in the collaboration between researcher and participant that can be applied to psychological assessment.

This project’s specific qualitative approach to *a and p* movements will be presented in greater detail later, but suffice it to say for now that a major aim of this study is to present qualitative research on the Rorschach as potentially curative for the CS’s seeming disregard for the dynamic, experiential, and interpersonal features of the Rorschach inkblot method. In that the dearth of conceptual clarity and the exclusion of the experience of clients in Rorschach research seem to be at the heart of active and passive scoring confusion, a qualitative study of such phenomena is timely. To the best of my knowledge, a formal qualitative investigation of Rorschach responses has never been published and could have much to offer to the instrument’s theoretical and clinical development. With this situation in mind, I hope that this study will be a springboard for further widespread qualitative approaches to Rorschach research. Also, in light of the recent debate at SPA, I hope that this project will demonstrate that various approaches to research can be conducted in a single work that includes both statistical and qualitative data. If successful, studies such as this should motivate researchers to investigate all of the scores composing the Rorschach to gain further historical and conceptual clarity, which might allow for improved scoring reliability, interpretive integrity, and clinical utility.

I. The Rorschach Movement Responses: A Brief Introduction

Of all of the problems in Hermann Rorschach's incomplete system, none have been as difficult to comprehend, or as important for clinical interpretation, as his scoring criteria and interpretive strategy for the "movement" (M) responses. Rorschach (1921/1962) himself stated, "The scoring of movement answers is the thorniest problem in the entire experiment" (p. 26). This acknowledgement of the complexity of kinesthetically-experienced percepts is observable in many subsequent critiques of Rorschach's test. For instance, Phillips and Smith (1953) reported, "There is more controversy with the movement responses than with any other Rorschach test factor" (p. 54). Bochner and Halpern (1945) stated that "the scoring of M is most subject to error," (p. 11), while Bohm (1958) suggested that the movement percepts are the "most difficult and controversial problem" in Rorschach's experiment (p. 30).

Several of these critics have suggested that the problems with the interpretation and scoring of movement responses lay both in the complex nature of such percepts and Hermann Rorschach's lack of theoretical clarity. Semeonoff (1976) argued that confusions in scoring movement percepts were due to the fact that 1) Rorschach himself was sometimes contradictory, and 2) his contemporaries who wrote about movement responses disagreed among themselves (pp. 36-37). Hertz (1962) argued that problems with scoring in general were a result of the lack of theory underlying Rorschach's method. Hirt (1962) noted more general problems with the method. He suggested that the "lack of standardization," "too limited sampling of behavior," "unreliability in sampling due to performance variability," and "lack of subjectivity in scoring" were hallmark problems with Rorschach variables, and especially movement scores (p. 296).

Subsequently and somewhat contradictorily, Hirt (1962) noted that movement responses had the poorest quantitative reliability due to the subjective nature of scoring movement responses (p. 304).

Considerable research into the scoring criteria and underlying theoretical concepts for the movement responses has been conducted to address such shortcomings. This chapter will very briefly present how each of the six major Rorschach systems has attempted to address Hermann Rorschach's presentation of the movement percept problem. For instance, some researchers endeavored to investigate movement by adhering strictly to Rorschach's system and extrapolating with clinical experience and psychoanalytic theory (Beck, 1952, 1961, 1970; Rapaport et al, 1945; Lerner, 1998). Others devised new categories for the scoring of movement (e.g., Klopfer & Sender, 1936; Klopfer & Davidson, 1962; Piotrowski, 1957). Some others have investigated movement from the clinician's experience of clients during assessment encounters (e.g., Shachtel, 1966). One issue that the various systems do seem to agree upon is that movement percepts are crucial to the Rorschach experiment and provide invaluable information about clients' unique dynamics and worlds.

Readers are encouraged to note Table 1 on p. 19, taken from Exner's (1969) *The Rorschach Systems*, as a guide for the various systems' approaches to movement responses. This list is not comprehensive, but is a scholarly summary of the major systems' approaches to the various movement responses. In my broad review of the Rorschach literature on movement responses, I have prepared a monograph that more extensively traces the history of the various movement percepts. Interested parties may request a copy of this review.

Table 1: Exner's Comparison of Systems: Scoring of Movement

Symbol	Rorschach	Beck	Klopfer	Piotrowski	Hertz	Rapaport-Shafer
M	Movement answer involving kinesthetic influences (restricted to humans or human-like behaviors)	Same as Rorschach	Same as Rorschach	Essentially the same as Rorschach but restricted to responses occurring to an area sufficiently ambiguous as to make any type of Movement or posture equally plausible	Same as Rorschach	Essentially the same as Rorschach but restricted to complete or nearly complete human figures
Ms	Not used	Not used	Not used	Not used	Not used	Movement responses Given to areas of small size
FM	Not used (reference given in 1923 to Form tending to Movement which could involve either human or animal figures)	Not used	Animal Movement	Animal Movement	Animal Movement	Similar to Rorschach's concept of Form tending to Movement. Defined as M response with weak emphasis on motion or tension, with animal-like features stressed, or with animals in human-like activity
→M	Not used	Not used	A tendency toward M, elicited only under fairly direct questioning	Not used	Not used	Not used
→FM	Not used	Not used	A tendency toward Animal Movement; acknowledged reluctantly or with considerable inquiry	Not used	Not used	Not used
m	Not used	Not used	Inanimate Movement involving expressive descriptions, natural forces, or ambiguous dynamic terms (Also includes facial expressions, phallic forces, and human abstracts)	Inanimate Movement which must (1) describe an inanimate, inorganic and insensate object moving or in a state where Movement is actively prevented, (2) the source of the Movement must be outside of the object, (3) must be accompanied by a feeling of muscular tension	Same basic criteria as Klopfer but excludes facial expressions, phallic forces, and human abstracts	Not used

From Exner, J. E. (1969). *The Rorschach Systems*, NY: Grune & Stratton, pp. 214-215.

Human Movement (M) Response

Hermann Rorschach (1921/1962) placed great emphasis on kinesthetically determined responses. The movement responses, along with those that include Form and Color, account for the vast majority of scoring formulae and interpretation in Rorschach's monograph. Hermann Rorschach conceived of only one type of movement percept, which was limited strictly to the perception of human action. Such responses were ascribed the scoring code "M", and were referred to as both "M responses" and "kinesthesias" throughout his monograph. Percepts were scored as M when subjects appeared to construct responses that were influenced by the form contours of the inkblot *and* when the sensation of "kinesthesia" was thought to be described or experienced by the subject when providing his or her response. Rorschach wrote, "Movement Responses are those interpretations which are determined by *form perceptions plus kinesthetic factors*. The subject imagines the object interpreted to be in motion" (p. 25).

The subject's experience of kinesthesia was, however, complex to assess given that no one actually visualizes movement in the inkblot. Hermann Rorschach theorized that M responses seemed to incite memory traces, bodily sensations, and an involuntary sense of motility. He stated, "The *Movement responses*, designated M, are those interpretations in which it can be established that *kinaesthetic* engrams (visual memories of movements observed, imagined or executed previously) have had a determining influence in addition to the consciousness of the form of the blot" (1921/1975, p. 22). According to Rorschach, M responses cohere to the form contours provided in the structure of the inkblot, while also involuntarily or unconsciously instigating kinesthetically influenced personal experiences.

Hermann Rorschach required M responses to be scored only if there was the presence of human-specific movements, in that such responses instigated memory traces linked to personal human experience. In Rorschach's original system, M was scored only if the movement was conducted by a whole human or by an animal or character physically capable of taking part in human activity, or as Bohm (1958) described, only animals who were capable of "anthropomorphic activity" (p. 31). Respondents also had to incorporate the whole inkblot in their responses. Rorschach's understanding of M responses as complex measures that integrate kinesthetic, visual, and personal memory perceptions has recently been validated in perceptual and neurological research. In particular, Rorschach's description of M responses has been representative of research conducted on embodiment in Phenomenological philosophy, on muscle sense, or proprioception, and in the recent discovery of mirror neurons (Malmgren, 2000).

Hermann Rorschach's early work on M responses and kinesthetic perception were far beyond his time, and consequently, his monograph left more questions, contradictions, and confusions than it did conceptual clarity. Several Rorschach researchers, almost exclusively psychologists, have attempted to fill in the gaps left by H. Rorschach and also have made several new, important contributions to the theoretical, scoring, and interpretive guidelines for M responses. This important work has culminated in the current *Comprehensive System* approach (Exner, 1974, 2003) to M responses. However, relatively little theoretical, experiential, or descriptive work has been conducted in the past 30 years, due in large part, to the movement to establish the Rorschach psychometrically.

Table 2 presents the findings on human movement percepts (M). Hermann Rorschach is listed first, given that he is the originator of the inkblot method. The authors that follow in each table are not listed in any particular chronological order or according to their degree of perceived importance. The original primary sources for these authors can be found in the Reference section of this dissertation. Exner is presented last in that his system is the current standard for Rorschach practice. Additionally, criteria and interpretations are mutually exclusive categories. Hence, those criteria and interpretations that appear on the same line may not be directly related in terms of their conceptual underpinnings. Again, I have written a much more thorough exposition of the M response, which I can share if it is requested. The interpretive suggestions listed in Table 2 are integrated later in the interpretive scheme for *a and p* movement.

Table 2: Literature Findings: Human Movement (M)

Author	Criteria	Interpretive Suggestions
Hermann Rorschach	Subject must "feel" kinesthetic sense Simultaneous form and felt kinesthesia Whole human form or animal capable of human activity (e.g., bear) Whole (W) card used for percept	<p>General features of M-types: Ideational, imaginative, creative, original, Introverted, "live in head," intelligent, Improved self-control, empathic, easy/deep rapport</p> <p>Theoretical Stance: M stabilize intellect and affect</p> <p>Method of Interpretation: Erlebnistypus/Experience Type: M:C Frequency of M responses in record M+/M-=clarity of proprioceptive form</p> <p>Use for Differentiating Groups: ↓ M=psychotic or mood diagnosis</p>
Samuel Beck	Subject must verbalize movement Whole and part humans Must be human activity Added gesture/posture as M Could use details of blot instead of whole Abstract and mood is M	<p>General features of M-types: Introverted, intelligent, creative, internalize emotion, ideational, psychologically resourceful</p> <p>Method of Interpretation: Contents reveal projected unconscious fantasy Erlebnistypus/Experience Balance (EB): M:C Experience Actual (EA): sum of M and C Frequency of M responses in record</p>

(Continued)

Table 2: Literature Findings: Human Movement (M) (Cont.)

Author	Criteria	Interpretive Suggestions
Bruno Klopfer	Same as Beck Includes Tendency toward M (\rightarrow M) Added mythical characters for M Extensive Inquiry Kinesthesia must be "felt" by subject Abstract and mood is M	<p>General features of M-types: Intelligent, brilliant, creative, demonstrates effective stress control, mature, adaptable, ideational,</p> <p>Theoretical Stance: M are "bridge" between drive and fantasy</p> <p>Method of Interpretation: Erlebnistypus/Experience Balance (EB): M:C Experience Actual (EA): sum of M and C M+/M-=clarity of proprioceptive form Content and Process interpretation Frequency of M responses in record</p> <p>Use for Group Differences: Lack of M, M- = psychosis</p>
Marguerite Hertz	Same as Rorschach Includes Tendency toward M ((M))	Same as Beck and Klopfer
Zygmunt Piotrowski	Same as Rorschach Requires space sufficient for human acts on cards Kinesthesia must be "felt" by subject Added posture and held tension as M M only if reported spontaneously	<p>General features of M-types: Assertive, goal-driven, independent, self-aware Interpersonally/socially interested, socially adept Live personal roles to the fullest</p> <p>Theoretical: M as "personal fingerprint," most unique characteristics M as prototypes for real behavior Future goals, strivings, vidence of "inner worlds"</p> <p>Method of Interpretation: Erlebnistypus/Experience Balance (EB): M:C Contents reflect one's observable behavior and roles, goals, and developmental history Frequency of M responses in record</p>
Psychoanalytic (R-S, Lerner, Mayman)	Same as Rorschach Included "small M" (Ms) Inquiry after every response	<p>General features of M-types: Introverted, Intelligent, "rich" inner life, imaginative, Ideational, empathic, energetic, and motivated, Interpersonally perceptive</p> <p>Theoretical: Self-representation: one's world recreated Directly related to Object Relations Reveal neurotic and psychotic defenses</p> <p>Method of Interpretation: Experience Balance (EB): M:C Contents reflect one's general approach to world, allow for analysis of defenses, and development Frequency of M responses in record to a degree</p>

(Continued)

Table 2: Literature Findings: Human Movement (M) (Cont.)

Author	Criteria	Interpretive Suggestions
E.G. Schachtel	Same as Rorschach Uses experience of assessment encounter to intuit M Kinesthesia must be “felt” by subject	General features of M-types: Interpersonally engaging, empathic, alive inner worlds Imaginative, intelligent Theoretical: Reflect developmental issues and general psychodynamics Method of Interpretation: Almost solely content analysis, which revealed degree of awareness of “inner world,” core personal conflicts/complexes, life roles and expectations Frequency of M responses in record to a degree
John Exner	Subject must verbalize movement M indicated by verbs Abstract and mood is M Any human activity is M regardless if human, animal, or inanimate Whole and partial figures	General features of M-types: Introverted, intelligent, wholly intellectual, creative, Rich fantasy life, engage world cognitively Method of Interpretation: Largely quantitative, normative analysis Experience Balance (EB): M:C= role type Experience Actual (EA, M+C)= resources EB pervasive=cognitive inflexibility (W:M)= capacity for Intellect Content analysis to reveal “ideational stance,” and views toward self, others, and “object relations”

Animal Movement (FM) Responses

Rorschach animal movement (FM) responses were developed for the purpose of classifying responses in which kinesthetic factors seem to be at play in the formation of a given percept involving a nonhuman animal form or activity. The responses are coded only when an animal is described in flux by the respondent and when the activity is specific to the repertoire of the identified species (e.g., frog jumping). These responses have not been without controversy.

Hermann Rorschach (1921/1962, p. 25) believed that separate categories for animal kinesthesias were not necessary, as they tended to be “embellished form responses,” many of which did not at all meet his criteria for primary M responses. The subsequent inclusion of separate scoring categories for animal movement was thus viewed in some circles as a violation of the original experiment, drawing ire from more

orthodox researchers (Exner, 1969). Several of the early major systematizers (e.g., Beck, Schachtel, and Rappaport-Schafer) held views similar to Rorschach and tended also to be most critical of movements in other systems that included new scores.

The notion of movement perception in animal forms has also been problematic for Rorschach researchers in that there has been no clear or definitive conceptual explanation for such responses, which compromises reliability of scores, and of course, of research based on such scores. Relatedly, animal movement percepts have been researched much less than human movement due to their more recent development and lack of convincing contextual and experiential validation (Exner, 2003, p.249). Consequently, it has long been argued that such scores should not be considered as determinant scores, but rather only as contents.

Despite admonitions from Hermann Rorschach, and later Beck, other highly influential Rorschach systematizers produced findings that suggested that animal movement percepts involved a unique and meaningful perceptual process that was quite different from both human movement and form responses. Bruno Klopfer (1954; Klopfer & Sender, 1936; Klopfer & Kelley, 1942; Klopfer & Davidson, 1962) has been credited as the originator of the FM response. Several other early Rorschach systems (e.g., Piotrowski, Hertz) advocated Klopfer's animal movement stance and integrated the determinant score into their scoring and interpretive schemes. These systems also expanded theoretical and interpretive recommendations for these percepts. These findings have been included in Exner's CS. Table 3 that follows summarizes the evolution of FM responses. The interpretive suggestions listed in Table 3 are integrated later in the interpretive scheme for *a and p* movement.

Table 3: Literature Findings: Animal Movement (FM)

Author	Criteria	Interpretive Suggestions
Hermann Rorschach	Did not score animal movement Accounted for animals as content (M, A)	<p>General meaning: Representative of “feeble-mindedness” and “stereotypy” Reflective of ability to see common responses</p> <p>Theoretical Stance: Embellished forms</p> <p>Method of Interpretation: Scored as Form</p>
Samuel Beck	Same as Rorschach Very critical of those who scored FM	<p>General meaning: Immature, infantile feeble-minded, Overly defensive</p> <p>Theoretical Stance: Embellished forms</p> <p>Method of Interpretation: Scored as Form</p>
Bruno Klopfer	FM for animals in non-human activity Animal postures if dynamic elements involved Whole and part animals Included tendency toward FM score	<p>General meaning: Less mature, conscious, acceptable need states More primitive drive states Reflective of deep-seated unconscious attitudes Defenses against personal roles</p> <p>Theoretical Stance: Source of M responses: based on observation that children produce more FM</p> <p>Method of Interpretation: Content analysis and psychometric Compared to EB to determine degree of stress on psychic resources</p>
Zygmunt Piotrowski	Same as Klopfer	<p>General meaning: Diminished consciousness and self-control Immature or historical psychological states increase in physical activity</p> <p>Theoretical Stance: Representative of childhood states “pre-M”: prototypes for M perception</p> <p>Method of Interpretation: Content important in comparison to M to determine degree of diminished conscious and awareness Frequency of FM</p> <p>Use for Differentiating Groups: Content differentiated intoxicated from sober sexual offenders. Content and number change during therapy</p>

(Continued)

Table 3: Literature Findings: Animal Movement (FM) (Cont'd)

Author	Criteria	Interpretive Suggestions
John Exner	Same as Klopfer Activity must be appropriate for species	<p>General meaning: Primitive and unmet need/drive states, sense of urgency Lack of inhibition, aggression and behavioral acting out Higher order defenses, alterations in attention, Indicative of stress, self-control and overall adjustment</p> <p>Theoretical Stance: Basis for vitality and creativity (artists) Tendencies not yet conscious or acceptable</p> <p>Method of Interpretation: Calculated in Experience Base (eb) and Experienced Stimulation (es)</p> <p>Use for Differentiating Groups: Changes in content in psychotherapy</p>

Inanimate Movement (m) Responses

The inanimate movement (m) response historically paralleled the development of the animal movement responses, and subsequently, also divided the Rorschach community. Piotrowski (1957) is credited with the development of the inanimate movement response, although Klopfer (1942) also advocated the inclusion of m responses and presented a substantially different interpretive understanding of the scores than that of Piotrowski. Inanimate movement percepts are scored when a respondent reports perceiving a nonliving object in flux (e.g., blood dripping, bullet speeding).

Similar to the animal movement responses, inanimate forms in kinesthetic activity were not granted separate determinant status in Hermann Rorschach's original monograph and were considered "embellished forms." The same camps that advocated Rorschach's handling of FM percepts are supportive of his rationale to not assign a separate scoring determinant to inanimate kinesthesias (e.g., Beck, Schachtel, and Rappaport-Schafer.) These systems proposed that m responses were content responses and offered no additional interpretive meaning as a perceptual determinant.

As was also the case with animal movement responses, inanimate movement percepts have been researched much less than human movement due to their more recent development. They, too, lack justification from a felt kinesthetic standpoint, which was a hallmark for Hermann Rorschach's scoring system. Despite these shortcomings, there have been studies that have examined the behavioral, contextual, and experiential correlates of inanimate movements that have proven quite stable over time (Exner, 2003, p.249). Several Rorschach systems have also been more open to incorporating inanimate movement determinant scores given the consistency of findings on the variable. Table 4 traces the historical development of the m response. As was the case with the M and FM summaries, the interpretive suggestions listed below are integrated later in the interpretive scheme for *a and p* movement.

Table 4: Literature Findings: Inanimate Movement (m)

Author	Criteria	Interpretive Suggestions
Hermann Rorschach	Did not score inanimate movement Accounted for in content	General meaning: Representative of psychotic process Inability to manage external stress Theoretical Stance: Embellished forms Method of Interpretation: Scored as Form
Zygmunt Piotrowski	m: Object in movement or held back Kinesthetic tension is "felt" by subject Caused by external force If has will, then is M.	General meaning: Reflective of desirable, but unattainable goals, Repression, superior intelligence, self-observation Commentary on "abstract, inner" world Method of Interpretation: Frequency of m Use for Differentiating Groups: Decrease in number with psychotherapy

(Continued)

Table 4: Literature Findings: Inanimate Movement (m) (Cont)

Author	Criteria	Interpretive Suggestions
Bruno Klopfer	Fm: Clear form mF: Less clear form m: formless/abstract Object in flux Object can act with own intention Being acted on by abstract forces Tension of gravity clearly expressed Phallic forces with phallic symbol Human or animal masks with expression Abstract or symbolic human detail (e.g., The evil eye) Spiritual, psychic, or abstract forces	<p>General meaning: Representative of concerns or preoccupations beyond subject's control or awareness Undeveloped and unconscious tendencies Press upon one's psychological resources</p> <p>Theoretical Stance: m responses have "life of their own," separate from personality</p> <p>Method of Interpretation: In combination with animal movement (FM+m) for measurement of external stress Comparison of Erlebnistypus (EB) to Experience Stimulus (es)</p>
Psychoanalytic	Kinesthetic experiences added to inanimate figures Otherwise same as Piotrowski	<p>General meaning: Ego dystonic: not congruent with sense of self Overwhelming need states that are projected externally Subjectively felt distress, faulty controls, difficulties with aggression</p> <p>Method of Interpretation: Frequency of m</p>
E. G. Schachtel	Same as Rorschach	<p>General meaning: Denied and projected fears, aggression, hostility Avoidance of taking conscious, personal responsibility for distressing personal contents</p> <p>Theoretical Stance: Secondary form experienced "outside of body"</p> <p>Method of Interpretation: Contents reflect defenses and unconscious material</p>
John Exner	Same as Piotrowski Abstract forces scored as M	<p>General meaning: Drives not integrated into cognitive framework Interpersonal frustration, external press, intrusive ideation beyond subject's control, interferes with attention, concentration, and judgment, inability to integrate needs with behavior Most similar to Klopfer</p> <p>Theoretical Stance: Increases with inhibited thought or movement</p> <p>Method of Interpretation: Wholly quantitative, normative analysis Frequency of m. Experience Stimulus (es) FM:m</p>

II. Active and Passive Movement

The Active-Passive Distinction

Given the weight that the various movement responses have in the overall interpretation of the Rorschach, exploring the *quality* of such responses is crucial to understanding participants' unique personalities. Hermann Rorschach (1921/1962) understood the importance of such an assessment for understanding a person's unique inner workings and his/her relations with the world. Rorschach understood that while the presence of M responses indicated several general interpretations, their unique descriptive content pointed to particular psychological processes. For example, if M responses indicated a rich fantasy life or empathy, then the content qualities of the responses disclosed the manner in which fantasy or empathy was characteristically realized in the world.

Following suit, nearly all of the subsequent "5 systems" theorists explored the quality of movement scores in some capacity. A few systems (e.g., Lerner, 1998) accounted for the quality of movement responses through strictly "content interpretations," wherein they reflected upon participants' experiences and interpreted the actual language presented in a given movement response. Such explorations tended to be open-ended, and were thus too variable to reduce to specific scoring categories. Several systematizers (e.g., Beck, 1961; Piotrowski, 1957) provided a more standardized scoring approach to movement quality. Such approaches followed Hermann Rorschach's original movement quality scoring delineation, but also added substantial and comprehensive suggestions for theory, scoring, and interpretation. As we shall soon see, their suggestions presented considerable depth and sophistication to the movement

quality debate and were consonant with perceptual research and clinical work with clients.

The contemporary scoring approach for movement quality, found in Exner's *Comprehensive System* (1974, 2003), proposed only two movement quality scoring categories, which he termed *active* and *passive* (i.e., *a* vs. *p*, or *a:p*). In an attempt to be brief and to standardize the Rorschach, Exner proposed a rather vague "common sense" approach to scoring active and passive responses, which have resulted in mixed reliability. His system also appears to downplay the significance that a thorough exploration of movement quality could offer for understanding general kinesthetic perception and for exploring a participant's unique approach to life. Indeed, Exner sacrificed the depth and sophistication of older systems for statistical significance. As we shall shortly see, Exner's suggestions for exploring movement quality present scoring, interpretive, and conceptual problems, while lacking sensitivity to participants' experiences.

Consequently, psychologists often question the necessity of such scores, given the amount of time that can be dedicated to differentiating between activity and passivity in comparison to interpretive payoff. In other words, Why all the effort if they currently tell us nothing? Edward Wilson (1994) summarized this dilemma.

Because the a:p ratio plays a central role in a number of personality variables in the Rorschach, the correct coding (active or passive) of all types of movement responses is especially important. It is readily apparent among clinicians well acquainted with the CS that certain verbs can be coded easily and with a high level of agreement, while others are coded in a quite inconsistent manner, the effect of which is to reduce the reliability of the a:p ratio. The matter is made more difficult since no conceptual model exists for reliable coding. (p. 13)

In an attempt to address the current state of affairs in the active and passive movement debate, we shall carefully explore historical approaches to movement quality in this chapter. For the purposes of opening a dialogue with past authors, the substantial contributions to movement quality research from the original “5 systems” as well as other notable historical approaches will be presented in detail. These conversations will be helpful for understanding conceptual underpinnings of movement quality interpretation and will shed light on the origins of Exner’s *Comprehensive System* suggestions, as well as on his omissions. Contemporary research into the active and passive movement debate also will be welcomed into this discussion. Most importantly, the scoring criteria that emerge from this review will provide us with a foundation for exploring active and passive scores experientially with clients. As always, our dialogue first begins with Hermann Rorschach.

Hermann Rorschach

Hermann Rorschach (1921/1962) offered very brief commentary on the quality of kinesthetic percepts in *Psychodiagnostik* and originally suggested only two distinctions for the content of action in movement responses. He distinguished types of action based on his observation that the center of the card served as an organizing principle for kinesthetic percepts. He named movement responses that expanded away from the center of the card “extension” responses, while he labeled responses that drew in toward the center of the card “flexion.” Rorschach (1921/1962) offered the following descriptive and conceptual commentary on these distinctions.

Subjects who usually see extension movements are fundamentally different from those who see only bent, burdened, or twisted figures. In Plate V, held vertically, one of the first type saw a danseuse stretching herself upwards and backwards,

making passionate movements, while one of the second type saw a bent old woman carrying two umbrellas under her arm. Subjects who see extension movements are active individuals with strong drive toward self-assertion, though they often show neurotic inhibitions. Those who see flexion movements are passive, resigned, neurasthenic individuals. (p. 29)

In the above passage, Hermann Rorschach remained consistent with his assertion that M types were by nature introverted, but hypothesized that they tended to experience this internalized approach to the world in different fashions given the nature of the kinesthetic activity described. He seemed to equate extension movement percepts with a more “active” or assertive approach, while flexion movements were considered more “passive” or anxious. Rorschach’s distinction between movement quality was reflected, experientially, in the degree of one’s “reaching out” toward the world versus “constriction.” He stated, however, that “controlled studies” would be “more helpful” for aiding with both scoring and interpretation (p. 29).

Throughout the remainder of *Psychodiagnostik*, there is little further mention of the extension-flexion distinction. He offered minimal commentary on the interpretive usefulness of the above division in his “Examples” section in which he interpreted the protocol of a man diagnosed with neurasthenia (i.e., anxiety). Rorschach (1921/1962) claimed that a preponderance of flexion toned movement percepts on the record suggested general “passivity” on the part of the subject. He stated, “The M responses are based on flexion kinesthesias for the most part-bent men and women. This reveals the passive individual who is simply resigned to his fate” (p. 146). With this example, no further mention of movement quality differentiations is made in *Psychodiagnostik*. To summarize, Rorschach’s criteria for interpreting movement quality was based on the manner in which the participant’s M response engages the center of the card. Movement

directed away from the center of the card was labeled extension, which indicated an active, assertive approach to one's world. Percepts that move toward the center of the card were named flexion, and suggested a passive, resigned experience of the world. Flexion responses were not conflated with Hermann Rorschach's notion of introversion, but rather suggested that M-types that were substantively withdrawn.

His scoring guidelines and interpretation of extension and flexion were slightly elaborated in his posthumously published *The Application of the Form Interpretation Test* (1923/1975). In this publication, he offered commentary on a test protocol that he reviewed "blindly" (i.e., received from a colleague without any information about the case). He offered descriptions of his scoring and interpretive rationale. On this particular protocol, Rorschach (1923/1975) designated the following responses as M percepts:

Plate II: Two Clowns (p. 187)

Plate III: Two dandies who bow and greet each other according to the prescribed forms of etiquette. They are in dress clothes and carry their top hats in their hands. (p. 187)

Plate IV: It might also be two human bodies in a bent-over position with their legs hanging down; there is the head..., the face is turned up..., and the arms. (p. 188)

Plate X: The dark part in this blue star-shaped figure is a little man who holds onto the red here. He is taking a step. (p. 189)

Rorschach (1923/1975) noted, given the above movement response descriptions, that flexion outweighed extension 3:1 in this participant's protocol (only taking a step is extension). He related that the "predominance of flexion kinesthetics" suggested an "unconscious passive attitude" that appeared to substantiate marked introverted tendencies and helpless feelings in the face of daily activities (p. 207). Indeed, the

analysand's case description provided by the referring analyst, Emil Oberholzer, appeared to reflect marked passive introversion. The patient had apparently lost his father's business to greedy brothers due to an inability to verbalize tensions about their overbearing relations with him. He also presented with an "unconscious masochistic" approach given his historically passive responses to his imperious father, which were seemingly re-enacted in his relations with his brothers and reflected in the liquidation of his father's once fruitful business (ibid, pp. 207-208).

Given the description of the analysand, Rorschach (1923/1975) noted an important trend in the interpretation of flexion and extension M's not mentioned in *Psychodiagnostik*: that the exploration of the quality and content of movement responses is an exploration of the "deepest parts of the unconscious" realized in "how [the world] is lived" (p. 208). To this end, Rorschach (ibid) offered the following commentary on how to interpret flexion and extension.

The kineesthesias, when they become the determinants of the interpretation of the record as they have in this case, do actually bring unconscious things to the light of day; the analysis establishes the fact that they must stand in the closest relation to what is generally spoken of as the unconscious. The passive nature of the patient demonstrated by the analysis explains, on the basis of information from <within> the patient himself, other traits which appeared in the psychogram in the course of the interpretation. (p. 208)

The extension and flexion qualities of kinesthetic percepts, for Hermann Rorschach were windows into the unconscious as well as examples of how unconscious contents are acted out observably in one's behavior. An exploration of the content of one's movement responses has much to offer to the interpretation of introversion, fantasy, creativity, rapport, and life roles, that is, of M responses as a whole. Additionally, these qualities also illustrate one's general and core unconscious tendencies. It would seem,

given the above findings, that the extension and flexion distinction, both in specific response content and in quantitative comparison, carried a great deal of weight in H. Rorschach's interpretive system.

There are important features to be gleaned from the above exposition of Rorschach's system that begin our discussion of active and passive movement scores. First, his criteria for scoring the quality of movement *only* attended to the manner in which M responses related to the center of the card. Extension and flexion labels were indications of the degree of described and experienced expansion from or retreat into the center of the inkblots. In this regard, it is important to note that nowhere in Rorschach's criteria did he utilize verbs as the primary criteria for differentiating between extension or flexion. Lastly, as Rorschach interpreted extension movements to be indicative of a more "active" stance and flexion as more "passive," he introduced active and passive experiences as distinct considerations for interpretation. However, the terms active and passive were not viewed as determinants or contents, but only as interpretive suggestions. We shall now explore how subsequent researchers variably interpreted Rorschach's original movement quality distinction and offered numerous additions and elaborations to his work. We begin first with Beck.

Beck's Approach

Beck (1961) retained Rorschach's extension versus flexion delineation for interpreting movement quality, to which he referred as "stance" (p. 77). He also interpreted movement away from the center of the card as "stretch" or extensor, and movement toward the center of the card as "bend/bow" or flexor. However, he did not

view this distinction as an issue for scoring, arguing that “no sign attaches to these” (ibid, p. 77). Beck (1961) provided the following examples of each type of movement stance.

Extensor: “an angel spreading out a lot of wings...a soldier, a sentry looking out...someone stretched out, the arms outstretched...a sense of motion, as if the wind were blowing out.” (p. 77)

Flexor: “a lovely lady, in an evening gown, she is bending over...two more girls, they look like slaves, girls in a position of obeisance...two women at a tea table, conversing with their heads almost together...two little figures huddled together.” (p. 77)

Beck (1961) suggested that most extensor and flexor movements were obvious.

In other instances, both flexor and extensor movements were present in a given M percept, which he referred to as “mixed.” Responses such as “in figure II, like two witches fighting with each other [active], the hands raised in battle [passive],” or “figure III, two human forms, facing each other [passive], in a tug of war, each pulling at something [active]” were exemplary of this observation (p. 78). For Beck, a preponderance of mixed scores suggested uncertainty on the part of the subject. Further, he suggested that there were often instances of passivity in extension and activity in flexion that contradicted Rorschach’s original distinction and interpretation of movement stance. This was found, for example in responses such as “with hands up, in prayer,” praying being a passive activity (ibid, p. 78). Beck (1961) offered the following criticism given these inconsistencies.

To interpret extensor and flexor M as Rorschach does there must be no room for doubt about the direction of the movement intended in S’s language. When there is doubt, we cannot use this interpretation. The conclusions drawn from it concerning the personality are too far-reaching. The fact is that many M cannot be clearly judged as extensor or flexor. (p. 78).

With this admonishment, Beck commenced the first major critique in the *a vs. p* discussion, in that Hermann Rorschach's original criteria seemed unfit to fully convey the complex nature of movement quality. Beck presented even further complexity by introducing the problem of "static" movements, known as "static M." Beck (1961) described such responses as "dead-center, static...the actor in the percept is in upright posture, motionless, perhaps rigidly fixed" (p. 78). In such cases, the figures do not appear to be moving in flexion or extension, but are rather "stuck" in pose in the center of the card. Examples include "figure I, a little boy standing" or "figure VI, a little man closed up in a plastic bag, arms straight, eyes closed, tied up to the wall" (ibid, p. 78). Beck (1961) proposed that static percepts were not indicative of either assertive or passive stances, but rather suggested a "source of ambivalence," which "cripples decision-making" and "throws [one] dead center in between two alternatives" (p. 78).

It appears, given Beck's critique, that the center of the card does not precisely convey the "tone" of movements (i.e., assertive and passive) as Hermann Rorschach suggested. Beck (1961) suggested utilizing a scale to determine the amount of energy or affect in a given M response, which in theory, would provide a quantitative description of a participant's experiential investment. He borrowed an 8-point energy scale derived from research on Rorschach movement percepts by D.M. Levy (1944) to provide clearer delineations for interpreting movement tone and intensity. The ratings on the Levy scale ranged from 0-7, with 0 indicating absolute stagnation, 1-3 less energy, and 4-7 indicating a great deal of energy and affectivity. Beck (1961) was himself critical of this scale, but suggested that it provided a rough and useful schematic for interpreting

movement tone (p. 79). He provided the following examples of percepts for the different ratings.

Rating 7: “Two dancing girls (figure I), swinging about some piece of gymnastic apparatus, with their draperies flying out as they whirl around” (p. 79)

Rating 7-6: “Two witches fighting with each other (figure II), hands raised in battle, clash of hands, as if each is trying to push the other” (p. 80)

Rating 6: “Could be a woman dancing” (p. 80)

Rating 5: “Like a gorilla (figure IV)...looks like it wants to kill something or someone...way in which arms and shoulders are raised...and mad look in his eyes” (p. 80)

Rating 4: “Two graceful animals (figure VIII) pushing toward each other, with some object in between” (p. 80)

Rating 3: “ A little old woman (figure IX) hurrying to get somewhere” (p. 80)

Rating 2: “Two King Neptunes, in the sea, laughing at each other (figure IX)” (p. 80)

Rating 1: “Two apes back to back (figure VI), and they have their arms extended” (p. 80)

Rating 0: “Two men, lying back to back (figure V), sleeping” (p. 80)

In terms of interpretation, Beck (1961) believed that movement stance was directly representative of unconscious drives, wishes, and fears (p. 79). For Beck, the quality of movement percepts, for Beck, also reflected a participant’s interpersonal approach (ibid, p. 77). He utilized the extensor-flexor distinction, Levy’s energy scale, and the contents of the response to develop a formulation of a participant’s personality.

Regarding movement stance, Beck, similar to Hermann Rorschach, generally equated extension responses to assertiveness and flexion percepts to submissiveness or passivity. He additionally added “static” movements to Rorschach’s original scheme in

order to capture the ambivalence associated such percepts. Beck (1952), in a classically psychoanalytic manner used the correlation between movement stance and the participant's gender to determine the meaningfulness of responses. He stated, "The stance in the fantasy activity may provide evidence supporting the homosexual lead. Such is the case when the dominant pose is contrary to that expected from the sex of the patient" (ibid, p. 51). He suggested that men who provided numerous flexion responses were most likely unconsciously conflicted and thus disclosed less aware "submissive attitudes relating to others" that tied into neurotic symptoms (ibid, p. 51). In this regard, the tendency toward flexion, extension, and static M responses also provided valuable information about the nature of a person's psychological defenses.

Beck viewed the type of activity in M responses as representing one's "stance" in relationships with people and unconscious interpersonal dynamics. He viewed the energy and actual content of the responses as depicting the degree of intensity and nature of the experienced "feeling" associated with the same unconscious contents. By attending to these features of an M response, Beck believed that the more energetic contents in M responses marked those unconscious contents that carried the most affective baggage that would likely require further exploration in psychotherapy. Using the Levy scale, he related four possible interpretive combinations. Beck (1961) stated,

My solution has been to judge feeling investment both from content and by the energy scale. The possible combinations are: (a) energy measure is high (4 or more), theme meaning is significant; (b) energy measure high, theme not significant; (c) energy measure low (3 or less), theme significant; (d) energy measure low, theme not significant. (p. 79)

Beck (1961) suggested that the "interpretive lead is clear" in combinations (a) and (d), given the convergence of energy and content (p. 79). He suggested that combination

(c) suggested “vigorously felt fantasy...with a strong hold on the patient,” whereas (b) was much less uncertain (ibid, p. 79). In each case, the relation between unconscious content and the emotional investment involved in the content was indicative of the power of one’s unconscious wish or fear exemplified in the stance. Beck (1961) did not provide concrete examples of the above scheme, and suggested that his own rules do not always hold, as “M that are of low energy rating...[may still be] centered around a topic of high emotional tension” (p. 79).

Subsequently, although Samuel Beck provided an innovative critique of Hermann Rorschach’s original suggestions for interpreting movement quality, he was plagued by similar inconsistencies and criteria that were diffuse and idiosyncratic. Beck’s attempts to maintain and expand Rorschach’s extension and flexion criteria netted limited results. He was, however, also the first to explore the energy involvement and kinesthetic content in M descriptions as being more implicated in active and passive stances and thus laid the foundation for subsequent researchers.

Piotrowski’s Approach

Piotrowski, probably more than any other of the early “big 5” systematizers, clarified Hermann Rorschach’s original flexor-extensor distinction. He provided clearer criteria for coding and interpreting these stances. He remained consistent with Hermann Rorschach’s views on scoring and interpretation of the M response, but also conducted related research. So important was movement tone for Piotrowski (1957), that he suggested that the inkblot plates had to be of the quality “in which extensor movements can be seen with the same degree of ease and plausibility as flexor movements” (p.124). He also suggested the following about movement stance or content.

The prototypal M roles reveal whether the individual tends to be a leader or a follower, whether he likes to demonstrate his strength or to seek the protection of a psychologically stronger person, whether interhuman relationships are experienced as enervating or stimulating, whether the individual is exhibitionistic or self-effacing, aggressive or cooperative, *active or passive*, etc. (Piotrowski, 1977, p. 190).

Piotrowski (1960, 1977) argued that H. Rorschach's criteria for interpreting extension versus flexion movement percepts was hardly clear. In the above statement, we can see how he attempted to understand movement quality using alternative dichotomies. He noted that a comprehensive assessment of the quality of one's M responses was paramount to gaining an appreciation for how one directs his or her prototypical roles toward the world in a more lived fashion. In this regard, the presence of M responses indicated the "involvement of rich inner prototypal roles with which the individual is vitally involved," but an exploration of the quality of these percepts was required to determine how such roles are experienced individually (p. 156). He acknowledged additionally that paring movement quality down to only two distinct categories was nearly impossible. Piotrowski (1957) offered the following.

M can indicate only the essential aspects of the prototypal role in life and rarely disclose details. It is practical to divide the M [extensor-flexor] despite the fact that each group contains numerous varieties and that there exist M which combine different M types in one response. Specification may sometimes be impossible. (p. 156)

It was for the above reasons that Piotrowski delineated new and very specific categories for M response contents. His additions grew out of clinical experience as well as his frustrations with research from other systematizers. He was particularly critical of Beck's use of the Levy scale to interpret the "energy investment in M stance."

Piotrowski (1957) argued that Levy's research on movement quality was derived from his

own set of inkblots, which were not sufficient in providing ample opportunities for observing both extensor and flexor movements. He argued that Levy's cards tended to "pull for" flexor kinesthesias (p. 124). He also argued that Levy's prompts to participants were leading (e.g., Tell me about people in action). Hence, Piotrowski (1957) believed that the M responses in that Levy presented were questionable as pure M (p. 125). He concluded that the use of Levy's research was not applicable to perceptanalytic (Rorschach) inkblots given these problems with research and stimulus designs and suggested that movement quality or stance needed to be approached differently.

Piotrowski (1957) asserted that there were three general types of human movements. These were "assertion, compliance, and blocked" movements (p. 156). He was meticulous in his descriptions of these three movement qualities, but was himself aware of the limitations of narrowing movement quality to only three distinctions.

Anyone who tries to develop a detailed scheme for the classification of the numerous varieties of M (of which extensor and flexor are prominent but not the only subgroups) will soon discover how difficult a task it is to interpret the meaning of the M according to consistent, objective, and standardized rules of interpretation. A very detailed inquiry of each M, during which the subject is encouraged to elaborate on and free-associate to his M percepts, facilitates this task greatly. (p. 147)

Despite the difficult task of classifying the different types of M, Piotrowski did offer detailed musings about how to more reliably assess criteria for the different categories for M quality. In general, Piotrowski (1957) suggested that the degree of "physical expansiveness in space," nature of human agency, and "effort to overcome gravity" were prominent criteria for differentiating the different types of M (p. 157). As was mentioned in his above citation, he also advocated for a detailed exploration of the M responses during inquiry, suggesting that clearer differentiation would result from more

detailed participant experiential descriptions. He also clearly admonished practitioners not to be too leading in inquiry questioning (e.g., his criticism of Levy) in order to allow for more spontaneous associations. We shall now see how these criteria applied to his three scoring categories.

Piotrowski's first M category was "self-assertion," which he reported was generally synonymous with Hermann Rorschach's extensor movements. According to Piotrowski (1957), "movements in which the acting figures overcome gravity and expand in space are called extensor and indicate self-assertiveness" (p. 157). His examples for extensor/self-assertive movements included "jumping, running, dancing, lifting, fighting, and walking" (ibid, p. 157). Piotrowski suggested that the self-assertive extensor movements additionally indicated a tendency to take control of a situation or to take on responsibility, which appeared to be another clear delineating criterion. However, he cautioned clinicians to avoid making the error that self-assertion was synonymous with "active responses." Piotrowski (1960) noted,

Self-assertion has been defined as the need to demonstrate one's capacities when challenged and when vital personal matters are involved. This does not necessarily imply activity or initiative. An exhibitionist is self-assertive but may not be active and may not display any initiative in trying to dominate or direct other people. (p. 147)

The above cautionary statement was offered in respect of his frequent observation that extensor movements can often be described in rather inactive terms, while flexor movements can contain a great deal of effort and energy. Nonetheless, he suggested that self-assertive M tended to present clear personality characteristics. These included, in particular, a tendency to take on responsibility on one's own, to be outgoing in

interpersonal situations, and to be independent and confident. For example, Piotrowski (1957) stated,

Self-assertiveness as it is embodied in the extensor M implies a deep-seated need for self-reliance and spontaneous activity, confidence in one's capacities, the initiation of activities, and the pursuit of personal goals without psychological dependence on other people. (p. 157)

Piotrowski's second movement category, compliance, stands in opposition to self-assertive movements. He linked compliant responses generally to Rorschach's flexor distinction. Piotrowski (1957) stated, "movements in which humans give in to the force of gravity and/or shrink in posture and space are called flexor and indicate compliance" (p. 157). Movements such as "bowing, bending, falling, sitting down, kneeling, lying, and resting" were exemplary of compliance. He characterized individuals with a preponderance of compliant M as dependent and anxious with a tendency to require someone else "to lean on psychologically (ibid, p. 158). Compliant responses were also more easily identified given their usual stance toward responsibility. Unlike the person who presents self-assertive M, Piotrowski (1957) suggested that "a purely compliant person, basically more anxious and less optimistic, wants unconsciously if not consciously that others bear the final responsibility for whatever he thinks and does" (ibid, p. 159). Whereas the person who reported self-assertive M was expansive, provided effort to overcome gravity, and took on responsibility for one's own purposes, persons who reported compliant M were noted by constriction, being acted on by gravity, and eschewing responsibility or agency.

Piotrowski again cautioned clinicians against treating all flexor responses as compliant, as there were certainly flexor responses that involved self-assertion.

Additionally, he also appeared to formulate an early argument against the active and passive distinction, which he suggested tended to be conflated with flexor-extensor and self-assertive-compliant characterizations. Hence, his criteria for assessing compliance and assertion (i.e., gravity, personal agency, and expansion in space) appeared to outweigh the distinction between extensor and flexor or perceived active and passive movements. He offered the following arguments in this regard.

The compliance, then, revealed in the flexor M is not synonymous with passivity nor is the assertiveness revealed in the extensor M synonymous with activity. (1957, p. 159)

Compliance has been defined as a need to lean on a psychologically powerful person in whose benevolent protection the compliant individual may develop activity and initiative when challenged or threatened in one of his vital interests. Compliance, then, according to this definition, is not synonymous with passivity or submissiveness. Many a person with compliant M is quite active and inventive. (1960, p. 147)

The above distinctions and cautions from Piotrowski are important, for he was clearly not introducing active versus passive movements as the hallmark dichotomy for interpreting movement quality. In fact, he viewed activity and passivity as only features of the more important compliant (flexor) and self-assertive (extensor) distinction--a distinction which he himself admitted was faulty in its inability to comprehensively and reliably distinguish between types of movements. It was not the intensity of the movement alone or the verbs utilized to describe it that mattered in reliable interpretation. Accurate delineation was related to several experiential features of the response itself.

However, despite the above admonitions, Piotrowski (1957) did utilize the energetic intensity of movement as a distinguishing criterion in his examples of movement quality assessment. He introduced 6 degrees of movements in the attempt to more clearly

exemplify his criteria for interpretation. Degrees 1-3 connote self-assertion, degree 4 blocked movements, and degrees 5 and 6 compliance. Piotrowski's (1957) categories were:

Degree 1: clear, overt aggressiveness, e.g., "men fighting"

Degree 2: active movements of whole bodies overcoming the force of gravity, e.g., "walking, dancing, tiger crossing a stream"

Degree 3: Same as degree 2, but body parts, e.g., "pointing finger"

Degree 4: Postures and movements forcibly restrained, e.g., "man with legs and arms tied together, soldier standing at attention"

Degree 5: Whole or part bodies moving in compliance or under the direction of gravity, e.g., "men bowing, a bird falling through the air"

Degree 6: Passive and plainly submissive, e.g., "dog begging, people sleeping on a hillside" (pp. 195-196)

Piotrowski's distinctions for movement quality were further complicated by responses wherein both self-assertive and compliant tendencies were involved or in responses that presented movement tensions in restrained or held postures, such as those observed in "degree 4" above. Piotrowski (1957) termed these types of responses "blocked" movements, and suggested that such responses were indicative of "indecisiveness" (p.160). One example of a blocked movement is "a tug of war." Piotrowski (1957) offered the following on such responses.

In the third kind of movement extension and flexion, expansiveness and contraction, neutralize and frustrate each other resulting in a blocked movement. In such exertions, a great deal of energy is used up but no, or hardly any, overt movement ensues. Blocked movement indicates marked and deep-seated indecisiveness. Examples of it are pulling or pushing in opposite directions with equal force, immobilizing the straining bodies despite efforts at motion. (p. 157)

For Piotrowski, the blocked movement distinction provided an additional category for occasions when extension and flexion both seemed plausible. Such responses also reflected a unique approach to the world. The blocked M responses tended to appear most frequently on the records of intellectuals (ibid, p. 160). Piotrowski (1957)

suggested that the blocked M, more so than self-assertive and compliant M, appeared most often to indicate psychological distress that was related to the tendency to be indecisive. He suggested that blocked M were suggestive of “paralyzing obsessiveness” in that “ a great deal of energy is spent; the effort is great, but nothing happens overtly because the two opposed forces cancel each other out” (p. 160).

Piotrowski discussed further quandaries in presenting reliable criteria for the interpretation of M quality given the myriad forms of kinesthetic responses. The first of these movement quality issues pertained to static postures, which were described as having a kinesthetic tension with either flexor or extensor qualities. Piotrowski (1957) argued that such movement responses were indicative of avoidance and interpersonal discomfort, which was often contrarily acted out through dreams (p. 162). He also presented a type of movement response that he referred to as “complex M,” wherein “assertive, compliant, and indecisive elements are combined” (p. 160). Examples of such responses were “a mother bending over her child and thrusting one arm forward to protect the child” (p. 160) or “they try to lift it but it is so heavy that they cannot move the thing although they try hard” (p. 161). Piotrowski (1957) viewed such responses as being indicative of repressive “inhibition” and suggested that such responses tended to indicate psychological contents that have a “slower and weaker impact” on personality.

Over the course of the 20 years following his publication of *Perceptanalysis*, Piotrowski collected voluminous data on M responses and subsequently provided additional subcategories within the assertive, compliant, and indecisive categories. Most notable of these were exhibitionistic M, projected M, and ambivalent M. According to Piotrowski (1977), exhibitionistic M “involved activities performed for the benefit of an

audience, such as skating, dancing, or playing an instrument” (p. 222). Exhibitionistic M were observed in both assertive and compliant M and tended to be related to one’s career choices (e.g., actors, strippers). Ambivalent movements involved the sharing of a distinct kinesthetic activity as well as an additional, opposite movement. An example was “two men fighting, or lifting something together.” Piotrowski (1977) reported that such responses suggested a great degree of guardedness and ambivalence, and was found most typically in hysterical or conversion conditions (p. 222).

A final category that seemed to be involved in the various types of movements was a tendency to present movement only as a secondary quality. Piotrowski (1977) called such movements “projected M.” An example of projected M was “stones, you could pick them up and throw them” (p. 222). Piotrowski suggested that such responses reflected inhibition and repression, especially in relation to people (ibid, p. 222). Although he offered these more detailed musings, he argued that all movement responses should be meticulously discussed and scrutinized for the most minute details, and noted that when taking all movement responses into account, there were often additional descriptive labels (e.g., sadomasochistic, submissive) that may capture one’s general approach to the world (Piotrowski, 1957, 1977; DeCato, 2001).

In terms of using his M types for interpretation, Piotrowski (1957) suggested that the tendency toward assertion, compliance, and indecisiveness in M responses reflected similar tendencies in engaging people, life roles, and unconscious material. His general commentary on each of these individual types of movements in the above paragraphs are applicable to his interpretive scheme. However, he was careful to note that each tendency did not indicate how a person would act in every situation and every context

(1957, pp. 165-166). In order to gain a more specified appreciation for movement types, Piotrowski suggested reflecting on each individual M response as well as comparing the quality of that response with other movement responses in one's record.

Piotrowski (1957) argued that assertive M occurred with the same regularity as compliant M, and hence, neither of the two M qualities was more favorable or "healthier" than the other (p. 157). He also suggested that clinicians ought be careful to not make generalizations about participants based on the type of M responses in their records. In this regard, he suggested that, although the quality of M responses tended to engender one's unique roles in life and approach to the world, one's overt behavior is always influenced by person and context.

In actual social relations, it is hardly possible to assume regularly an extremely assertive or an extremely compliant attitude. The more varied the situations and people that stimulate his assertiveness, the more likely is the individual to meet with counterassertiveness in others. This counterassertiveness, particularly when encountered in people more powerful and less considerate than himself, can put a very decisive stop to his own attempts at self-assertion and thus cause a painful and anxious frustration. (Piotrowski, 1957, p.167)

Given the care with which Piotrowski presented his interpretations of the quality of M responses, one can be left with the impression that his categories for M types, in the end, may not be amenable to standardized clinical interpretation. This was certainly not the case. Rather, a preponderance of assertive, compliant, or indecisive responses are indications of one's preferred means of handling his or her internal world, relationships, and directedness toward the world. Piotrowski suggested, however, that such prototypical stances can shift given influences from relationships and contexts, which are themselves meaningful for coming to a more detailed understanding of what moves a person. In many ways, his attention to a more criterion-based approach as well as a

detailed exploration of individual details is likely more comprehensive than any systems to follow his, and he anticipated contemporary trends in assessment that focus on individualized and contextual considerations (see Fischer, 1994/1985; Finn, 2007).

Although Piotrowski understood assertive and compliant M to be equally plausible in daily living, he viewed things quite differently from a theoretical standpoint. He suggested that self-assertive M were likely the first and only type of kinesthetic perception present in early development and argued that compliant M appear as the result of parental control. Piotrowski (1957) stated, “if there were no frustrations and obstacles that leave lasting psychological injuries in the form of inhibitions, . . . nearly all the M would be assertive and expansive” (p. 165). He suggested further that prototypal roles presented in the quality of M in adult Rorschach records reveal a great deal about early object relatedness. This could be seen, for example, in a prevalence of more aggressive or energetic self-assertive M reflecting a robust resistance to early parental limits, or in records dominated by compliant movements, a tendency to inhibit and acquiesce to authority figures (ibid, pp. 165-166).

Piotrowski (1957) postulated further that the M types found in adult records were likely formed in early childhood. He stated, “it is very likely that the prototypal role in life is developed at about the age of six” (p. 179). The fixed nature of both the number and quality of M by the age of 6, from Piotrowski’s point of view, corresponds roughly with the ending stages of Sigmund Freud’s Oedipal Complex, during which intense competitive, erotic, and identity-forming struggles ensue between a child and his mother and father. Given that young children develop consistent roles in dealing with both their mothers and fathers in the Oedipal situation, Piotrowski suggested that the quality of such

roles could be interpreted from the variability in M response contents. In this regard, he argued that different types or qualities of M responses in a record are common and tended to indicate early attitudes toward the different parental figures. Piotrowski (1957) offered the following to this end.

Two distinctly different types of M may occur in the same record. I have put forward the conjecture that such a record is typical of persons who developed in childhood two different prototypes of role, one in relation to the mother and one in relation to the father. Presumably, the parents treated the child in ways so different that he had to relate to each parent in a separate and different way in order to be protected and accepted by both of them. It is most likely that the different ways of handling the child were due to great psychological differences between the parents...It can be tentatively held that the M involving male figures disclose prototypes of roles which were engendered in relationship with the father, while the M with female figures originated in the relationship with the mother; this rule can be applied regardless of the sex of the subject. (p. 183)

The implications of Piotrowski's M types are legion for depth psychotherapy in that invaluable information can be gleaned from movement response, which have profound implications for the analysis of defenses, transference, and early object relations. Piotrowski did seem to generalize such interpretations based simply on the sex of characters in M percepts. Not only did these differences in M types reflect differences in roles toward early objects, but Piotrowski (1957) suggested that such differences also reflected adult stances toward members of the two sexes, and thus also reflected one's interpersonal complexes (p. 184).

In addition to providing the most detailed theoretical and interpretive understanding of M quality, Zygmunt Piotrowski was also the lone early systematizer to present data on individual differences and M type. He suggested that differences in assertive, compliant, and indecisive M reflected differences in diagnosis, risk assessment, and career. Piotrowski (1977) found, in terms of diagnostic differences, that more

energetic, exhibitionistic, and manic individuals demonstrated a preponderance of assertive M, while compliant M was found more in psychotic disorders, conversion disorders, and hysteria (pp. 195-196, 203, 222). Individuals diagnosed with conversion disorders were also more likely than others to describe ambivalent M (ibid, p. 222). Indecisive M responses were more likely to be found in significant mood and obsessional conditions (ibid, pp. 206, 222). Piotrowski (1977) also found that persons diagnosed with schizophrenia tended to report more compliant M and aggressively toned M responses at intake and more assertive and cooperative responses after treatment (pp. 198-201).

Piotrowski (1977) also noted differences in the quality of M in determining level of risk for violence in forensic populations. In one study, differing types of movement responses were classified as favorable (e.g., assertive or compliant, cooperative, two or more humans) or unfavorable (e.g., aggressive, indecisive, thwarted movements, partial humans) and were then analyzed in relation to success rates of offenders on parole. Piotrowski noted that 83% of parolees with a preponderance of M response contents that he classified as favorable were cooperative with parole after one year, whereas 70% of parolees with “unfavorable” M responses violated parole or were arrested for additional offenses (pp. 196-197). This study was consistent with Piotrowski’s earlier views that indecisive/blocked M tended to be associated with pathology, whereas differences between assertion and compliance in Rorschach M percepts were not useful for predicting violent or pathological behavior.

Piotrowski (1977) believed that differences in the quality of M were indicative of personality disparities amongst sexual offenders, which could be useful in profiling the psychology of sexual offense. He noted that assertive and compliant M both connoted

different types of risk in such populations. In a study conducted with convicted rapists, Piotrowski (1977) found that

Assertive M were associated with the rapists' violently aggressive behavior, and compliant M were associated with the restrained and passive seductiveness of pedophiles. The choice of a prepuberty child for a pregenital sexual experience also marks the pedophiles as ineffectual, diffident and dependent. (p. 194)

Piotrowski also found compelling differences between types of M responses and career choice and success. He noted that intellectuals (e.g., artists, authors, professors) tended to provide more compliant and indecisive M than did people in the fields of business or technology (Piotrowski, 1957, p. 158). Piotrowski (1977) also discovered that a preponderance of assertive M was associated with people who were successful in competitively advancing their professional positions and in people who were flourishing in managerial positions (p. 224).

Similar to the other early systematizers, Piotrowski did not discuss the quality of movement for animal or inanimate movements. Nonetheless, he provided a much more detailed theoretical and interpretive foundation as well as more salient scoring criteria than did any of the other early systematizers. Indeed, Piotrowski has likely provided one of the more thorough discussions of movement quality to date. Although Piotrowski adamantly asserted that his assertive and compliant categories were not synonymous with active and passive movements, it has been suggested that his formulation led to John Exner's active and passive movement distinction (Handler, 1995). We shall examine shortly how consistently Exner integrated Piotrowski's ideas, but shall first dialogue with the remaining early researchers to assess how they weighed in on the active-passive debate.

Additional Historical Approaches

Over the course of the past 80 years, several additional authors have written extensively about Rorschach movement percepts. Although several of these researchers were not considered part of the “Big 5” majority, they weighed in heavily on the active and passive movement quality debate, many it seems without due credit. The first such author was Ewald Bohm (1903-1980) who was one of the first European psychologists to write extensively about Hermann Rorschach’s inkblot experiment and was also one of the most strict, yet critical adherents to his original monograph. Bohm (1958) retained Rorschach’s extensor and flexor distinction in interpreting the quality of movement. He, too, believed that the center of the inkblot plates was the impetus for delineating types of movements. However, he differed substantially in regard to interpretation, presenting a more relational understanding of movement quality.

Bohm (1958) suggested that the quality of movement percepts disclosed how a participant “cast[s] the ego into roles and situations” and consequently “presented the greatest versus the least possible surface for the world” (p. 50). In utilizing the term *surface*, Bohm appeared to be referring to the amount of oneself that is presented to the world for interaction. In this regard, he suggested that extensor and flexor movements disclosed how much of oneself one is willing to invest in interactions with others and described how such interactions are likely to be experienced by both parties involved. Bohm (1958) proposed that extensor movements represented a “projected urge to move toward the world,” and tended to be more interpersonally driven and could include both cooperative and aggressive engagements (p. 50). Flexor movements, in contrast, described a “tendency to flee from the world” and connoted less interpersonal interest (p.

50). He suggested additionally that flexor movements tended to increase with age, as did M percepts in general, suggestive of increased introversion over the life course (ibid, p. 51). Bohm (1958) also commented on the problematic nature of the extensor and flexor distinction noting substantial variations within the given categories as well as considerable overlap. When faced with such dilemmas, he proposed asking for greater detail from participants (p. 67).

Schachtel, from an experiential and psychoanalytic orientation, presented another major commentary on movement quality. He also commented extensively on Rorschach's original extensor and flexor distinction. Schachtel (1966) offered, "[extensor] is seen by people with an active, assertive striving, [flexor] by people whose attitude is passive, resigned" (p. 206). He also noted Piotrowski's blocked/ indecisive category as an additional category for quality. Schachtel (1966) proposed that these classifications of movement quality were extremely important for interpretation and suggested the following conceptual understanding.

Comparison of kinesthetic responses with clinical, especially psychoanalytic material shows (1) that kinesthetic responses often express the person's basic attitudes toward himself, others, and the world around him, and (2) that not only active, passive, and indecisive attitudes are thus expressed, but that any significant attitude may find expression in kinesthetic responses. (p. 207)

The above citation suggests that Schachtel viewed the types of movement described in kinesthetic percepts as disclosing voluminous detail about a person's general personality, particularly relationships. However, he was very critical of categorizing types of movement, as there were innumerable ways in which people could engage others and the world. Schachtel (1966) offered the following commentary on classifying types of movement:

If one classifies the response too hastily as belonging to some general category such as extensor or flexor movement and then ascribes to this general category a fixed meaning such as extensor=active, flexor=passive, he will be prone to the same kind of faulty interpretation as the person is who uses the “dictionary” method of interpreting dream symbols and to whom, for example, a snake always means a penis no matter how the snake was experienced by the dreamer and what a snake means to him in his life. While it is true that certain types of movement or posture very often will have the same meaning, it would be misleading to compile a catalogue of types of kinesthetic responses and to ascribe to them specific and invariable meanings. (p. 207)

The problem with categorization was noted in the extensor and flexor categories themselves. In this regard, Schachtel (1966) suggested that flexor and extensor movements could be paradoxical, and thus problematic, as one could be bent over (flexor) in an active manner and stretch (extensor) in a passive manner (p. 210-211). Such postures, even in great quantitative number, are not always suggestive of an “always assertive” or “always compliant” person, but rather disclose other subtle details of the kinesthetic experience. In this regard, Schachtel (1966) suggested that an assessment of movement quality also revealed the nature of one’s psychological defenses, object relations, and developmental fixation (e.g., oral, anal) (pp. 208-210). Most important for Schachtel was the manner in which the individual experienced the kinesthetic perception, as this was the gateway to gaining an appreciation of one’s unique world. Oftentimes, subtle details in movement percepts revealed the contexts and intrapersonal influences that most move a person, both consciously and unconsciously.

With Schachtel, then, there is a movement away from the *classification* of the postures, gestures, and activities described in the cards to the *experience* of the qualities of kinesthetic innervations in the subject’s perception. This experience was inadequately conveyed by the extensor-flexor distinction. For Schachtel, one means of understanding

a participant's perception of the quality of movement percepts was in his or her actual bodily, emotional, and attitudinal investment in a percept; that is, in the visceral energy of the response. Schachtel (1966) offered the following.

Much or little energy may be spent in both extensor and flexor movements. From this viewpoint, active movements or postures in which energy is spent may be distinguished from inactive, static ones in which little or no energy is spent, but which, nevertheless, are not flexor movements—for example, lying outstretched, sleeping, or just standing and looking, and so on. Similarly, the attitudes expressed by flexor movements may show marked differences regarding the amount of energy involved and the quality of the experience undergone in them. One subject may see figures hunched over, bent from weakness, expressing feelings of exhaustion, weakness, being spent. Another subject may see figures burdened with a heavy weight which loads them down. Here, the experience is not one of complete lack of force, but of having to carry a greater load than one is able to. Still another subject may see flexor movements such as acrobats supporting their weight by neck and shoulders, legs bent parallel to the floor; here the expenditure of a great deal of energy, tension, and strain for the maintenance of a twisted position could be the experience expressed by the percept. A very tense and exhausting self-control by virtue of which the process of living becomes an acrobatic feat might be thus expressed. The described distinctions are helpful in showing something of the subject's feeling of the amount of energy available to him, the amount of energy spent in his living and whether this energy is felt to be needed for the mere maintenance of a precarious balance, of carrying on, or whether it is felt to be available for reaching some goal, for satisfying some drive, for some active achievement. (pp. 210-211)

Schachtel here suggested that a subject's description of energy, tension, or strain presented opportunities for exploring the more dynamic, situational, and subtle aspects of his or her experiences. Such an exploration could yield a great deal of information about one's general approach to the world. For Schachtel, the amount of energy exerted in a response as well as the purpose for which the energy was directed were key components for M response interpretation. He was careful to point out that such activities could take on myriad forms, thus expressing the truly unique stance that one takes toward the world. Although he suggested that one not abandon the extensor-flexor distinction completely,

Schachtel clearly advocated that the energy and purpose of a described movement was an important distinction for interpretation.

In addition to assessing the amount and quality of a character's energy investment in a M response, Schachtel also attended to the degree of one's self-identification in a response as a criterion for assessing movement quality (p. 218). A cohesive and self-imposed activity tended to denote conscious self-identification, whereas activities involving "not-me" characters (e.g., described others, animals) tended to signal a lack of identification with a percept, and thus the involvement of more unconscious elements (ibid, p. 218). The inclusion of the literal self versus non-self characters tended to reflect one's willingness to engage material aroused by a M response. Schachtel suggested that the type of energy associated with such responses revealed the intensity and quality of one's presumed views of oneself. One helpful categorization of movement quality that helped assess the nature of *identification* via M responses was the active and passive dichotomy. For Schachtel (1966), the separation of M response features along active and passive lines provided opportunities for assessing the energy and quality of an activity that were important for assessing one's tendency to project oneself into a percept.

The *active* or *passive* role of the subject in his implied participation in the movement seen furnishes material significant for the question of whether the subject tends to feel the active agent in his life or the object or victim of his life—of others...[in the latter] the subject is by implication the potential victim of an attack by others. It is a response typical of the feeling that others-the world around one-are overwhelmingly stronger than oneself and that they constitute a threat. (p. 218)

Following the above citation, Schachtel (1966) provided detailed Rorschach responses from a clinical case, and he linked the energy criterion to his assessment of identification. Indeed, the relationship between the active and passive energetic qualities

of M responses and one's identification with a response appeared to be a key delineation for interpretation according to Schachtel. For example, in responses with a great deal of energy and little self-identification, he noted "active inhibition" on the part of the subject, and in a responses with less energy output and a more resigned personal stance, he described "passive, helpless attitudes" on the part of his client (ibid, p. 219). By including energy and agency in his interpretive scheme for movement quality, Schachtel appeared to achieve a more comprehensive and conceptually sound model than was found in previous accounts. His suggestion is also noteworthy, as he seemed to be the first theorist to explicitly name activity and passivity as a major distinction for types of movement, thus moving away from the problematic extensor-flexor scheme, which was wrought with inconsistencies. Schachtel's approach could also be considered as "phenomenological" given his precise description of a respondent's life world.

Schachtel's contemporaries, Beck and Piotrowski, also suggested that energy and agency were necessary criteria for assessing the types of movement, and even developed systems for assessing energy. However, as we have seen, Beck's system was dependent on Levy's research design, which Piotrowski ardently critiqued. Although Piotrowski demonstrated similar sophistication and complexity in his assessment and interpretation of movement quality, he did not go to the lengths that Schachtel did in attempting to capture participant experiences and viewpoints in the assessment encounter itself. However, Piotrowski seemed to have some semblance of the standardization necessary to convey his ideas to a broader audience, whereas, Schachtel's interpretive schemes were often quite complex and loaded with jargon.

Consequently, it has been Piotrowski's ideas about movement quality have been included in subsequent attempts at standardization (e.g., the CS), whereas Schachtel's contributions have been developed further in experiential and psychoanalytic circles. Mayman (1977) and Lerner (1998) have offered numerous conceptual musings regarding movement responses and their quality. Both authors, although borrowing heavily from the ideas of Schachtel, have tended to eschew any type of standardized approach to movement quality and have offered very detailed musings about the varying aspects of a single kinesthetic description and its experiential counterparts, resulting in difficulties translating their ideas to others.

Rapaport, one of the founders of the psychoanalytic Rorschach system, also offered commentary on active and passive stances, but did so more from an interpretive theoretical slant. He devoted a paper to the topic borrowing heavily from Freud's (1915, 1930) writings on the expression of drive states in neurotic pathologies. Rapaport (1957) generally associated activity and passivity with aggression and masochism respectively. He noted that activity and passivity seemed to be a 'core dichotomy in the human psyche,' noting that Freud's notion of the death instinct (Thanatos) was really an attempt to convey the constitutional conflict between active and passive drives (p. 536).

Rapaport (1957) noted that active drive states seemed to be linked to "ego autonomy" and "structure formation" (pp. 536-538). This formulation suggested that the ego complex was itself brought into being through tendencies that were active in nature. The Oedipal dilemma was then a conglomeration of active drives toward cohesion and identity formation. Additionally, active drives seemed to be implicated in the notion of "primary repression" wherein the self is structured along Freud's metapsychological

continuum in ego and superego spheres. The active drives then were related to neurotic defenses against common id drive states such as over-indulgence, which Rapaport demonstrated clearly in a case presentation of a woman with punitive neurotic self-censoring. Passivity was similarly linked to neurotic defenses in that such defenses were subservient to both ego and superego demands. In this regard, he described passive drives as “held abeyance” in that such approaches demanded suppression of drives in service of an external demand (p. 537). However, passive trends, according to Rapaport, tended to be more primitive and were often observable in psychological paralysis, dependency, and in psychotic states.

Borrowing from the work of Schachtel, Leslie Phillips and Joseph G. Smith (1953) were also among the first researchers to describe *active vs. passive* criteria. Similar to Schachtel, Phillips and Smith suggested that Hermann Rorschach’s original extensor=assertive and flexor=compliant distinction was faulty: they noted several instances of “passive extensor” and “active flexor.” However, they interpreted Rorschach’s conception of the extensor-flexor distinction, at base, as an attempt to demarcate differences in the degree of energy investment and quality of attitude revealed in the tone of one’s movement percepts. In this regard, scoring categories that could more accurately convey the energy investment and attitude in the quality of one’s movement scores (e.g., Piotrowski, Schachtel) were more useful than interpreting only movements based on the relation to the center of the inkblots (e.g., Rorschach). Phillips and Smith (1953) offered the following commentary.

Apparently Rorschach equates activity with the perception of extension movements and passivity with the perception of flexion movements. His illustrations, however, must be differentiated along the dimension of activity-

passivity, and it is this latter continuum rather than the dichotomy extension-flexor which is of critical importance...Since the dichotomy flexor-extensor is used only to infer attitudes which are revealed directly in the movement responses themselves, it may be dispensed with in Rorschach interpretation. (pp. 74-75)

Phillips and Smith (1953) based their delineation for scoring types of movement, given their above reading of Hermann Rorschach, on a continuum between “active versus inactive” (i.e., passive) M responses (p. 75). Active movements tended to involve more energetic and expansive activities, such as “dancing, jumping, leaping,” whereas passive movements were exemplified by more “subdued and strained” postures, such as “bent, crouched, huddled, sleeping” (ibid, p. 75). These examples from Phillips and Smith presented two major criteria for differentiating activity from passivity. The first involved the actual gesture used and its degree of expansion in space, similar to the extensor and flexor categories from Rorschach. Second, was the amount of energy or muscular tension invested in the activity, with more energy being utilized in active movement. However, no formal scheme was presented by the authors for construing gesture and degree of energy along active and passive lines, and thus, much is left open for subjective interpretation. Nonetheless, several researchers (Bochner & Halpern, 1945; Semeonoff, 1976; Allen, 1978) all advocated for muscular tension as a criterion for scoring the quality of movement as active.

Phillips and Smith, however, also presented additional criteria for differentiating active from passive M. The first involved the agency of the observed performer in a percept. Phillips and Smith noted that a response character “can either submit to group needs, or act independently and aggressively” (1953, p. 75). The quality of responses could then be differentiated thus: the more in control or assertive the character, the more

active; the more agreeable and submissive, the more passive the movement quality. Second, the mood of a movement percept appeared to demarcate activity from passivity. Phillips and Smith (1953) presented passive movements as containing more “tense, distressed, or depressed mood” (p. 76). Finally, the authors suggested that active movements tended to involve purposive and independent gestures, whereas passive movements presented gestures with held or constrained tension, or “a manifest sense of strain,” such as “holding a heavy weight” (ibid, p. 76).

Phillips and Smith, similar to Beck and Piotrowski, also presented a third type of movement. Much like Piotrowski’s (1957) “blocked M,” they noted that there were often occasions when active and passive movements appeared in the same response and act upon each other. Phillips and Smith (1953) termed such percepts “static M” and described them as “action [which] is blocked but a sense of kinesthetic strain is implied, as illustrated by ‘arm upraised,’ ‘reaching,’ or ‘standing’” (p. 77). They suggested further that static M percepts tended to present the appearance of frustration and were likely reflected strong drives or urges that were being inhibited. They noted that such responses were typically associated with individuals under great strain or those exhibiting psychosomatic complaints. Phillips and Smith (1953) offered the following commentary on such responses.

These responses apparently reflect the inhibition of some desired but unacceptable activity and a consequent feeling of tension. Frequently static M is developed where the expression of hostile or destructive activity is inhibited or where a conflict between activity and passivity is present...this disturbance will be sufficient to prevent constructive future planning. (p. 77)

In regard to interpretation, Phillips and Smith (1953) understood M percepts to reflect one’s life roles and degree of empathy, and through such responses “the individual

tends to perceive attitudes with which he characteristically empathizes” (p. 75). For the authors, empathy was revealed in the degree of one’s identification or participation in the movement percept itself. In this regard, if one tends to perceive dysphoric and submissive gestures, these are likely reminiscent of his/her psychological engagement with others as well as the attitudes with which they can most intimately relate. For example, a person who only reports “submissive, dysphoric, and frustrated” passive movement percepts, likely feels these same attitudes himself.

This interpretive understanding was apparent in the manner in which Phillips and Smith presented the behavioral correlates to active and passive movement responses. Active M responses were interpreted to indicate subjective roles, experiences, or relationships that were either accepted or consciously available for discussion. They were also suggestive of psychological adaptation to distressing intrapsychic contents. In terms of psychological adaptation, Phillips and Smith (1953) provided as an example, “homosexuals who are struggling against accepting homosexuality frequently develop the content ‘dancing’” (pp. 75-76). Passive movements, however, were viewed as representations of one’s complexes or one’s overwhelming experience of distressing psychic contents. Additionally, they reflected one’s attempts to inhibit such contents. Phillips and Smith (1953) proposed the following regarding passivity.

A disproportionate emphasis on inactive M reflects the accentuation of passive submissive attitudes; it is characteristic of individuals who are driven to deny active strivings. For example, a person who conceives of all adult masculine behavior as an expression of competition with threatening father surrogates, is likely to give a preponderance of inactive M. (p. 75)

Phillips and Smith noted major differences between activity and passivity in the M percepts of persons assessed in inpatient units. In a study comparing assaultive with

neurasthenic (i.e., general anxiety, dysphoria, fatigue) patients, Phillips and Smith (1953) found that the neurasthenic individuals tended to provide more passive movement responses and reported feeling more a victim of external circumstances (p. 76).

Additionally, the neurasthenic group provided more movement responses with only body parts as opposed to whole humans. Phillips and Smith (1953) linked the finding to the passive attitude apparent in inactive movements and suggested that, “these responses convey the impression that a strong M tendency is being inhibited and that direct interpersonal action is felt to be dangerous” (p. 76).

Although the research findings for their work were compelling, Phillips and Smith tended to describe their participants in a generalized manner, and hence appeared to lack delicate attention to the interpersonal, experiential, and contextual features of such responses. Nevertheless, in their utilization of the active-passive distinction, they did present a novel dichotomy for the interpretation of movement quality and offered differentiating criteria that appeared less flawed than the extensor-flexor conceptualization. Lastly, Phillips and Smith (1953) were the first to comment on movement quality in animal and inanimate movements. They suggested that animal movement responses could also be placed in active or passive categories “based on a continuum of self-directedness” or intention (p. 88). However, in general they noted that both animal and inanimate movements were by nature passive, as they tended to suggest the feeling of being “acted upon” (pp. 88-90).

Wayne Holtzman developed his own set of inkblot stimulus cards and wrote extensively about theory, scoring, and interpretation for both his system and the Rorschach. In particular, he and his colleagues were instrumental in the development of

a scoring system for classifying types of movement. Holtzman, Thorpe, Swartz, and Herron (1961) also viewed the continuum between activity and passivity as the more useful distinction in assessing movement quality and suggested that the major criteria for differentiating between these two categories was to quantify the “dynamic, energetic character” of movement percepts (p. 50). Holtzman et al (1961) offered the following scale to measure energy expenditure in M.

0= no movement or static potential for movement

1= static potential for movement as indicated by such participles as sitting, looking, resting, lying

2= casual movement, such as lifting, talking, climbing, reaching

3= dynamic movement, such as lifting, dancing, running, weeping

4= violent movement, such as whirling, exploding. (p. 51)

The variances between 0 to 4 were meaningful in Holtzman’s own inkblot system (i.e., Holtzman Inkblot Method), but in terms of the Rorschach, he generally equated rating 1 as passive and ratings 2-4 as active (p. 51). Holtzman and colleagues (1961) described movements that demonstrated little energy, expansion in space, or goal-directedness as passive. Comparatively, active movements demonstrated substantial energy output, purpose, and extension (p. 52). The major criterion, however, for differentiating activity and passivity in more ambiguous situations (e.g., talking) was “tension or energy level.” Holtzman and colleagues offered, “it is always the energy level invested in the percept by the subject which is scored rather than the motion per se” (ibid, p. 52).

Interpretively, Holtzman suggested summing the scores (based on their energy ratings) of the movement percepts in total and offered commentary on activity versus passivity based on the total score. However, their “cutoff” scores were rather arbitrary and the participant’s unique circumstances and viewpoint were altogether ignored. Nevertheless, Holtzman made strides in standardization that provided a quantitative approach to scoring active and passive movements.

Summary

Let us now summarize the findings from the historical literature. The origins of active and passive movement interpretation began with Hermann Rorschach who introduced the extension and flexion distinction for movement quality. Extensor and flexor movements were determined based on expansion from or retreat toward the center of the card, and he generally equated extensor responses as assertive and flexor as compliant. Rorschach, however, did not advocate an actual scoring system and viewed movement quality as strictly interpretive. This distinction was retained in Beck’s system; however, he noted substantial inconsistencies, as did Piotrowski and Schachtel. Beck added a “static M” category in the attempt to convey responses with both extension and flexion tendencies.

Piotrowski was one of the first to suggest categorizing movement quality from a different angle, that of energy and intention. He formally regarded extensor movements as assertion and flexor movements as compliance. Piotrowski also retained a third category termed “blocked” or “indecisive” movement to capture Beck’s “static M” category. However, Piotrowski cautioned strongly against conflating assertive movements with “activity” and compliance with “passivity.” Schachtel provided the next

major voice in the *a vs. p* discussion, suggesting that active and passive trends in movement interpretation were more important for understanding one's psychology than extension and flexion. This move finally paved the way for a more formalized active versus passive movement distinction with discrete scoring criteria within the greater Rorschach community, as was observed in the work of Phillips and Smith and of Holtzman.

Across systems, numerous criteria emerged that were aimed at differentiating active and passive M percepts. Rorschach's extension and flexion distinction required only attention to the actual activity involved in movement percepts. Indeed, physical extension remained a major criterion for the active and passive distinction in later works, with activity being associated with greater expansion in space. Expansion, however, was found to be fraught with contradictions as a single criterion. Beck retained Rorschach's criterion, but also assessed the energy level involved in movement percepts. The assessment of energy and tension remained a major distinguishing principle in every other approach (e.g., Piotrowski, Schachtel, Phillips and Smith) and became a hallmark criterion in the active and passive system. In general, active movements were indicated by high energy expenditure and passive movements with less energy, but with increased and unexpended tension. The agency of characters in M percepts was also a major criterion in nearly every system. In this regard, active movements included goal-directed, purposive characters, and passive responses were noted by characters that were acted on or were submissive. Finally, effort was noted as a criterion in the work of Piotrowski and Schachtel. Great effort to overcome gravity was reflective of active movement percepts, whereas being the victim of gravity and lack of effort were regarded as passive.

Regarding interpretation, in general active and passive movements were associated with a person's general tendency to act with assertion or compliance, respectively, in relationships and in meaningful personal situations. However, nearly all authors, with the exceptions of Phillips & Smith and of Holtzman, admonished against generalizing such tendencies, as they tended to be performed in more nuanced manners depending on the environment, one's relationships, and unconscious dynamics. Piotrowski and Schachtel, in particular, suggested exploring with participants the contexts of assertion and compliance. The static or blocked movement category was generally linked to indecisiveness, distress, and neurosis. Active and passive movements were also thought to reflect one's general life roles, degree of personal and emotional empathy, and degree of introversion or extraversion.

Finally, theoretically, *a* and *p* movement percepts were thought to reflect one's early development and offered useful information regarding formative interactions with caregivers. Thus, active and passive movement stances were opportunities for exploring a person's personal complexes. Rapaport (1957) in particular, noted that activity and passivity seemed to be central to human drive states and were involved in ego and superego formation as well as in psychological defenses. We shall now see how these historical ideas about active and passive movements were incorporated in Exner's CS.

Exner's Approach

Exner (1974) instituted the categories "active" and "passive" (superscripts *a* and *p*) in his *Comprehensive System* as the only division for labeling and interpreting the quality of movement responses. Exner, in both his initial (1974) and most recent (2003) editions of the CS's scoring and foundations text (Vol. I), also noted Hermann

Rorschach's extensor-flexor distinction as the precursor to active and passive movement interpretation. Similar to the authors that we have reviewed prior to Exner, he also noted the inconsistencies with Rorschach's distinction, most often quoting Beck in his critique (2003, p. 91). Exner suggested that active and passive categories more reliably captured the quality of activity in movement responses. In his original edition of the CS, Exner (1974) provided the following position for the *a v p* distinction.

The M is scored for human activity. The movement may be active such as in running, jumping, fighting, and arguing, or it may be passive, such as in sleeping, thinking, smiling, and looking. In either instance M is scored; however, it is worthwhile to include a superscript to denote whether the movement is active or passive (a for active, p for passive). In an attempt to quantitatively weigh the differences in types of movement, the categories of active-passive seem most appropriate. (p. 74)

Exner said that his rationale for utilizing *a and p* superscripts lay in historical literature. In particular, he suggested that it was Piotrowski who presented "differentiations such as *active-passive, hostile-nonhostile, and cooperative and non-cooperative*" (Exner, 1974, pp. 267-268). In his 2003 edition, however, Exner quoted Piotrowski as providing the differentiations, active-passive, aggressive-friendly, and cooperative-noncooperative (p. 91). At immediate glance, it appears that Exner took liberties with Piotrowski's categories, as they shift in name between 1974 and 2003, but it was his 1974 quotation that was more consistent with Piotrowski's comments (see Piotrowski, 1977, p. 190). This was not the only apparent misrepresentation of Piotrowski's *a and p* commentary.

Readers may remember that Piotrowski (1957) was adamant that his assertive, compliant, and indecisive categories were not synonymous with activity and passivity. Indeed, he offered extensive commentary on the tendency of Rorschach raters to conflate

these distinctions and noted that a division, such as active and passive, was only one aspect of assertiveness and compliance. Additionally, the “differentiations” that Exner quoted in the CS texts were only mentioned once in Piotrowski’s *Perceptanalysis*, and not as discrete categories for differentiating movements, but to illustrate how movement responses could be quite diverse in type and were thus not really amenable to categorical description. In this regard, it seems that Exner incorporated the active and passive distinction from Piotrowski out of context.

Nevertheless, Exner did utilize what he interpreted to be the three major differentiations from Piotrowski to develop his conceptual foundation and rationale for utilizing *a* and *p* superscripts. Exner systematically utilized each of the three differentiations as distinct criteria for scoring movement quality in two studies with substantial data from M percepts (study 1=835 protocols; study 2=495 protocols), and found that the active and passive criteria accounted for all differences noted by the other differentiations and was more quantitatively robust (1974, pp. 267-268; 2003, pp. 436-437). Additionally, Exner conducted studies with inpatient schizophrenics and control subjects and found that the active-passive criteria significantly differentiated the two groups, and thus appeared more sensitive (1974, pp. 238-239; 2003, pp. 438-439). Similar to Piotrowski’s (1957) findings, Exner (2003) discovered that active and passive ratings differentiated violent versus nonviolent offenders just as reliably as did original extensor-flexor considerations (p. 439). Exner (2003) suggested that his findings “indicate that the active-passive dimension provides the most consistently valid interpretive yield” (p. 91) and were stable over time (p. 437).

Although Exner presented a clear empirical and quantitative basis for the active and passive distinction, he admitted that his criteria for scoring along these lines were just as subject to error or contradiction as were those of previous systems. Exner (2003) stated

One of the more frustrating issues associated with the development of the Comprehensive System has involved attempts to establish precise criteria for the application of *a* and *p* superscripts. That objective has not been achieved. (p. 91)

Despite his problems in defining criteria for scoring activity and passivity, Exner (2003) suggested that “most people do seem able to agree on the meaning of the terms *active* and *passive* when applied to movement answers” (p. 91). Exner suggested that this trend was discernible in his quantitative reliability studies on *a* and *p* movements. Exner (1974, 2003) conducted numerous studies in which he provided instructions and “a few examples” for participants who then rated verbs. Exner (2003) presented the examples, “leaping, brawling, zooming” for active movements and suggested “gliding, thinking, and languishing” for passive movements. In his most cited study, he compared the ratings of 20 graduate students and 20 lay raters for percent of agreement to obtain a reliability measure. He asked them to score verbs as active or passive with the instructions, “if active is walking, and passive is talking, what are these?” His results are presented in Table 5 beginning on page 74.

Indeed, Exner’s (2003) study obtained overall reliability measures of 95% agreement for the graduate student raters and 86% inter-scorer reliability amongst the lay people (p. 91). However, reliabilities for some of the individual verbs (e.g., talking, bleeding) yielded percentages lower than 70%. This finding was particularly demonstrated with verb roots that described thinking, feeling, facial expressions, and

Table 5: Exner's Active-Passive Word Study

Results of an Active-Passive Word Study for Two Groups for 300 Items, Showing the Majority Agreement for Each Item for Each Group, with * Indicating That Within Group Agreement is Less than 75%.

Item	Lay Group N=20		Students N=20		Item	Lay Group N=20		Students N=20	
	Score	N	Score	N		Score	N	Score	N
Abandoned	p	19	p	18	Challenging	a	18	a	20
Accelerating	a	20	a	20	Charging	a	20	a	20
Accusing	a	20	a	19	Chasing	a	20	a	20
Acting	a	17	a	18	Chewing	a	18	a	20
Admonishing	a	19	a	20	Clapping	a	19	a	20
Aggravated (looks)	a	18	a	16	Climbing	a	20	a	20
Aggressive	a	20	a	20	Clinging (helpless)	p	20	p	20
Agitated	a	18	a	19	Clutching	a	18	a	20
Ailing	p	16	p	19	Composed (looks)	p	16	p	18
Aimless (feel)	p	20	p	20	Confused (looks)	p	17	p	20
Alarmed	a	18	a	20	Creeping (animal)	a	18	a	20
Amazed (looks)	p	14*	p	15	Crouched (animal)	p	16	p	20
Amused (looks)	p	15	p	18	Crying	p	17	p	20
Anchored	p	20	p	20	Cuddled	p	18	p	20
Angry (looks)	a	20	a	20	Dancing	a	20	a	20
Anguished (looks)	p	16	p	14*	Dealing (cards)	a	18	a	20
Animated	a	15	a	18	Deciding	a	14*	a	17
Annoyed (looks)	p	14	p	16	Defensive (looks)	p	15	p	19
Anxious	a	17	a	15	Defeated (looks)	p	19	p	20
Apologizing	p	16	p	14*	Demanding	a	20	a	20
Arguing	a	20	a	20	Demoralized	p	18	p	20
Ascending (smoke)	p	19	p	20	Depressed	p	20	p	20
Aware (looks)	p	14*	p	13*	Deprived (looks)	p	17	p	20
Bad (looks)	a	11*	p	12*	Deteriorating	p	20	p	20
Baffled	p	16	p	17	Determined (looks)	a	17	a	19
Baking	p	18	p	16	Determined (feels)	a	19	a	20
Balancing (a top)	a	17	a	20	Disappointed(feels)	p	18	p	20
Basking (in sun)	p	19	p	20	Discussing	a	17	a	20
Bathing	a	14*	a	16	Disturbed (upset)	a	14*	p	13*
Battering	a	20	a	20	Dreaming	p	16	p	20
Battling	a	20	a	20	Dripping (water)	p	20	p	20
Beaming (sun)	p	16	p	20	Drowning	a	13*	p	18
Bending (in wind)	p	19	p	20	Dropping (leaf)	p	20	p	20
Bewildered (looks)	p	18	p	20	Dying	p	20	p	20
Bleeding	p	20	p	20	Ejecting	a	16	a	18
Blissful (looks)	p	17	p	20	Embarrassed	p	13*	p	17
Blowing (hair)	p	18	p	20	Erect (penis)	a	19	a	20
Boasting	a	20	a	20	Euphoric (looks)	a	14	a	15
Bouncing (ball)	a	20	a	17	Excited	a	20	a	20
Breaking	a	18	a	16	Exhausted	p	20	p	20
Bumping (balls)	p	14*	p	15	Exploding	a	20	a	20
Burning (fire)	p	13*	p	17	Facing	p	14*	p	20
Calmly	p	19	p	20	Falling	p	20	p	20
Calling	a	20	a	20	Feeling (physical)	a	16	a	14*
Carrying	a	20	a	20	Feeling (mental)	p	18	p	16
Carving	a	18	a	20	Ferocious	a	20	a	20
Casual (looks)	p	17	p	20	Fighting	a	20	a	20
Catching	a	20	a	20	Filling (a pool)	p	14*	p	19
Celebrating	a	20	a	20	Firm (muscle)	a	15	a	18
Fixing	a	20	a	20	Leading	a	17	a	20
Flapping (in wind)	p	20	p	20	Leering (a wolf)	a	15	a	20
Flapping (bird)	a	18	a	20	Leaning (against)	p	17	p	20
Fleeing	a	20	a	20	Lifting	a	20	a	20

Table 5: Exner's Active-Passive Word Study (cont.)

Item	Lay Group N=20		Students N=20		Item	Lay Group N=20		Students N=20	
	Score	N	Score	N		Score	N	Score	N
Floating	p	20	p	20	Limping	a	14*	a	13*
Flowing (river)	p	19	p	20	Loading (cargo)	a	20	a	20
Flying	a	20	a	20	Longing (looks)	p	14*	p	18
Frightened (looks)	p	18	p	20	Loosely (held)	p	11*	p	16
Gambling	a	16	a	20	Loving (2 people)	a	18	a	20
Gasping (breath)	a	17	a	12	Lustful (looks)	a	15	a	20
Gazing	p	18	p	20	Lying (down)	p	20	p	20
Glaring (at one)	a	17	a	20	Mad (looks)	a	17	a	20
Graciously (standing)	a	14*	p	16	Magical	a	14*	p	13*
Grinding	a	17	a	19	Making (a cake)	a	20	a	20
Growing (plant)	a	15*	p	14*	Mashing	a	20	a	20
Hallucinating	a	13*	p	17	Mean (looks)	a	16	p	15
Hammering	a	20	a	20	Meditating	p	14*	p	20
Hanging (man)	p	18	p	20	Menstruating	p	16	p	20
Happy (looks)	a	17	a	19	Miserable (looks)	p	20	p	20
Harassed (looks)	p	14*	p	17	Mixing	a	20	a	20
Helping	a	20	a	20	Modeling (stand)	p	14*	p	20
Hesitant	p	15	p	19	Modeling (clay)	a	11*	a	18
Holding	a	17	a	20	Mounting	a	20	a	20
Hostile (looks)	a	20	a	17	Moving	a	20	a	20
Hunting	a	20	a	20	Mugging	a	20	a	20
Hurting	a	20	a	20	Murdering	a	20	a	20
Idle	p	19	p	20	Musing (alone)	p	15	p	20
Imagining	a	13*	p	18	Nervous (feels)	a	13*	p	18
Impatient (looks)	a	14*	p	14*	Nervous (looks)	p	12*	p	20
Impulsive	a	18	a	20	Nodding (to sleep)	p	20	p	20
Inclining	p	13*	p	20	Noticing (someone)	a	17	p	20
Inert	p	20	p	20	Numb (feels)	p	18	p	20
Injured	p	20	p	20	Objecting	a	20	a	20
Inspecting	a	16	p	14*	Oblivious	p	20	p	20
Intercourse	a	20	a	20	Observing	p	16	p	20
Interested	a	13*	a	17	Offensive (looks)	a	13*	p	14*
Isolated (feels)	p	18	p	20	Oozing	p	20	p	20
Jeering	a	20	a	20	Opening (a door)	a	16	l	20
Jerking	a	19	a	20	Opposing	a	19	a	20
Jogging	a	20	a	20	Outraged	a	20	a	20
Joining (2 people)	a	18	a	20	Pacing	a	20	a	20
Jovial (looks)	a	17	a	18	Painful (feels)	p	14*	p	20
Jumping	a	20	a	20	Panting (a dog)	p	13*	a	16
Kidding (2 people)	a	20	a	19	Passing	a	20	a	20
Killing	a	20	a	20	Peaceful (looks)	p	20	p	20
Knowingly (looks)	p	14*	p	17	Perplexed (looks)	p	15	p	20
Laboring	a	20	a	20	Picking up	a	20	a	20
Landing (plane)	a	18	a	16	Playing	a	20	a	20
Laughing	a	15	a	13*	Pleased (feels)	p	13*	p	17
Laying	p	20	p	20	Pleased (looks)	p	15	p	20
Preaching	a	20	a	20	Pondering	p	12*	p	20
Pretending (sleep)	p	11*	p	16	Smoking (fire)	p	17	p	20
Prowling	a	20	a	20	Smoking (person)	a	18	a	20
Puffed (balloon)	p	14*	p	20	Sniffing	a	11*	p	19
Pulling	a	20	a	20	Speaking	a	16	a	14*
Pushing	a	20	a	20	Spilling (water)	p	14*	p	20
Putting (golf)	a	20	a	20	Springing	a	16	a	20
					Squall (rain)	a	14*	a	18

Table 5: Exner's Active-Passive Word Study (cont.)

Item	Lay Group N=20		Students N=20		Item	Lay Group N=20		Students N=20	
	Score	N	Score	N		Score	N	Score	N
Queer (looks)	p	16	p	20	Stabbing	a	20	a	20
Querulous (looks)	p	15	p	20	Standing	p	13*	p	20
Quiet	p	20	p	20	Steaming water	p	18	p	20
Quivering	a	13*	a	14*	Stormy	a	13*	a	20
Racing	a	20	a	20	Stroking	a	11*	a	16
Raging (river)	a	20	a	20	Struggling	a	20	a	20
Raising (a log)	a	20	a	20	Stuck (in mud)	p	20	p	20
Ramming (2 cars)	a	20	a	20	Subdued (looks)	p	16	p	20
Rapturous	a	16*	p	18	Suffering	a	13*	p	17
Reaching	a	20	a	20	Suspicious (looks)	p	12*	p	20
Ready (to run)	a	20	a	20	Swimming	a	20	a	20
Reckless (looks)	a	12*	p	20	Taking	a	18	a	20
Refreshed	p	13*	p	11*	Talking	a	13*	p	18
Remorseful	p	15	p	17	Tapping	a	20	a	20
Reposing	p	20	p	20	Tearing	p	17	p	20
Resigned	p	16	p	20	Telling	a	14*	p	18
Resolute (looks)	a	13*	a	15	Terrorized (feels)	p	16	p	20
Reticent (looks)	p	11*	p	17	Thrilled	a	14*	a	13*
Revolving	a	17	a	20	Throwing	a	20	a	20
Riding (a horse)	a	20	a	20	Thumping	a	20	a	20
Ringing (bell)	a	14*	a	18	Tilted	p	14*	p	20
Ripping fabric	a	20	a	20	Toasting (people)	a	17	a	20
Roaring (lion)	a	20	a	20	Tormented (feels)	p	15	p	20
Rolling (ball)	p	17	p	20	Tranquil (looks)	p	20	p	20
Rowing	a	20	a	20	Troubled (looks)	p	13*	p	20
Running	a	20	a	20	Turning (around)	a	20	a	16
Sad (looks)	p	18	p	20	Unconscious	p	20	p	20
Sad (feels)	p	20	p	20	Unsteady	p	14*	p	20
Sagging	p	16	p	20	Upset (feels)	p	13*	p	20
Sailing (boat)	p	14*	p	20	Vaulting (animal)	a	18	a	20
Satisfied (feel)	p	13*	p	19	Vibrating	a	20	a	20
Screaming	a	20	a	20	Vigorous	a	20	a	20
Seated	p	17	p	20	Violent	a	20	a	20
Seeing	p	15	p	20	Waiting	p	16	p	20
Seething	a	16	a	20	Walking	a	20	a	20
Shaking	a	16	a	18	Wanting	p	11*	p	16
Shocked	p	13*	p	20	Watching	a	13*	p	20
Singing	a	20	a	20	Weary (feels)	p	15	p	20
Sinister (look)	a	13*	a	16	Whirling	a	20	a	20
Skimming	a	17	a	14	Wounded	p	17	p	20
Sleeping	p	20	p	20	Writing	a	20	a	20
Slipping	p	15	p	20	Yielding	p	18	p	20
Smelling	a	12*	p	17					

From Exner, J. E. (2003) *The Rorschach: A Comprehensive System, Vol. 1: Basic Foundations and Principles of Interpretation*, Hoboken, NJ: John Wiley and Sons, pp. 92-94.

results of these particular verbs, Exner (2003) admonished that his study “*should not be used as a guide for coding decisions*” (p. 91). In this regard, he suggested that “the decision to code active or passive must be made in the context of the complete response” (ibid, p. 91). However despite this warning, Exner provided only one true criterion for

scoring activity or passivity, which involved a common sensical rating of the verbs used to describe movement. Exner (2003) stated,

Research findings concerning the interpretation of the relationship between active and passive movement suggest that “talking” should always be coded *passive*. Thus, “talking” serves as a benchmark against which questionable issues are judged. In that context, “whispering,” “standing,” “looking,” and the like are easily defined as passive, whereas “yelling” and “arguing” are easily defined as active. (pp. 91, 95)

The above criterion is exemplified in his active and passive ratings of M, FM, and m responses in his “foundations” text (Exner, 1974, p. 77; 2003, p. 96). In his examples, each response appears to be judged as active or passive based only on the interpretation of the verbs used. On many occasions in his suggestions for scoring *a and p*, he himself is contradictory, as is seen for example in “a caterpillar crawling along,” which he scored as active and “a boat moving along,” which he scored as passive. These responses appear similar in tone, but are scored differently based only on the use of verb.

Exner (2003) also attempted to account for Beck’s static or Piotrowski’s blocked movement response in his scoring system to eliminate the problem of an additional scoring category, which would complicate ratings. He proposed handling such responses in two manners. First, Exner (1991) recommended scoring both active and passive (a+p) in cases when both qualities appeared to be described by participants. However, such descriptions were again rated based on verb use and not the tone of the response itself, as is seen in the example, “a dog sitting, howling at the moon” (ibid, p. 6). This example is coded FMa-p based on the presumably passive verb “sitting,” and the apparently active verb “howling.” However, this same response could potentially be scored as only passive or only active if more discrete criteria were provided for interpreting what features of a

given response are most important for delineating the two categories. For instance, is sitting really an activity that is experienced as completely separate from howling in the above example?

This same problem is found in Exner's (2003) suggestions for handling static, frustrated, or frozen postures. He suggested that responses should be coded as passive despite the verbs utilized if the M response occurs in a "caricature, abstract, or picture" (p. 95). An example of would be "a painting of fireworks exploding on the 4th of July." In this response, the action involved is clearly active in its presentation, but is frozen by being placed in a portrait. Such responses were described by the likes of Beck, Piotrowski, and Schachtel as providing information altogether different from assertive or compliant movements. Rating such responses passive, as is suggested in the CS, eliminates a wealth of important features and potential meanings found in previous systems, seemingly due to an exclusive dependence on the participant's words. Although the descriptors, "active" and "passive" seem to achieve acceptable degrees of agreement among raters, there is a lack of exploration into what the concepts of active and passive mean or represent. The lack of a conceptual understanding of such terms appears to hamper scoring. This point is observable in poor rating reliabilities on verbs such as talking, thinking, or looking.

Although Exner did not provide full criteria for the scoring of *a* and *p*, he provided numerous interpretive suggestions based on quantitative, experimental research. Readers may remember that Exner suggested that M responses were indicative of introversion, intelligence, creativity, fantasy, and cognitive/ideational proclivities. This stance toward kinesthetic percepts was no different in his understanding of active versus

passive movements. In general, Exner (1974, 1991, 2003, 2005) suggested that active and passive movement superscripts reflected one's *ideation*, and in particular, the content or tone of one's thinking. *A and p* scorings were also implicit in one's general approach to interpersonal situations. These interpretive findings were found in two major ratios in his structural summary; (1) total active and total passive responses (a:p), and (2) total human active and human passive responses (Ma:Mp).

His rationale for these ratios dated back to several studies noted in his first edition of the CS (1974), wherein he investigated the norms for both nonpatient and psychiatric samples. In general, Exner (1974) found that 132 of 200 nonpatient subjects (roughly 75%) presented ratios with a nearly equal number of active and passive movement responses. In contrast 207 of 295 psychiatric subjects (approximately 2/3) demonstrated differences between active and passive responses by at least 50 %, or 3:1 (pp. 268-269). Exner (2003) argued that these findings suggested that the ratio of active to passive movement qualities were only meaningful for interpretation when such differences were present in a ratio of 3:1 or greater (p. 406).

Exner (1974) reported additional research that explored the significance of the 3:1 difference between *a and p* movement responses. He found that nearly all subjects reported preferences for problem-solving and managing stress that reflected the directional tendencies in their a:p ratios (i.e., a>p; p>a) (p. 269). For example, those with more active responses tended to approach stressful situations purposefully with a plan, whereas persons with more passive responses tended to feel helpless in the face of stress. Exner (2003) also noted a study in which individuals without the >50% split between *a and p* were able to provide twice as many words in a word finding measure as were those

with the 3:1 a:p ratio (p. 437). He suggested that these findings reflected a tendency toward cognitive rigidity, versus ideational flexibility, on the part of subjects demonstrating the 3:1 spread, regardless of the direction of the skew. Thus Exner (2003) suggested, when the a:p ratio was 3:1 or higher in either direction that:

The *a:p* ratio deals more with the extent to which attitudes or values may be well fixed and, as such, will affect the conceptual process. Thus the findings are applicable to any coping orientation. Attitudes or values that are very well fixed tend to narrow the range of concepts or options a person may be willing to consider...The kinds of limited ideational flexibility reflected by the *a:p* findings go well beyond value systems. They can manifest in any of a broad array of psychological and behavioral situations. Consider, for example, the parent in a custody dispute who “cannot believe” that his or her child may prefer the other parent, or the supervisor who is convinced that his or her approach to a given task is the only viable possibility. When people with this feature become patients, therapists often are frustrated by the difficulty they encounter when attempting to suggest alternative views regarding the source of a problem or situation. (p. 206)

Exner suggested that there were additional experimental findings that suggested a correlation between *a* and *p* and ideation. Exner (1974) noted a study in which he administered Rorschachs to several female volunteers and then explored the content of their daydreams. He reported that women with a:p or p:a ratios of at least 3:1 tended to describe characters or situations in their fantasies that were consistent with their ratio skew (p.270). For example, a woman with an a:p ratio of 2:6, skewed in the passive direction, reported daydreams that were markedly passive in quality. Exner found these studies to be particularly meaningful for human movements (M) given that he viewed such percepts as indicative of one’s “introversion and fantasy life.” He conducted a study examining differences in participants’ Ma:Mp ratios and how such differences were reflected in the tone of one’s descriptions of TAT pictures. Exner (2003) reported that Ma:Mp ratio differences of 3:1 or better dictated the manner in which people viewed

characters and situations in the pictures. For example, he found that people with predominant *Mp* scores told stories in which someone other than the character initiated the outcome nearly 70% of the time (p. 438).

Unlike his findings with the general a:p ratio and cognitive flexibility, however, Exner did not interpret the *Ma:Mp* ratio bidirectionally in regard to fantasy. The first reason for this was that he proposed that most subjects tended to produce more active movement responses than passive movements. In these cases, he found no remarkable interpretive behavioral characteristics for predominantly active *M* persons, and thus believed that a tendency toward active *M* percepts was indicative of nonpathological approaches toward ideation. However, a tendency toward passive human movements was meaningful and indicated a retreat into fantasy. Exner (2003) stated

The *Ma:Mp* ratio does not provide any direct insights into the fantasy life of a person. Its usefulness is derived from the fact that the value for *Ma* is always expected to be greater than the value for *Mp*. When this is true, the magnitude of the difference has no interpretive significance. However, when the value for *Mp* is greater than the value for *Ma*, it does identify individuals who tend to use fantasy more routinely than is common...When the value for *Mp* is one point more than the value for *Ma*, it indicates that the person has a distinct tendency to defensively substitute fantasy for reality in stressful situations more often than do most people. (p. 412)

Exner's above understanding of passive responses and ideation suggested that a tendency toward passivity in percepts represented a tendency, especially for introverted *M* types, to utilize private fantasy in the face of stress. He did not provide an indication of what stress may prompt fantasy or what other Rorschach variables may indicate stress on records with marked passivity in *M* responses, suggesting a bit of interpretive license in his reading of *Ma:Mp*. However, Exner did not seem to imply value judgments regarding a tendency toward passivity when *Mp* only exceeded *Ma* by one. His views

were much stronger when interpreted in the context of interpersonal perception and behavior when the disparity between $a:p$ increased.

In regard to interpersonal perception and interaction, Exner incorporated findings from both the $a:p$ and $Ma:Mp$ ratios, and suggested that the ratios provided information about one's internal experiences of others and about action tendencies in relationships. Exner borrowed from his findings on the $a:p$ ratio regarding cognitive flexibility and assumed that the same quantitative differences (i.e., 3:1) that reflected general ideational inflexibility also represented behavioral inflexibility in relationships. However, this was only the case when there was a preponderance of passive movement scores. Exner (2003) presented his assumptions in this regard as follows.

In [the interpersonal] cluster, the same data are reviewed to determine if the individual is prone to assume a more passive role in interpersonal relations. As pointed out, movement responses typically include projected material that denotes something about the individual. There are no known behavioral correlates for active movement per se. This is probably because a substantial majority of movement answers are active, usually appearing two to three times as often as passive movements...It is reasonably well established that, when the frequency of p is significantly greater than a , it reflects a passive interpersonal style. (p. 492)

Exner's commentary regarding the relationship between $a:p$ and interpersonal perception revealed conceptual error or bias. Exner did not attempt to understand the conceptual meaning underlying "active" movement as a distinct interpretive category, mainly due to his finding that such responses generally occurred more frequently on Rorschach records. However, it is quite possible that active movements do also indicate a particular approach to relationships that would be meaningful for interpretation. Studies were mentioned in previous paragraphs that appeared to explore some aspects of how a tendency toward passivity might be reflected in tasks such as storytelling, but no

such exploration was conducted in Exner's studies regarding activity. In this regard, Exner demonstrated a clear bias toward active responses, in that he saw them as the norm based only on the observation that they occurred more regularly in Rorschach assessments.

This preference is important because it may point to issues with Exner's reliance on verbs for scoring movement quality. This reliance may result in increased numbers of active movement responses, as has been suggested in previous critiques (e.g., Kramer, 1991). Such an error could alter the percentages of active and passive movements in normative studies, and thus lead to interpretive errors. This issue could have been resolved through conceptual investigation of activity and passivity as concepts, such as has been argued by Weiner (1977).

Rather than explore the meaning of M responses in more depth, Exner addressed only the normative, quantitative discrepancy between active and passive movement responses. Given that passive responses occurred in lesser numbers in the general population, Exner suggested that a preponderance of passive M was evidence of pathology. This normative-based conclusion was dramatically exemplified in his understanding of a predominance of Mp over Ma responses (reflected in the Ma:Mp ratio). Exner (2003) noted that participants were likely to demonstrate pathologically passive retreats into fantasy in interpersonal interactions when Mp eclipsed Ma by at least two points and suggested that such a finding was reflective of a "Snow White syndrome."

When Mp is greater than Ma, it indicates that the ideation of the person, specially the person's fantasies, will be marked much more than is common by a "Snow White" feature. [I] described this as being more likely to take flight into passive forms of fantasy as a defensive maneuver, and also being less likely to initiate decisions or behaviors if the alternative that others will is available. (p. 439)

Exner (2003) added further that this tendency toward passive fantasy and dependence on others was observed much more frequently in patient populations. Consequently, he suggested that a preponderance of Mp likely reflected impaired cognition and decision-making (p. 437). Sample interpretations of Rorschach records, most of which were female, in Exner's volumes on CS interpretation (Vol. III, 1991; Exner & Erdberg, Vol. III, 2005) were exemplary of his understanding of passivity as a measure of pathology. For instance, he described a woman with an Ma:Mp ratio of 2:3, as presenting with "an abusive use of fantasy," (p. 221) and a woman with an Ma:Mp of 3:5 as demonstrating "a marked flight into fantasy suggesting a marked Snow White syndrome...there is an avoidance of responsibility and decision making and dependence on others" (p. 222). Taking into account Exner's foundational research on active and passive movements and his interpretive guidelines, it is unclear how his findings regarding quantitative differences and relative behavioral correlates clearly demonstrate pathological considerations for passive movements. Again, it appears that passivity was viewed as pathological only based on the relative infrequency of the score in quantitative analyses and its more frequent appearance in inpatient samples.

To summarize, Exner (1974, 2003) utilized the active and passive distinction based on what appears to be a misinterpretation of Piotrowski's work in this area. Exner's criteria for scoring are incomplete, as he clearly admitted, and are dependent on extracted verbs and "common sense" ratings. In terms of interpretation, Exner did not maintain many of the findings from the previous authors reviewed in this chapter, especially in terms of the content of responses. He based his interpretive suggestions on quantitative studies, many of which resulted in assumptions derived from observed

quantitative differences and few behavioral correlates. However, his interpretive suggestions were consistent with his understanding of the meaning of M responses and particularly highlighted how the *a vs. p* distinction represented differences in ideational flexibility, a tendency toward fantasy, and passive stances in relationships. In terms of interpersonal perception and behavior, predominantly passive movement responses were thought to indicate pathology. Active movements were assumed to be the norm and were not addressed conceptually or theoretically.

Of final note, although animal and inanimate movements are rated as *a or p* in Exner's CS, no interpretive suggestions were offered for specific active and passive FM or m determinants. This raises questions as to why one would score FM or m responses. Would such a practice offer anything substantial for interpretation? We shall now explore how such issues have been addressed by contemporary Rorschach researchers, many of whom have critiqued Exner's approach to movement quality.

Contemporary Literature

Several critiques and revisions for *a and p* superscripts have been offered in reaction to Exner's *Comprehensive System*. Most critiques have been leveled at his scoring criteria and dependence on verbs as the primary entities for scrutiny in his research studies. Allen (1978) early on noted the lack of a conceptual understanding of *a and p* constructs. Many authors who have written commentary on the CS's treatment of activity and passivity have noted that one can only reliably code the distinction when taking a participant's entire response into account, an argument with which John Exner agreed. However, despite this admonition, Exner's word coding experiment (see Table 16) is still referenced by clinicians in practice when making scoring decisions, and

subsequent researchers remain focused on verbs when advocating their ideas about *a* and *p* scoring.

This trend is apparent in commentary offered by Wilson (1994) who self-published an interpretive guide to the CS and was one of the first post-CS researchers to tackle the issue of coding active and passive ratings. Although he also advocated for making scoring decisions based on the entire response, Wilson, too, clearly relied on verbs as the determining criterion for *a* vs. *p* scoring. Wilson (1994) also determined that Exner's word study did not include a number of common movement responses encountered in practice. In reaction to these omissions, he offered additional commentary on how to rate more common responses.

Easy to code active: accusing, acting, bursting dancing, intercourse, kissing, laughing, people touching, playing, reaching out, roaring, running, singing, soaring, vibrating, yelling.

Easy to code passive: ailing, amazed, becoming, crying, drinking, helpless, leaning, longing, looking, pondering, ships passing, sitting, smiling, talking, thinking.

More ambiguous verbs [that] present problems: about to do something, waiting to do something, arms raised.

Very problematic and inconsistent: bowing and bending over...Both are coded active by Exner in earlier volumes, while leaning over is passive...Rubbing, sniffing and touching are most troublesome in some contexts. Exner codes dogs touching noses as passive, but rubbing noses as active. The logic is unclear, and I propose that rubbing, sniffing, and touching consistently be coded active when the nose is the agent. (Wilson, 1994, p. 14)

Of note, Wilson offered no clear rationale for his scoring of the various verbs presented in his manual, and appeared to retain the "common sense" approach suggested by Exner in his word study. Readers may observe in the citations of Wilson's work that many verbs presented as "easy to code" could in various contexts be representative of

either active or passive stances. For example, easy to code active verbs such as “balancing, deciding, holding, and riding,” and easy to code passive verbs such as “amazed, longing, looking, and smiling,” could in certain contexts or presentations reflect the opposite stance. Consequently, given a lack of conceptual guidelines, Wilson’s examples are representative of the same complications and contradictions that have been found in Exner’s work. Wilson’s work reflects the problems with *a and p* scoring criteria more than offering any new insights into the issue. Wilson (1994) did, however, offer suggestions for coding active and passive movement quality in inanimate movements, which he suggested were “particularly nettlesome,” by attending to the degree to which nonliving objects demonstrated intention, which made such responses active (p. 14). For example, “a river running in order to get to the ocean” would be considered active given its goal-directedness in contrast to simply “a river running” which does not connote intent.

In terms of interpretation, Wilson’s suggestions differed little from those of John Exner. Wilson also viewed the ratio of active to passive movements as reflecting differences in one’s ideation and interpersonal behavior. He also retained Exner’s 3:1 quantitative significance for interpretation, but appeared to view situations in which passive responses outnumbered active responses with less emphasis on a quantitative threshold.

Wilson accepted Exner’s interpretive *a and p* scheme and appeared to be an ardent proponent of the CS approach. His stance toward Exner’s findings is not at all dissimilar from the majority of subsequent critiques of the CS, and his commentary is illustrative of the state of affairs in post-CS Rorschach research. Wilson offered criteria

for scoring through examples and regarded his suggestions as improvements on Exner's scoring criteria, but little effort was made to challenge or explore conceptual assumptions regarding *a and p* movements. The result is a continued reliance on verbs and unexplored assumptions about the experiential aspects of movement quality.

Nevertheless, Wilson did offer one of the earliest commentaries on *a and p* scoring complexities.

Margot Holaday (1996) is another contemporary researcher who has attempted to bring clarity to Exner's "common sense" verb approach to scoring. Holaday suggested that her engagement with active and passive movements was motivated by her desire to help students learning the Rorschach, a group that she felt was particularly vulnerable to making poor scoring decisions. Holaday (1996) suggested that Exner's word study neglected several common movement verbs, provided no rationale for the selection of words that were used, and offered no description of how he "trained" expert and naïve scorers (pp. 47-48). In an attempt to further explore reliability issues with active and passive ratings, Holaday asked lay students and Rorschach experts to rate 208 additional verbs. She utilized Exner's original format and instructions to participants for judging inter-scorer reliability. She highlighted within-group and between-group differences and compared experienced scorers with lay scorers. Additionally, Holaday incorporated scorers' feedback into her discussion section and attempted to integrate historical literature into her criteria for scoring *a vs. p*. Holaday's (1996) study results are presented in Table 6, which begins on the following page.

Table 6: Holaday's Active vs. Passive Study

Active-Passive Superscripts: Majority Code for Each Item and Percentage of Participants Concurring with the Scoring

Lay Group n=44, Experienced Group n=24

***Denotes differences between groups not statistical significance.**

<i>Item</i>	<i>Lay Group</i>		<i>Experienced Group</i>	
	<i>Score</i>	<i>%</i>	<i>Score</i>	<i>%</i>
About to kiss	a	60.5*	p	79.2
Arched (back)	p	56.8	p	66.7
Attached to (something)	p	79.5	p	100.0
Attaching	a	81.8	a	79.2
Barking	a	97.7	a	95.8
Beating	a	100.0	a	100.0
Begging	a	86.4	a	83.3
Being chased	a	79.5	a	68.2
Being burned	a	56.8*	p	70.8
Betting	a	67.4	a	66.7
Billowing	p	53.4*	a	54.2
Biting	a	93.2	a	100.0
Blazing	a	72.7	a	87.5
Blooming	a	56.8*	p	70.8
Blowing (a horn)	a	90.9	a	100.0
Blowing (smoke)	a	54.5	a	58.3
Boiling	a	61.4	a	79.2
Bowing	a	68.2	a	66.7
Bowling	a	95.5	a	100.0
Breathing	p	65.9	p	95.7
Breathing fire	a	86.4	a	78.3
Brushing	a	79.5	a	95.7
Bubbling	a	59.1*	a/p	50.0
Bursting	a	70.5	a	79.5
Casting spells	a	65.9	a	87.5
Catching on fire	a	59.1*	p	83.3
Changing shape	a	56.8	a	75.0
Changing colors	p	70.5*	a/p	50.0
Cleaning	a	95.5	a	100.0
Collecting	a	68.2	a	69.6
Combing	a	72.7	a	91.7
Coming out or up	a	59.1	a	78.3
Connecting	a	56.8*	p	66.7
Controlling	a	56.8	a	80.0
Cooking	a	90.9	a	82.6
Counseling	a	75.0	a	58.3
Covering	a	62.4*	p	54.5
Crawling	a	86.4	a	91.7
Creating	a	61.4	a	82.6
Cross legged	p	79.5	p	100.0
Crushing	a	88.6	a	95.8
Dangling	p	59.1	p	100.0
Decaying	p	77.3	p	100.0
Developing	a	56.8*	p	77.3
Dipping water	a	81.8	a	78.3

(Continued)

Table 6: Holaday's Active vs. Passive Study (cont.)

<i>Item</i>	<i>Lay Group</i>		<i>Experienced Group</i>	
	<i>Score</i>	<i>%</i>	<i>Score</i>	<i>%</i>
Distended	p	77.3	p	100.0
Diving	a	93.2	a	100.0
Drawing a picture	a	88.6	a	87.5
Drawing his gun	a	95.5	a	100.0
Drinking	a	75.0	a	87.5
Driving	a	86.4	a	95.7
Drooling	p	63.6	p	91.7
Drooped	p	79.5	p	100.0
Drying	p	81.8	p	91.3
Ducking	a	88.6	a	91.3
Eating	a	95.5	a	87.5
Entering	a	70.5	a	95.7
Erupting	a	77.3	a	95.8
Expanding	a	56.8*	p	52.2
Facing each other	p	77.3	p	100.0
Facing off	a	54.5*	a/p	50.0
Fanning	a	68.2	a	95.5
Finding	a/p	50.0*	a	59.1
Fishing	a	68.2	a	54.2
Flashing light	a	54.5	a	62.5
Flicking	a	79.5	a	91.7
Flopped over	p	59.1	p	87.5
Flowing	p	65.9	p	83.3
Fluffed out	p	79.5	p	100.0
Folded	p	68.2	p	100.0
Following	a	65.9	a	60.9
Forming	a	68.2*	p	59.1
Frazzled looking	p	79.5	p	95.7
Frowning	a	52.3*	p	70.8
Frying	a	90.9	a	66.7
Getting ready to ____	a	75.0*	p	91.3
Getting smaller	p	70.5	p	62.5
Giving	a	65.9	a	79.2
Glowing	p	77.3	p	91.7
Going to ____	a	65.9*	p	69.6
Going	a	77.3	a	95.8
Grabbing	a	90.9	a	100.0
Grasping	a	86.4	a	91.7
Greeting	a	61.4	a	70.8
Grimacing	p	52.3*	a	58.3
Grinning	a	59.1*	p	54.2
Growling	a	81.8	a	87.5
Guarding	a	63.6*	a/p	50.0
Gushing	a	77.3	a	91.7
Helping	a	68.2	a	78.3
Hiding	a	56.8*	p	65.2
Hitting	a	93.2	a	100.0
Hopping	a	95.5	a	100.0
Hovering	p	56.8*	a/p	50.0

(Continued)

Table 6: Holaday's Active vs. Passive Study (cont.)

<i>Item</i>	<i>Lay Group</i>		<i>Experienced Group</i>	
	<i>Score</i>	<i>%</i>	<i>Score</i>	<i>%</i>
Howling	a	86.4	a	95.7
Imagined	p	77.3	p	100.0
Intimidating	p	61.4*	a	60.9
Itching	a	70.5*	p	56.5
Kissing	a	93.2	a	100.0
Kneeling	a	61.4*	p	79.2
Knock	a	79.5	a	87.5
Leaving	a	75.0	a	87.5
Licking	a	90.9	a	91.3
Looking at something	p	61.4	p	91.7
Looking for something	a	86.4	a	87.5
Looks mad	p	68.2	p	86.4
Looks stiff	p	79.5	p	100.0
Looks evil	p	70.5	p	95.2
Making faces	a	79.5	a	83.3
Melting	p	56.8	p	95.8
Meowing	a	81.8	a	58.3
Mumbling	a	63.6 *	p	75.0
Nibbling	a	81.8	a	62.5
Noise	p	53.5	p	84.2
Overlooking a lake	p	84.1	p	100.0
Overtaking	a	72.7*	p	86.4
Painting	a	79.5	a	87.0
Peaking	a	61.4*	p	60.9
Peeping	a	75.0*	p	62.5
Peering	a	56.8*	p	66.7
Performing	a	93.2	a	95.8
Planning	a	65.9*	p	70.8
Plowing	a	90.9	a	95.8
Pointing	a	88.6	a	62.5
Popping	a	77.3	a	70.8
Pouncing	a	97.7	a	100.0
Pouring	a	77.3	a	70.8
Practicing	a	86.4	a	100.0
Praying	a	65.9*	p	75.0
Projecting	p	54.5	p	60.9
Protecting	a	77.3	a	87.0
Puffing out	a	56.8*	p	65.2
Pumping	a	93.2	a	95.8
Putting ___ on a table	a	84.1	a	100.0
Radiating	p	56.8	p	79.2
Raining	a	52.3*	p	66.7
Reflecting	p	70.5	p	95.8
Relaxed	p	93.2	p	95.7
Remembering	p	77.3	p	70.8
Restless	p	61.4*	a	60.9
Rippling	a	63.6*	p	63.6
Rocking	a	81.8	a	79.2
Rubbing	a	84.1	a	87.0

(Continued)

Table 6: Holaday's Active vs. Passive Study (cont.)

<i>Item</i>	<i>Lay Group</i>		<i>Experienced Group</i>	
	<i>Score</i>	<i>%</i>	<i>Score</i>	<i>%</i>
Scared	p	72.7	p	91.7
Scaring	a	72.7	a	91.7
Scowling	a	70.5	a	70.8
Searching	a	88.6	a	87.5
Seeping	p	54.5	p	83.3
Setting sun	p	84.1	p	91.7
Shaking hands	a	81.8	a	91.7
Shining (sunlight)	p	72.7	p	87.5
Shivering	a	75.0	a	58.3
Shooting guns	a	93.2	a	100.0
Shrinking	a	59.1*	p	66.7
Sinking	a	59.1*	p	79.2
Sitting	p	54.5	p	91.7
Skidding	a	75.0	a	56.5
Sliding	a	72.7	a	58.3
Slurping	a	81.8	a	87.5
Smearing	a	81.8	a	87.5
Smiling	a	52.3*	p	54.2
Sneaking up on	a	75.0	a	87.5
Sneaking	a	75.0	a	69.6
Snoring	a	63.6*	p	70.8
Snowing	a	56.8*	p	75.0
Sobbing	a	81.8	a	70.8
Spanned out	p	68.2	p	83.3
Snorting	a	75.0	a	70.8
Spinning	a	84.1	a	79.2
Spitting	a	88.6	a	95.8
Splashing	a	95.5	a	95.8
Splitting in half	a	72.7	a	58.3
Spraying	a	88.6	a	87.0
Spread out	p	70.5	p	82.6
Spreading	a	81.8*	a/p	50.0
Sprouting	a	79.5*	p	54.2
Squatting	a	77.3*	p	62.5
Stalking	a	88.6	a	79.2
Starving	p	52.3	p	82.6
Stepping over	a	75.0	a	87.0
Sticking out on top	a/p	50.0*	p	78.3
Stirring soup	a	77.3	a	87.5
Stretching	a	75.0	a	60.9
Studying	a	75.0*	p	54.2
Surprised	p	72.7	p	52.2
Swallowing	a	70.5*	a/p	50.0
Sweating	a	56.8*	p	83.3
Swinging	a	86.4	a	73.9
Tearing fabric	a	90.9	a	75.0
Tearing eyes	p	72.7	p	75.0
Teasing	a	72.7	a	83.3
Telling stories	a	63.6	a	66.7

(Continued)

Table 6: Holaday's Active vs. Passive Study (cont.)

<i>Item</i>	<i>Lay Group</i>		<i>Experienced Group</i>	
	<i>Score</i>	<i>%</i>	<i>Score</i>	<i>%</i>
Tied up	p	75.0	p	91.3
Tricking	a	77.3	a	83.3
Trickling	p	54.5	p	79.2
Trying to think	p	56.8	p	79.2
Trying to break	a	63.6	a	63.6
Turned around	p	65.9	p	86.4
Twirling	a	86.4	a	91.7
Vomiting	a	90.9	a	79.2
Warming	p	68.2	p	79.2
Washing	a	90.9	a	100.0
Weaving	a	77.3	a	91.7
Weeping	a	70.5	a	54.2
Wiggling	a	88.6	a	79.2
Wobbling	a	81.8	a	58.3
Working	a	95.5	a	91.3
Wrinkled	p	81.8	p	100.0

From Holaday, M. (1997). Rorschach Active-Passive Superscripts. *Journal of Personality Assessment*, 69 (1), pp. 42-46.

Holaday (1996) reported even poorer reliabilities in comparison to Exner's findings. Her highest reliability for either group reached only 80%, whereas Exner's lowest reliability for his two groups was 86% (p. 47). She also reported greater differences between groups, as her lay raters reported only 74% agreement and her experts 80%, while Exner's naïve and graduate student raters demonstrated 86% and 92% agreement respectively (ibid, p. 47). Holaday offered several possible reasons for these differences: 1) her study had a smaller sample and fewer ratings, 2) she potentially had a less homogeneous sample and offered less complete instructions than did Exner, and 3) her verbs might have been qualitatively harder to code than were Exner's (pp. 47-48).

Holaday suggested further that the complexity of words in general tended to complicate active and passive ratings. She proposed that words often have a particular context to which they refer, which is why Rorschach experts often admonish scorers to take the entire response into account.

Holaday (1996) offered the following commentary regarding the scoring of full responses versus what I have termed extracted “verbs.”

A word with high interrater agreement and low level of difficulty apparently communicates a single, specific meaning and activity level. Examples of high agreement words usually rated as active are “beating,” “cleaning,” and “diving,” and high agreement words usually rated as passive are “decaying,” “folded,” and “wrinkled.” However, there might be many reasons why a word has a low interrater agreement and a high level of difficulty. Perhaps the meaning of the word indicates a borderline level of activity, it has several meanings, it is used differently by some cultural groups than by others, or is heavily dependent on context. (p. 48)

Words such as “smiling” or “sweating,” which demonstrated interscorer agreements that were lower than 60% were exemplary of her above statements. The difficulties inherent in accounting for complex and personal meaning in scoring movement quality were highlighted earlier by Piotrowski, Schachtel, and Phillips and Smith, who all suggested attending to content, context, and a participant’s style of interaction in the assessment encounter. Holaday (1996) mirrored their suggestions and further offered that utilizing a “continuum” scale (e.g., slightly, moderately, or very passive) instead of a discrete item scale (a vs. p) for ratings would likely take into account such differences (p. 48). However, she said that such an attempt was already made by Beck in his use of the Levy scale, which yielded poor results.

Holaday offered several suggestions for scoring criteria based on her findings and feedback from raters. First, she argued that verbs alone were inadequate for scoring (as many of her participants protested in the margins of her scoring sheets) and suggested that no scoring decisions should be made until after the inquiry phase of administration has been completed (p. 49). She also suggested taking account of energy output (i.e., the amount of energy utilized in an activity) as a guide to scoring movements. Less energy

output is passive, while more is active. She recommended that clinicians create their own threshold “chart” measuring the amount of tension or energy that a movement or posture requires for personal yardsticks (pp. 49-51).

Similar to Exner, Holaday (1996) suggested that activities frozen as art or pictures should be coded passive (p. 49). She proposed scoring passive any responses in which an anticipation of movement (e.g., “Trying to,” “about to”) is described or in which the movement was caused by something not visible on the card. This suggestion also has been shared by Barry Ritzler (personal communication, 3/06). Additionally, she suggested that “most of the time” words describing mental activities, emoting, and involuntary muscle activities (e.g., breathing) should be coded passive (p. 50). She advocated that responses describing goal-directed, voluntary, or intentional activity (e.g., hitting, running) should be coded active (pp. 50). Finally, Holaday (1996) recommended using participants’ actions during the assessment (e.g., talks with hands) to gauge difficult answers. She also asked that scorers read historical literature for a wider theoretical base, citing several instances in which Rorschach’s original extensor vs. flexor ideas were helpful for scoring. Finally, she suggested that one seek consultation from experienced Rorschach clinicians for questionable responses (p. 51). She offered no commentary for interpretation.

Donald Viglione (2002) has proposed many ideas similar to Holaday’s suggestions in his own scoring recommendations and cited her study often. Viglione wrote a manual designed to explore and make suggestions for difficult scoring decisions including active versus passive movements. Viglione, himself a prominent Comprehensive System researcher and lecturer, suggested that the threshold criterion for

determining activity versus passivity was the amount of force or effort described in a given movement response. Viglione (2002) wrote,

One can conceive a continuum with active at one end and passive at the other with “*talking*” as a **threshold example** of the most active of the passive movements. The passive to active continuum measures the amount of effort or force incorporated into a movement. Passive movements are marked by relatively less force and effort than active movements. Force may be manifest in terms of tension, muscle tone, or structural stress. Coding a versus p involves the examiner estimating the amount of effort, force, or tension involved in a given response and comparing it to CS standards for the a to p distinction. (p. 2/15)

Viglione held that energy, tension, or force could be more easily differentiated by attending to three specific criteria. However, he added that relying solely on the following criteria “leads to coding errors” (ibid, p. 2/16). Viglione’s first additional criterion is *agency*, which measures whether or not the subject of the response is in charge of the described action. In this regard, “a man jumping” would be scored active, whereas a “sail being torn apart by the wind” would be passive (p. 2/16). Second, Viglione (2002) advocated for attending to *displacement* or the degree to which the movement involves a transition across distance. Active movements involve a greater degree of movement across a blot stimulus, whereas passive movements tend more toward static positions (p. 2/16). Viglione suggested that scoring for displacement would also take into account H. Rorschach’s extensor and flexor distinction. Finally, Viglione suggested that *intentionality* or the degree to which a movement is deliberate, purposeful, or goal-oriented tended to distinguish active movements from passive ones (p. 2/16).

Viglione (2002) also encouraged utilizing the visual features of the inkblots to make determinations regarding active versus passive scoring. In this regard, small figures lifting huge objects would warrant active scores as opposed to passive ones as the

differences in size would suggest greater effort/force (p. 2/16). He also suggested that facial expressions should be generally coded as passive (p. 2/17). Similar to criteria offered by Exner, Ritzler, and Holaday, Viglione (2002) advocated scoring frozen, blocked, or anticipatory movements as passive (pp. 2/20-2/21).

Viglione (2002) additionally offered “expanded” threshold criteria for scoring *a* and *p* in FM and m responses. In terms of animal movement, criteria that measure force and intention were important for determining differences between active and passive proclivities. In this regard, goal-directed activity generally represented active movements (p. 2/17-2/18). Viglione (2002) suggested similar criteria for coding inanimate movements as he did for M and FM responses. The amount of force, effort, and physical stress were of paramount importance in the scoring of m responses. Such responses were typically noted as active when respondents provided more elaboration than simply stating the movement (p. 2/18). For instance, “on fire” would be coded passive, whereas “a fire with bursts of flames” would be coded active (p. 2/18).

Although Viglione (2002) admonished Rorschach assessors to take the whole response into account when scoring for *a* and *p*, he encouraged practitioners to reference Exner’s word study for advisement when scorings appear more ambiguous (p. 2/16). He suggested that inquiry needed to be properly conducted to gain clarity in scoring decisions, but given the absence of relevant research, he offered few guidelines about how to proceed with this phase of the Rorschach. Viglione’s scoring manual did not address issues of interpretation of activity and passivity.

The criteria offered by Viglione, Holaday, and Ritzler have also been advocated independently by Constance Fischer (multiple personal communications 2005-2007).

Although her criteria are similar to many of those offered by previous authors, she differs in terms of her method of gaining access to movement quality. In this regard, Fischer has long utilized the feedback of graduate students and clients in order to identify more reliable guiding principles for scoring, as well as to gain access to how such responses are experienced by participants. Fischer's musings have resulted in clear criteria for active movements, which are marked by increased energy, effort, intention or goal-directed activity, and the presence of physical impact. When these criteria are not met, Fischer suggests scoring responses as passive. She has also proposed that further exploration with participants would likely clarify criteria for passivity.

The preceding review of the Rorschach active and passive movement literature has provided valuable information for exploring such responses with participants. Indeed, much of the conceptual foundations and interpretive commentary presented by historical authors included engagement with respondents' life worlds. Hence, this information was utilized in my exploration of active and passive movement responses with participants in the sections that follow. Before proceeding, a visual aid may be helpful to assist readers. Table 7 is a summary of the historical and contemporary *a and p* findings.

Table 7: Literature Findings: Active and Passive Movement (*a v. p*)

Author	Criteria	Interpretive Suggestions
Hermann Rorschach	Flexor-Extensor Action directed to/from center of card	<p>General meaning: Reveal how unconscious is lived <i>Extensor:</i> "active/assertive" Reaching out/engaging world <i>Flexor:</i> "passive/anxious" Containment/Retreat from world More neurotic/ Resigned to fate</p> <p>Method of Interpretation: Wholly content musings</p>

(Continued)

Table 7: Literature Findings: Active and Passive Movement (A v. P) (Cont'd)

Author	Criteria	Interpretive Suggestions
Samuel Beck	Flexor-Extensor Introduced 3 rd category of "Static" Criteria directed to/from center of card Referred to as "stance" Affective tone (↑=Extensor) Level of Energy (↑=Extensor) determined by Levy Movement Scale Motionless, center=static	General meaning: Nature/intensity of affective themes, unconscious drives/wishes/fears, information about defenses, Interpersonal stance <i>Extensor:</i> Active/assertive <i>Flexor:</i> Passive/submissive ↑ in men=homosexuality Unconsciously conflicted, neurotic <i>Static:</i> Ambivalent Cripples/frustrates decision-making Method of Interpretation: Levy energy scale: Extensor=4-7, Flexor=1-3, Static=0. Analysis of content of response
Zygmunt Piotrowski	Assertive-Compliant-Blocked Assertive=Extensor Compliant=Flexor Blocked=Static Expansiveness in space Degree of human agency Effort to overcome gravity Energy output Assertive overcomes gravity Compliant acted on by gravity	General meaning: Reflected life roles, relationships, and unconscious, style of engaging/managing world, altered by relationship and context <i>Assertive:</i> Tendency to take control/responsibility Interpersonal assertiveness Independent, confident <i>Compliant:</i> Tendency to eschew responsibility/control Interpersonally dependent/anxious/submits Psychological constriction Acquiescence to authority figures <i>Blocked:</i> Neurotic indecisiveness, obsessiveness Theoretical Stance: <i>Assertive:</i> First type of movement quality in children <i>Compliant:</i> Reflective of parental limit setting in Oedipal phase and adult neurosis Method of Interpretation: Frequency of different contents Analysis of unique personal features in content Use for Group Differences: <i>Blocked:</i> Indicates general pathology <i>Compliant:</i> Predominant in psychosis Differences in contents across scores useful for risk/vocational/psychotherapy assessment
E.G. Schachtel	Active-Passive-Blocked Utilize experience/descriptions of client Energy output Agency Identification Active=purposive	General meaning: Defenses, object relations, developmental fixations, degree of emotional investment, degree of self- awareness <i>Active:</i> Generally assertive Large degree of emotional investment Increased conscious awareness <i>Passive:</i> Generally submissive/restrictive Generally less emotional investment Unconscious influence, less self-aware <i>Blocked:</i> Indecisive Theoretical Stance: Reflects nature of interactions with early caregivers Also characterizes nature of assessment encounter Method of Interpretation: Wholly Content Interpretation No trait approach, but contextual and individual (Continued)

Table 7: Literature Findings: Active and Passive Movement (A v. P) (Cont'd)

Author	Criteria	Interpretive Suggestions
Phillips & Smith	Active-Passive Energy output/degree of tension Active=high energy Passive=less energy, restrained tension Attitude: Active=purpose, Passive=none Expansion in space Agency Mood: Passive=depressed, tense Blocked M=frozen postures FM active=purpose	General meaning: <i>Active:</i> Assertive, independent, in control Independent, pleasant, approachable, Conscious awareness, adaptable, confident <i>Passive:</i> Submissive, agreeable, give in to group, Tense, distressed, depressed, reserved Unconscious, less aware, inhibitory Reflective of personal complexes <i>Blocked:</i> Frustrated Inhibition of "strong" drives/urges Disturbed cognitive planning Increase in report of somatic complaints <i>Animal:</i> Generally passive and "acted upon" Method of Interpretation: Frequency of each content category Analysis of individual content
Wayne Holtzman	Active-Passive Energy output 5-point energy scale (0-4) Goal-directedness (Active=purpose) Expansion in space (Active=↑)	Generic dictionary definitions of active and passive Method of Interpretation: Wholly quantitative approach Sum total score and assume general roles <i>Active:</i> Scores 2-4 <i>Passive:</i> Score of 1
John Exner	Active-Passive Common sense verb ratings Argued to rate whole answer Threshold active=walking Threshold passive=talking Static/blocked scored as passive	General meaning: Tendency toward fantasy/daydreaming--fantasy content consistent with response content skew <i>Passive:</i> pathological retreat from reality submissiveness/dependence "Snow White" complex-- dependent retreat in relationships No clear interpretive meaning for active movements Method of Interpretation: Wholly quantitative, normative analysis a:p ratio= cognitive rigidity if ratio >3:1 bidirectionally Ma:Mp ratio=tendency toward retreat into fantasy/dependency Only meaningful when p>a
Margot Holaday	Active-Passive Verbs inadequate, too context-dependent Energy output (↑=active) Blocked/frozen=passive Described anticipation=passive Mentation/Emotion=passive Voluntary activity=active Involuntary=passive Goal-directedness (active=purpose)	General meaning: No clear suggestions, assumed to follow CS Method of Interpretation: No clear suggestions, assumed to follow CS
Donald Viglione	Active-Passive Degree of force/energy "Talking" as passive threshold/less force Agency Displacement (movement across card=a) Relation of size of blot features Goal-directedness/purpose/intention Static movements/facial impressions=p FM=active with energy and purpose m=active with force and elaborated description	General meaning: No clear suggestions, assumed to follow CS Method of Interpretation: No clear suggestions, assumed to follow CS

(Continued)

Table 7: Literature Findings: Active and Passive Movement (A v. P) (Cont'd)

Author	Criteria	Interpretive Suggestions
Constance Fischer	Active-Passive Active= energy/effort, intention/purpose current or anticipated impact Passive when active criteria not met	General meaning: Generally conforms with Exner Method of Interpretation: Derived from collaboration with participants Otherwise follows CS recommendations

We shall now turn to a brief discussion of the Inquiry phase of Rorschach administration. The following chapter will outline the different historical and Comprehensive System approaches to inquiry. This discussion will be important for outlining how Rorschach administration may have an impact on how assessors obtain enough information so that they may reliably score active and passive movement. This review also has influenced the manner in which inquiry for the qualitative study was considered.

III. The Inquiry: System Approaches

The ability to accurately score and interpret individual Rorschach percepts is, as we have seen, no easy task. Such accuracy is, however, crucial to gaining a more candid glimpse of a person's stance toward his or her life. Given this perplexing issue, several Rorschachers have stated that it is necessary to incorporate a phase into the administration method whereupon questions can be asked of participants that would more precisely elucidate how particular percepts were evoked. This clarification phase is called "the inquiry," and many researchers have noted that this particular aspect of the inkblot method is likely the most critical portion of the entire assessment (Exner, 1974, 2003; Piotrowski, 1957; Ritzler and Nalesnik, 1990).

The inquiry phase of Rorschach assessment has been postulated to "make or break" acceptable Rorschach records. In many ways, the lack of inquiry in a Rorschach record is the equivalent to bird watching without binoculars. However, despite the widespread belief about the importance of inquiry, few actual studies have demonstrated its importance. Ritzler and Nalesnik (1990) conducted such a study with Comprehensive System recommendations for inquiry. They found that records that completely lacked inquiry were substantially more difficult to score and also demonstrated substantially less shading, color, and movement responses. Hence, records that lacked inquiry appeared more guarded, less open to emotion, and less depthful. This study validated the importance of inquiry. However, these findings were only the tip of the iceberg.

Another major problem plaguing the issue of inquiry is the manner in which it should be conducted. Several researchers, including Hermann Rorschach himself, admonished psychologists to keep exploratory questions as vague and nondirective as

possible to avoid “leading” subjects in perceptual directions they might not have articulated otherwise. Additionally, the number of questions asked was encouraged to be kept to a minimum. At the same time, too limited an inquiry presented the possible risk of leaving many subjective or experiential hunches about particular percepts unexplored. The different approaches to this problem are summarized in Table 15. It is this particular debate that has led to this chapter, as no studies whatsoever have been conducted to explore the impact of inquiry, or lack thereof, on the reliable scoring of active and passive movements. Hence, readers are encouraged to keep the inquiry issue in mind while reading through the next two chapters.

Table 8: Exner’s Comparison of Systems: Inquiry
A Comparison of Methods of Administration as Recommended by
Rorschach, Beck, Klopfer, Piotrowski, Hertz, and Rapaport-Schafer

	Rorschach	Beck	Klopfer	Piotrowski	Hertz	Rapaport-Schafer
Comments during Free Association	None specified (indicates that an attempt is made to obtain at least one response to each card)	None specified	None specified	After one minute if no response is given S is encouraged	None during Free Association but during trial blot gives encouragement by comments such as “it does look like that,” or if no response is given by indicating that there are no right or wrong answers	Uses reinforcement after first card plus instruction at that time to “tell me everything they might be”
Inquiry	After Free Association to all cards. Variable as needed to determine location and determinants	After Free Association to all cards. Each response is inquired non-directively	After Free Association to all cards. Each response is inquired non-directively	After Free Association to all cards. Each response is inquired non-directively	Originally Inquired after each card but later adopted Klopfer format of inquiry	After Free Association to each card but not to all responses. (Only those in which Location and/or determinant unclear)
Post-Inquiry	None	None (for mental defectives permits asking, “What else do you see?”)	Testing of Limits and/or Analogy Period	None (although advises Testing of Limits when S is sure not to be tested again)	Probing and/or Analogy Period useful only “in some special instances”	None

From Exner, J. E. (1969). *The Rorschach Systems*, NY: Grune & Stratton, pp. 203.

Hermann Rorschach's Approach

Hermann Rorschach (1921/1962) encouraged the use of inquiry questions when location or perceptual determinants appeared unclear from free association comments. However, his particular approach to inquiry is not as clear cut as it is presented by Exner (1969) in the above table, as Rorschach presented no formal method for inquiry anywhere in *Psychodiagnostik*. Rather, his comments on conducting “inquiry” or asking clarifying questions appear on only one page in his entire manuscript (ironically in the section on M responses) and are not at all present in his posthumously published case application.

Hermann Rorschach (1921/1962) offered the following bit of advice:

Sometimes it is difficult to determine whether an answer is F or M...one should wait until after the completion of the test before asking the question, however; otherwise attention is drawn to kinaesthetic factors too strongly. (p. 26)

Rorschach here suggested that assessors could, and in fact should, ask inquiry questions of individuals to ascertain the nature of a given percept. He admonished readers to refrain from asking such questions until all free associations to the cards have been completed to avoid assessor influence. As we learned earlier, Hermann Rorschach (1921/1962) further cautioned practitioners to gain an understanding of their own perceptual proclivities in order to avoid the over-scoring of percepts. Again, he stated, “If the observer himself has a personality too inclined to make kinaesthetic interpretations or lies at the opposite extreme, it will be difficult for him to judge properly” (p. 26).

Despite these limited statements on inquiry, several researchers have argued that Hermann Rorschach did present a more formal inquiry method and claimed to utilize his views in their own system. As we shall now see, such authors proffered more expansions than echoes.

Beck's Approach

Samuel Beck's approach to inquiry was consistent with his criteria for scoring M responses in that it was quite formal. He viewed inquiry as an essential component in Rorschach's method and suggested that it was as important as the free association phase of the assessment encounter. Beck (1961) stated, "Without the information in the inquiry, E[xperimenter] cannot know how to process the responses and is not in a position to pattern out the personality structure" (p. 5).

Given the importance that he placed on exploring percepts for accurate scoring, Beck, unlike Hermann Rorschach, did present a more formalized approach to the inquiry method. Beck (1961) proposed that inquiry should begin immediately following the last association to the inkblots, as delays could lead to resistances on the part of the testing participant. He advocated that questions remain "informal, although following a standard pattern" in the attempt to elicit verbal validation from the subject that a particular percept determinant score is warranted without any interference from the assessor (p. 5). Beck also suggested limiting the number of inquiry questions asked so as not to lead subjects into providing language suggestive of certain determinants that they might not have offered otherwise. However, he did not offer a quantitative limit to inquiry questions. He did add that "the more the questioning is needed, the less is the likelihood" of a determinant other than form (Beck, 1961, p. 6).

In terms of approach, Beck (1961) suggested that the first inquiry question should always involve determining location (e.g., "Where is the butterfly?") before moving on to questions about determinant scores (p. 5). He suggested that questions involving determinant scores should take on a direct, but open-ended form, such as "What about

this reminded you of a butterfly?” or “In what way does this look like a butterfly?” (Beck, p. 5). However, he cautioned that such questions tended not to elicit the required information needed to score determinants accurately, particularly with movement and color responses in such situations. He stated that more inquiry questions may be necessary and may also require more specific forms. Beck (1961) provided the following example of such occasions:

E then asks, “What first made you think of the butterfly?” This line of inquiry will elicit the desired information in many subjects. But in a considerable number of instances S is not informative. Whatever the form of the questions, the reply is some variation of the first response: “It looks like it.” As a last resort, in order to rule color out, or in, Rorschach advises the critical question, “Suppose this were exactly the same shape as now, but gray or black; would you still think it was a butterfly?” (p. 6)

Beck (1961) offered the same advice for the scoring of M, but with more restraint on the part of the assessor. He suggested that M types tended to be “energetic” and “bring [kinesthetic sensation] to the surface quickly” (p. 6). In this regard, he recommended adhering strictly to the free association as a guide in unclear situations, as it is likely to be a more reliable indicator of the perceptual determinant at play.

The final issue addressed by Samuel Beck regarding inquiry was his handling of spontaneous responses offered during follow up questioning. In such instances, he recommended recording, but not scoring new responses and embellishments of free associations. In this regard, even a thorough inquiry could not override the comments or experiences of free associative percepts. Beck (1961) stated,

The “butterfly” of figure V may become “black and glossy” [during inquiry]. E here must question as to whether it was so seen in the free association. The purpose of the inquiry is, primarily, to make possible the accurate scoring of the free associations. New material is welcome but it is not the primary objective. It adds highlights to the personality picture, but it is not part of the pattern. (p.7)

Klopfers Approach

Klopfers, like Beck, viewed the formal inquiry phase as a crucial feature of Rorschach assessment. Klopfers (1942) noted that the inquiry was, in fact, the “second phase of the administration;” not at all a separate process from the assessment proper (p. 40). Additionally, he suggested that the inquiry phase offered opportunities for understanding on the part of both the assessor and participant. In this regard, Klopfers proposed that the inquiry served two main purposes.

The inquiry’s two main functions is to make scoring and the interpretation of the spontaneous reactions possible; a satisfactory inquiry, therefore, is impossible without a thorough acquaintance with the scoring system and its interpretive values. The second function of the inquiry is to give the subject a chance to supplement and complete spontaneously the responses which he gave in the performance proper. This function is of particular importance where subjects of a high intellectual level are hampered by embarrassment or negative attitudes in expressing themselves adequately during the first encounter with the cards. (Klopfers & Kelley, 1942, p. 40)

Here Klopfers was similar to Beck in that he viewed the inquiry as necessary for the purposes of accurately scoring and interpreting percepts from free association. Also similar to Beck, he did not initiate a formal inquiry until the conclusion of a participant’s responses. Similarly, he advocated the use of “non-leading” questions to avoid influencing participants. (Klopfers & Kelley, 1942, pp. 42-43). Finally, he suggested that inquiry questions should first be asked regarding location of the percept before exploring the determinant factors (pp. 44-46).

He differed, however, in his understanding the inquiry process as an opportunity to elaborate or enrich percepts with similar or less repressed spontaneity than is found during free association. In this regard, he deviated further from Beck and H. Rorschach in his management of new associations that were shared during inquiry. Klopfers (1942)

viewed such percepts as instances of “overcoming blocking” that had been due to anxiety. He also suggested that new inquiry percepts provided details about responses that resulted in a more accurate conveyance of perception, which suggested that they belonged in the overall scoring and interpretation of one’s Rorschach record.

If, in the process of going over the responses, something new comes to his mind which he would like to add, he should feel free to do so, merely telling the examiner whether he now sees it for the first time or had already seen it in the performance proper...The additional information may change the main score. For instance, assume that the subject has mentioned “two people” for Card III and explained during the inquiry how they are bending over, lifting something up. If the subject can explain convincingly that that is the way he saw it before, then the main score for this response is the symbol for human action (M), and not for form (F). (pp. 50-51)

Klopfers (1942), like Beck, noted that determinant categories, and particularly color and movement, posed the biggest problems for accurate scoring, and hence, he encouraged more “leading” inquiry questions in regard to determinants. Klopfers presented several different types of inquiry questions that could be used as “stimulating procedures” when more indistinct inquiry questions failed to elicit definitive criteria for scoring. The first procedure, labeled “alternative concepts” attempted to explore the possibility of a particular determinant by asking about what the percept was not. For example, Klopfers, when provided with only form justifications for a butterfly response, asked if it could also be seen as a moth to inquire about the potential for color (p. 49). Second, he utilized “analogy questions,” in which he asked about an analogous previous response wherein color or movement was offered spontaneously to determine the presence of such processes in the current response. For instance, he asked, “In this case you said the color made you think of...; how was it here?” (p. 49). Finally, he advocated the use of “specific stimulating procedures” for particular determinants. In this regard,

when inquiring about color, he would directly ask, “Suppose this were all gray or black but the same shape, would you still think its was a...?,” or for movement, “What is this object here in relation to the humans?” (p. 50). In each of these cases, Klopfer suggested that he was attempting to be provocative in order to break through potential repression.

Klopfer introduced another unique process to Rorschach inquiry known as “testing the limits.” Testing the limits was used when the above stimulating procedures failed to produce formal evidence of the perceptual processes that seemed to be present in a subject’s response. Klopfer suggested that a participant’s failure to verbalize what went into his or her complex percepts was due to avoidance of obvious blot features (e.g., color), failure to understand instructions, or guardedness (Klopfer & Kelley, 1942, p. 54). Klopfer acknowledged that his testing of limits was the “reverse” of free association and inquiry in that it explored the assessor’s impressions as opposed to those of the participant (Klopfer & Kelley, 1942, p. 53). In this regard, he argued that the information from testing the limits could not be included in the scored material.

Klopfer outlined several techniques for testing the limits. He first advocated for “indirect prodding” to elicit reactions from participants. For instance, he might ask subjects to pick their most or least favorite cards and/or separate them into piles based on similar features in the attempt to elicit acknowledgement of a particular feature from the ink (e.g., color) that they otherwise ignored (Klopfer & Kelley, 1942, p. 55). Once the ignored feature was highlighted through prodding, Klopfer gave participants “special instructions” to utilize the discovered perceptual process in any of the cards. If, for instance, movement was highlighted during indirect prodding, he would ask subjects to pick a card and provide a movement response, further testing their capacity to engage in

such a process (p. 55). Finally, he proposed providing examples of popular responses in the attempt to further evaluate one's willingness or capacity for experiencing a particular perceptual process. Given Klopfer's more direct and provocative approach to inquiry and his inclusion of limit testing, he not only exposed his substantial desire to understand participants, but also drew further criticism from contemporaries who again viewed his approach to the Rorschach as "too liberal" (Exner, 1969).

Hertz' Approach

In much the same manner that she treated movement responses; Marguerite Hertz demonstrated an evolving inquiry method over the course of her career. In her early investigations with the Rorschach, Hertz (1936) engaged in very intricate questioning with her participants. Her questions often seemed to be evoked by minute details from the testing encounter not conveyed in her participants' written responses, and as such appeared to be a method nearly impossible to standardize. She also differed significantly from Beck and Klopfer in that she did not wait until the completion of the entire free association phase to question participants, but rather asked detailed inquiry questions following each card (Exner, 1969, p. 205). In this regard, she seemed to score percepts with more certainty, but possibly altered participants' later responses, and thus the representativeness of the Rorschach portrait.

By the 1950s (see Hertz, 1951), Hertz' approach to inquiry changed drastically. During this period, she adopted a method of inquiry almost identical to that of Klopfer. This method seemed to suit Hertz' beliefs as clinician and researcher in that Klopfer's method provided her the potential for a standardized approach as well as the potential to

explore idiosyncratic hunches through limit-testing. Hertz, however, did not write in much more detail about any other unique contributions to the inquiry phase.

Piotrowski's Approach

For Piotrowski, the inquiry of percepts is what made the Rorschach, the Rorschach. He wrote,

The inquiry is an indispensable part of the Rorschach examination because during the inquiry alone can we determine the formal aspects of the responses... Without the formal aspects... there is no Rorschach perceptanalysis: There are only verbal responses to a set of blots created by Rorschach. The latter is a very different and much more limited test than genuine perceptanalysis. (Piotrowski, 1957, p. 58)

Similar to Klopfer, Piotrowski (1957) suggested that the inquiry phase of Rorschach administration had two purposes: first to clarify the location, quality, content, and determinant of the percept, and second to provide opportunities to collect additional data (p. 55). He defined additional data as (1) percepts that occurred to the participant but were not shared during performance proper, (2) new percepts produced during inquiry, and (3) elaborations upon the original percepts (p. 55). Unlike the other systematizers discussed thus far, he included new percepts shared during inquiry into the total record, scored them, and included them in his formal interpretation. He did not advocate for “testing limits” as was described by Klopfer due to the impact that such practices would likely have for subsequent administrations. However, he also disagreed with the belief that only spontaneous performance proper responses were “true” indications of one’s personality style (p. 56).

In this regard, Piotrowski rebuked claims that the inclusion of new percepts from inquiry into the total scorable record impacted the validity of the test in that such responses were also genuine expressions of a participant’s stance toward life. He

suggested that Hermann Rorschach's original stipulation to score only spontaneous free associative responses was a remnant of Jung's word association study, which at the time, was the gold standard in the assessment of the unconscious (ibid, p. 57). Piotrowski suggested further that the Rorschach instrument's demand for spontaneity in perceptanalysis led to the belief that the free association phase was representative of a person's unconscious complexes and was non-defensive and genuine, while the inquiry was representative of rational consciousness, defensiveness, and false or guarded presentation. Piotrowski (1957) argued that responses and embellishments shared during inquiry are equally as important for gaining access to a person's world, typically involve more "disturbing, unpleasant, and malignant" responses, and tend to evoke markedly less defensive reactions from participants (pp. 58-59). Piotrowski suggested that, without such involved exploration during inquiry, records were rendered unscorable, and many potentially meaningful observations were lost (pp. 59-61).

Despite Piotrowski's disparate views of the Rorschach assessment situation and his handling of new percepts during inquiry, he remained consistent with the other major systems in terms of the administrative process. In this regard, he did not initiate inquiry until responses were offered to all 10 cards. However, he did not provide evidence of his actual approach to questioning, although Exner (1969) suggested that he was "non-directive." Nor did he present a threshold for the number of inquiry questions that were appropriate for unclear percepts. One is left with the impression that Piotrowski's style of inquiry could continue for significant periods of time, but would also tend to yield a wealth of information from his participants.

Psychoanalytic Approach

Similar to the system devised by Hertz, the psychoanalytic system's approach to the inquiry phase of the Rorschach has evolved dramatically over the past 70 years, due in large part to the multitude of authors writing within this particular paradigm. Exner (1969) suggested that the original Rapaport-Schafer (1946) approach differed significantly from the other systems in their treatment of inquiry in that they asked inquiry questions after each response instead of waiting until the end of the free association period. However, further exploration of the original Rapaport-Schafer texts revealed that they held an informal inquiry following the conclusion of the entire free association period (Schafer, 1942). Additionally, they only inquired those responses in which location and perceptual determinants seemed to be unclear or ambiguous.

The original Rapaport-Schafer approach to inquiry became more refined over time and was first amended by Schachtel who greatly influenced latter psychoanalytic systematizers such as Lerner and Mayman. Schachtel (1966) practiced inquiry similar to the Rapaport-Schafer system in that he suggested that only responses that required clarity should be questioned to avoid instilling defensiveness in participants, and he also appeared to withhold questioning until the conclusion of the free association phase (pp. 315-316). His major contribution was his careful attention to the interpersonal and contextual influences on the testing situation and how participants' experiences of the assessment encounter impacted inquiry interactions. In this regard, he eschewed a more "boring" systematic approach to inquiry, arguing that such an approach to questioning completely altered the Rorschach testing situation from the perspective of the participant. Schachtel (1966) stated,

The testee's definition of the inquiry situation may lead him, consciously or unconsciously, to change his original spontaneous percepts. The inquiry situation differs markedly from the Rorschach situation in its objective aspects; it is a new experience, a changed situation for the testee, who will define it in a way characteristic of his personality. (p. 316)

Given his above understanding of the inquiry situation, Schachtel suggested that participants could experience the purpose of questioning and the intentions of the assessor in a variety of ways. He stated that two common experiences of inquiry were (1) as an attack or criticism or (2) as a reassuring or supportive contact (Schachtel, 1966, p. 313). If an assessor is experienced as critical or attacking, then participants are likely to become more guarded, offer more constricted rationale for percepts, and attempt to provide more perceptibly "desirable" responses. In contrast, a supportive environment is likely to result in more free associative responses during inquiry (ibid, pp. 314-315). In the end, Schachtel noted that the inquiry was crucial for the scoring and interpretation of the actual responses and percepts, but should also function to provide opportunities for observing both the subject's and assessor's interpersonal attunement in the assessment encounter and to provide additional information for interpretation.

Lerner (1998) incorporated suggestions from both Rapaport-Schafer and Schachtel into his approach while also expanding inquiry consonant with his own ideas. He agreed that only percepts that are unclear for scoring should be inquired and that attending to the nature of a participant's interaction during inquiry was also meaningful data for interpretation. He otherwise shunned common practices such as withholding questions until the completion of the performance proper and asking only nonleading and minimal questions (Lerner, 1998, p. 75). Lerner (1998) rather suggested taking inquiry "as far as possible" in an attempt to gain as much clarity and depth about a given

response as possible (p. 75). He also advocated asking very detailed inquiry questions immediately following each response while the experience was still fresh to both participant and assessor. He was aware of the possible influence that such interaction might have on subsequent responses, but argued that his practice was more accurate in that the majority of Rorschach responses tend to be under-inquired, resulting in inappropriate scores and interpretations (ibid, p. 75). In addition to asking about perceptual experience, Lerner (1998) also advocated direct questioning about content, which offered yet more information about one's personality style. In direct contrast to the other more formal approaches to inquiry, Lerner's system had no clear threshold for inquiry questions, and consequently, all responses were open to inquiry.

The Comprehensive System

As we have seen in the previous sections, the early Rorschach systematizers offered varied rationales, standards, and interpretations for the inquiry phase of test administration, each with its own merits and potential weaknesses. This situation left a rather large swell for John Exner to wade through for the CS. Similar to his treatment of the various movement responses, Exner (1974, 2003) incorporated very few ideas from the psychoanalytic system in his suggestions for inquiry. However, he offered his own unique contributions to the inquiry discussion.

Exner (2003) viewed the inquiry as having a single purpose, which was "to ensure that the coding of the response is as accurate as possible" (p. 58). He described inquiry as an attempt on the part of the assessor to see a participant's percept in the inkblots as he or she sees them. It is the attempt to understand more fully what has already been shared. In this regard, the inquiry is "not a new test and is *not* a time when new information is

developed” (ibid, p. 58). To avoid any confusion about the function of the inquiry phase of Rorschach administration, Exner (2003) advocated for a standardized introduction to the inquiry (p. 59) and also argued for a standardized inquiry procedure. This standardization served Exner’s project of developing reliable scoring, which he saw as essential for demonstrating the Rorschach’s scientific status.

Comprehensive System inquiry begins as most others at the conclusion of the entire free association phase. Exner (2003) recommended that each inquiry of a particular response begin with the phrase “You said...,” followed by the individual’s verbatim response (p. 59). He suggested that, “under optimal conditions...no questions will be necessary” to understand the location, determinant(s), or content(s) involved in the repeated response (ibid, p. 59). However, this is rarely the case, and it is usually necessary for assessors to offer nonleading, rather vague nudges for participants to more fully provide verbiage for their experiences. In such cases, Exner (2003) suggested using “basic inquiry questions,” such as “*Help me see it as you do, I’m not sure what is there that makes it look like that,* and *You’ll have to help me, I’m not seeing it yet*” (p. 61). Exner’s CS required that assessors try to refrain from more direct questioning to avoid leading participant’s perceptions, and as such, suggested that the above questions be utilized most often. Although most of his examples of inquiry in his various texts (e.g., Exner, 2003, 2005) tend to demonstrate only two inquiry questions per response, he did not provide an absolute numerical limit for inquiry questioning, and offered that some responses required more exploration than others for the cause of accurate coding.

Even with a standardized, nondirective approach to inquiry, difficulties achieving the goal of accurate coding were often encountered given the complex nature of several perceptual determinants, such as movement, color, and shading. Given this quite common state of affairs, Exner (2003) described instances when more direct questioning did seem appropriate. He noted that participants often offered “key words” during the free association phase of the assessment that provided clues for further inquiry. He suggested that key words that appear spontaneously in the middle of inquiry, however, should not be pursued (p. 62). Otherwise, he suggested asking directly about the word used. For instance, when a participant uses the word “pretty” when describing the contours of flowers, one would ask, “You said pretty?” to determine if color features were involved (*ibid*, p. 61). In this regard, Exner (2003) admonished assessors to explore responses only within the participant’s provided language, and unlike Hermann Rorschach, Klopfer, and Piotrowski, spurned the use of direct questioning based on only an assessor’s subjective experience (p. 63). In this regard, he also eschewed Klopfer’s practice of testing the limits to decide on scoring (*ibid*, p. 65).

Finally, Exner (2003) acknowledged the role that the assessor and inquiry played in the experience of the participant. He suggested that guardedness and “resistance” was the most common examiner effect during inquiry. In such cases, he provided more gentle and empathic comments to encourage participants to continue with their descriptions. In most cases, such responses tended to be coded as pure form, which seemed to both capture the percept experience of the participant and at the same time, convey the guardedness of the inquiry interaction (pp. 63-64).

It appears that John Exner integrated a good deal of inquiry suggestions from previous researchers and attempted to attend, to at least a degree, to the interpersonal context of the inquiry experience as well. However, in terms of exploring active and passive movements, his suggestions for inquiry were not as rigorous. Exner (2003) did not pursue inquiry for activity and passivity with as much directedness as he did shading, color, and general movement. Rather, in each example provided in Volume I of the Comprehensive System, he relied on the verbs alone as “clear evidence of active [or passive] movement” (p. 62). For example, he noted that “2 people doing something” was not clear evidence of activity or passivity. However, when asked what the characters were doing, the participant offered “fighting,” which Exner then understood to be a clear sign of “active movement” (ibid, p. 62). If one takes such examples at face value, then any verb itself is the condition for determining the active and passive delineation. Problematically, the use of a verb may not necessarily point to the experience of kinesthetic perception. As we shall see in this dissertation’s reliability study (i.e., Study 2), this dependence on verbs greatly impacts active and passive scoring reliability. In any case, nearly every system has advocated more detailed questioning of respondents in the face of uncertainty in nonleading ways. Such inquiry is certainly necessary for the reliable scoring of active and passive movement.

We shall now turn to this dissertation’s qualitative exploration of active and passive movement responses as they were experienced by participants. This study will be referred to as “Study 1.” The following chapter will outline the qualitative methods that were utilized for exploring *a* and *p* responses, will present the data collected from interactions with participants, and most importantly, will present the proposed scoring

criteria that were derived from collaboration with co-researchers. The chapter will also discuss how consistently the proposed criteria converge with the literature review.

IV. Dissertation's Research Methods

Research Goals

The three goals for this study are interrelated. The first goal was to develop explicit criteria for scoring active and passive movement responses so that they would reflect (1) the various historical and theoretical approaches to scoring movement quality and (2) experiential feedback from Rorschach research participants. I anticipated that historical perspectives and experiential analyses would provide conceptual clarity and thus more accurate understandings of how to score movement qualities. I hoped to make scoring such responses easier and more reasonable for clinicians. The second goal of this project was to explore inter-rater reliability of my revised criteria in order to determine if they offered improvements to the current CS criteria for scoring *a* and *p*.

The third goal of this dissertation has been to present possible interpretive suggestions for active and passive movement responses based on the revised scoring criteria. I believe that the revised criteria and amended conceptualizations of the scores will be clearer to clinicians. Clearer scoring and interpretive rationales have the potential to provide more meaningful discussions with Rorschach participants. I believed that the accomplishment of these goals would contribute meaningfully to the widely accepted *Comprehensive System* by addressing variables that have been fraught with conceptual and scoring difficulties and a scarcity of meaningful interpretation, especially for feedback with clients.

In addition, my overarching ambition for this project, which is potentially career-long in scope, has been to introduce an explicit qualitative approach to the Rorschach research. I intended to achieve this objective in two ways. First, my particular

qualitative approach to data should reflect some already commonly held beliefs about scoring active and passive movement (e.g., the belief that scoring complete responses is more accurate than scoring just verbs). Second, I believed that this project would also reveal clearer conceptual descriptions of active and passive movements that have not been presented in earlier publications. Finally, I have believed that the revised and more comprehensible scoring instructions and interpretation derived from qualitative analyses would improve statistical analyses of *a* and *p* responses.

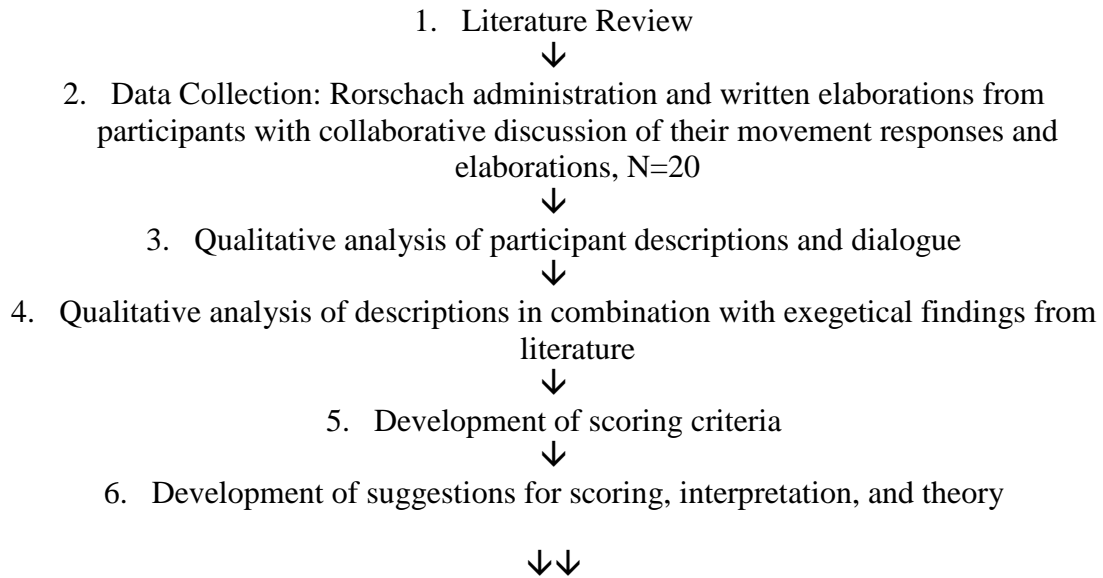
Qualitative approaches to research are appropriate for investigating dynamic, contextual, and experiential processes; they provide an opportunity to explore the specific and personal experiences in which movement responses arise. In this regard, both my participants and I situated ourselves in their actual lived experience of the Rorschach movement responses, which allowed us to explicate a process that can be applied to further conceptual research on the instrument. I believed, that if successful, this project would stimulate more assessors toward collaborative work with research participants for the purpose of exploring additional Rorschach variables.

Methods of Data Collection and Analysis

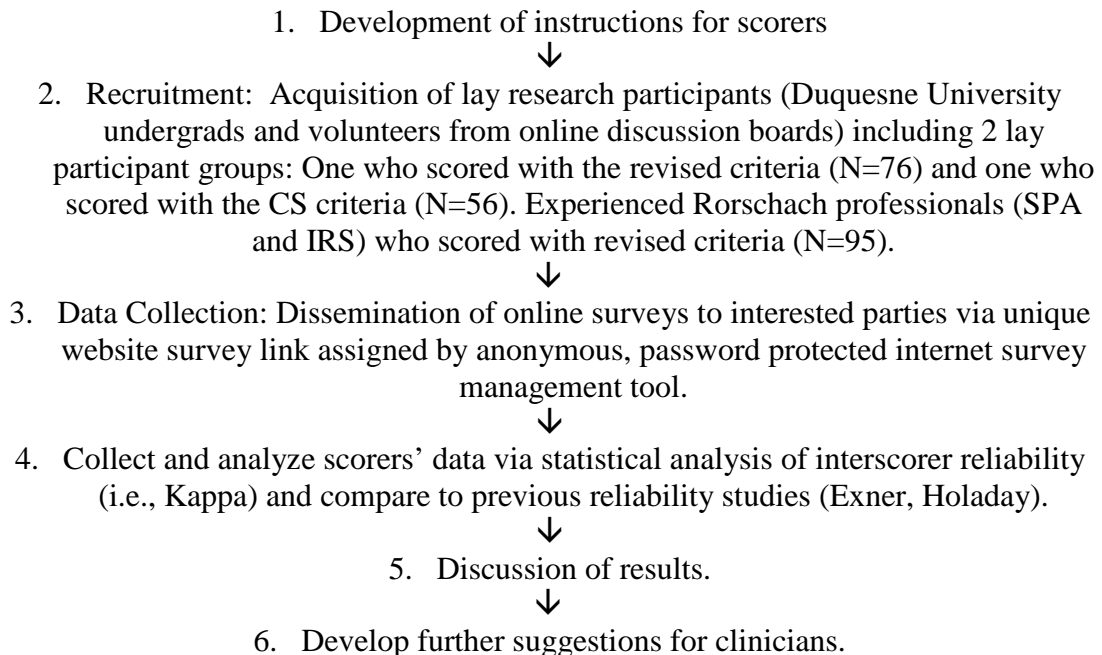
I have detailed in a flow chart the procedural steps of this research. This chart appears on the following page.

Flow Chart of Studies 1 and 2

Study 1: Development of Scoring Criteria for *a* and *p*



Study 2: Reliability Study of Proposed Scoring Criteria



V. Qualitative Development of Scoring Criteria Methods

Collaborative Qualitative Method

Following a review of the literature, the second major source of data for the revision of *a and p* scoring criteria was a qualitative investigation of the experiential components of active and passive movement responses. As was noted much earlier in this dissertation, qualitative methods are most appropriate for an inquiry of this nature, as they are adept at exploring “complex, dynamic, and exceptional” psychological phenomena (Camic, Rhodes, & Yardley, 2003), which are indeed descriptive of Rorschach movement percepts. For the purposes of understanding the complexities and intricacies of *a and p* responses, the present study has explored the responses in as much descriptive detail as possible from the perspectives of respondents. My project has borrowed heavily from phenomenological (Husserl, 1900/1936, 1900/1970) and human science (Giorgi, 1971) philosophies as foundations from which to launch this qualitative investigation. Additionally, I have utilized a dialogal approach to research (Halling & Leifer, 1991; Halling, Kunz, & Rowe, 1994) to engage with participants as co-researchers.

There are difficulties inherent to the exploration of active and passive percepts, given the character of M responses. Movement percepts are not tangible entities upon which we can gaze from a distance and make notes of our direct observations, but rather, they are complex and personal processes. Such responses do, however, come into being through the interaction between person and stimulus wherein a movement percept takes shape. Consequently, my return “to the things themselves” (Husserl, 1900/1970) involved exploring *a and p* movement via its producer, the Rorschach participant. In this

regard, my means of gaining access to active and passive movement for this dissertation is summarized well by Giorgi (1971) who stated, “The guiding theme of phenomenology is to go back to the things themselves, and for a phenomenological psychologist one interpretation of that expression means to go to the everyday world where people are living through various phenomena in actual situations” (p. 8). Hence, my investigation attempted to understand *a and p* qualities through exploration with participants of what they were present to when they reported movement percepts.

The following queries were raised in the quest to determine the appropriate research method for accessing a person’s experience of the Rorschach. What do people experience as they form an active movement percept in comparison to a passive percept? What does a person feel/think/perceive when he or she forms a passive response in comparison to an active one? What features are uniquely present in active and passive responses? What do these distinctive features mean for the people who describe them? Ultimately, what do they offer us for understanding how people move through the world?

I have integrated several established methods in my particular qualitative approach to active and passive movements. The first method that influenced my approach to engaging participants’ experiences of *a and p* movement is that of Husserl’s (1900/1936, 1900/1970) “phenomenological reduction.” The phenomenological reduction describes a process of attuning to the phenomenon under investigation in a manner in which one remains attentive and reflective while at the same time attempting to “bracket” one’s preconceptions. The aim of this reduction is to attend to how a phenomenon appears without the influence of one’s prejudgments or subjective constraints. This process is central to applied phenomenological research and is described by researchers

as “empathic openness” (Von Eckartsburg, 1998; Giorgi, 1985). I indeed went to great lengths to remain open to participants’ descriptions and experiences as well as to attend to the actual perceptual process in which active and passive movements arose during Rorschach administration. However, a major interference remained present in this process, as I the researcher, was very much invested my own research.

Phenomenologists have realized that such complications are the rule and not the exception and have long acknowledged that a complete phenomenological reduction is not possible in human science research. Maurice Merleau-Ponty (1945/1962) noted that, “the most important lesson which the reduction teaches us is the impossibility of a complete reduction” (p. xiv). One manner of handling this problem was to revisit the accuracy of my understandings with research participants, who became co-researchers, and to revise my interpretations accordingly. However, an equally important stance was to make my judgments explicit to myself during the research process and to reflect upon how my views, biases, and presence can impact co-researchers. This process is commonly referred to as “reflexivity” (Finlay, 2008; Walsh, 2006; Willig, 2001).

Reflexivity involves stepping back from one’s research in order to question the partiality of one’s understandings and investments in particular research outcomes as well as to reflect upon one’s possible influences on co-researchers (Finlay, 2008, p. 17). Not only did I have to work through my own “transferences” toward the work (Romanyshyn, 2007) so that I could be present to it on its own terms, but I had to analyze my data with careful attention to these biases. Additionally, I had to be cognizant of my own biases in order to be more present to my co-researchers’ descriptions. In this regard, I strived to ensure not to unduly influence participants and to listen beyond my own investments.

The second major contribution to this dissertation's method comes from the "dialogal" approach to research, which to a large degree captures the spirit of my method of engagement with participants. Halling and his colleagues (1991, 1994, 2006) have suggested that the dialogal stance toward research treats participants as "co-researchers" and involves the use of dialogue as a means to move toward understanding or characterizing phenomena. The dialogue itself can take any form, which is dictated by the topic of interest. In this regard, it is more an approach to the research relationship than a method (Halling, Leifer, & Rowe, 2006). Although Halling and his colleagues typically have utilized a dialogal approach to research in group formats and typically with "expert" researchers, I drew on this method in my approach with untrained participants.

I also utilized a more formal method that captures the spirit of both the phenomenological reduction and the dialogal framework. I employed "hermeneutic interviewing" for the purposes of discussing the experience of active and passive movements with my co-researchers. Hermeneutic interviewing is based in Gadamer's (1960/2004) dialectical hermeneutic approach, which posits that "understanding" occurs dialectically, that is, in the process of dialogue. The goal of a hermeneutic interview is to make sense of or to interpret the phenomenon driving the interaction (here, *a and p* movements) by engaging in focused, yet open dialogue with participants as co-researchers. Van Manen (1990) provided the following description of this method.

The art of the researcher in the *hermeneutic interview* is to keep the question (of the meaning of the phenomenon) open, to keep himself or herself and the interviewee oriented to the substance of the thing being questioned...The interviewee then becomes the co-investigator of the study. (p. 98)

The end result of such a discussion is often themes that convey the experience of the topic of interest. However, the dialogue does not end once these findings are presented. Rather, the researcher and co-researcher question the findings through further dialogue, often exploring how the resultant themes reflect the co-researcher's original experiential description and the research questions themselves. Before themes are finalized, the researcher and co-researcher "weigh the appropriateness of each theme by asking 'Is this what the experience is really like?'" (Van Manen, 1990, p. 66). Findings are then subjected to several analyses before they are deemed representative of a co-researcher's experience. These analyses include revisitations of original descriptions, subsequent dialogue with participants, and comparisons of findings across participant descriptions.

The hermeneutic interview, beyond its dialectical focus on a topic, also encourages an invested presence to participants. In this regard, Spiegelberg (1975) stated that a researcher's genuine presence to co-researchers' worlds in hermeneutic interviewing often encourages them to take more care in "walking" researchers through their worlds in a more invested manner (pp. 51-52). Van Manen (1990) has noted ethical sensibilities in hermeneutic interviewing and has suggested that the method constructs the possibility for ethical engagement with co-researchers. He stated that researcher and co-researcher participating in a hermeneutic interview "care about the [topic] and about the research question. And accordingly, the researcher develops a certain moral obligation to his participants that should prevent a sheer exploitative situation" (p. 98).

The approach mentioned thus far is representative of my ways of engaging both participants and my topic as I collected data. There is one final method that broadly

conveys my approach to analyzing data. This method of analysis is known as an “empirical-phenomenological study” (Von Eckartsberg, 1971, 1998; Van Kaam, 1966; Moustakas, 1994). Empirical-Phenomenological (EP) studies aim to utilize a participant’s experiential descriptions to obtain comprehensive details about a psychological phenomenon. From these details, researchers identify the general “structures” or interrelated “themes” that seem to represent the phenomenon. My project aims to describe the structures inherent to active and passive movements from the experience of those who form them. This approach is summarized well by Von Eckartsberg (1998).

The empirical existential-phenomenological branch of research has a *structural* orientation that aims to reveal the essential general meaning structure of a given phenomenon in answer to the implicit research-guiding question: What is it, essentially? Empirical existential-phenomenological studies focus on the analysis of protocol data provided by research subjects in response to a question posed by the researcher that pinpoints and guides their recall and reflection. (p. 21)

EP studies expose detailed and personalized descriptions of a psychological phenomenon to multiple analyses that result in more general representations of experiential accounts (Giorgi, 1971; Von Eckartsberg, 1971, 1998; Moustakas, 1994). There are typically four major steps in an Empirical-Phenomenological analysis, which are outlined by Von Eckartsberg (1971) and Giorgi (1971) among others. First, the researcher collects experiential descriptions from participants and conducts a preliminary review of their description in the attempt to find general meaning units in the original statement. Second, the description is revised and condensed to reflect the major themes from the analysis of the original account. Third, this second revision is again analyzed in the attempt to condense the revised description further into essential psychological

themes. These themes are then synthesized into a general structure that is consistent with the participant's original description. During this analysis, the original description or often the participants themselves are re-engaged in the attempt to check the reliability of the revised structures. Similar to the dialogal method, the engagement of participants places them in the role of co-researcher for the purposes of collaborative reflection and cross-validation of the derived themes (Moustakas, 1994). Finally, the themes or structures revealed through this third revision are compared to other accounts for the purposes of checking the validity of the general representations of the phenomenon.

The method of analysis inherent to Empirical-Phenomenological studies was wonderfully demonstrated in a classic investigation conducted by Fischer and Wertz (1979). The authors explored the phenomenon of *being criminally victimized* and collected first-person experiential accounts from people who had been victims of violent crimes. Wertz and Fischer exposed these original accounts to several revisions. The original descriptions were first subjected to an initial condensation wherein the participants' descriptions were summarized in case synopses. These synopses were then exposed to substantive reflection and interpretation and were reduced into "illustrative narratives," which highlighted the major themes that were implied across case synopses. These narratives were taken to panels, who provided feedback about the reliability of the condensed themes. These descriptions were then condensed into general structures that appeared essential to the experience of being criminally victimized and were then cross-referenced against the original experiential descriptions in the attempt to look for instances in which the general themes appeared in the original accounts. Finally,

the structures found in this final analysis were presented as general psychological structures inherent to the experience of being criminally victimized.

Similar steps were utilized in my analysis of participants' descriptions of their movement percepts. I asked co-researchers to write a description of each of their movement percepts collected during a full Rorschach administration. I then engaged the co-researcher in "hermeneutic interviewing" and extensive dialogue. My co-researchers and I further explored each individual written description of the responses by attending to the questions, "Are you active or passive?" and "Why are you one versus the other?" The initial responses to these questions were provided by the co-researcher via extensive details about his or her experiences. I subjected each collaboratively-derived interpretation of a given active or passive percept to further questioning, reflection, and scrutiny in order to develop more condensed structures that appeared experientially consistent with how participants understood their responses. When my interpretations were not endorsed by the participants, they were revised. This process continued until our dialogue resulted in general criteria that co-researchers identified as reflecting their experiences of the active or passive qualities of their responses. Each criterion described by a co-researcher was compared to the responses of other participants to determine the major elements that reflected active and passive scores.

Finally, the themes derived from my engagement with participants were compared with the literature review. The end result was a set of several criteria for delineating active and passive movements. We will now transition to the research itself. In the next section, I will present my specific means of data collection and will provide detailed illustrations of my particular qualitative approach to participant experience.

Methods of Data Collection and Analysis

Twenty volunteers were recruited for participation in the qualitative study. The participants' demographics were quite broad. Participants were nearly equal in terms of gender (12:8), had an income range between \$30,000 to \$150,000 per year, and were predominantly caucasian (18 out of 20). They were varied in terms of education and vocation. Several volunteers were housewives; others held Bachelor's degrees in computer science, religion, and psychology, while other volunteers held doctorates in electrical engineering, epidemiology, and mathematics. All of the participants were acquaintances of mine who willingly volunteered their time strictly due to their interest in this project. They were not offered any compensation for their participation. During the informed consent process, all participants were advised that their Rorschach records would *not* be scrutinized clinically and that no questions of a clinical nature would be entertained. No distinguishing demographic markers or project numbers were assigned to participants following their participation to avoid any threats to privacy. Responses were stored in a locked cabinet in my home.

I administered Rorschachs in accordance with the guidelines recommended in Exner's CS (2003). The administrations took place privately in participants' homes at their convenience. Immediately following the conclusion of the formal Rorschach procedure, in the presence of participants, M, FM, and m responses were identified according to the Exner (2003) CS criteria. Then, I informed each participant about the nature of the Rorschach task. In particular, I told participants that the Rorschach was a measure of how a person's unique personality affects the way that he or she perceives things. I then stated that percepts could be experienced in various ways and that I was

particularly interested in responses in which the experience of movement played a role in the percept. I described movement experience as the personal perception of the card in flux, or as the feeling of movement such as has been outlined earlier in the attention given to felt kinesthesia. Participants were then told that they were being asked to help me understand how the identified percepts were experienced from their perspectives by writing detailed descriptions of only those responses that indicated human, animal, or inanimate movement. I told them that they were also invited to openly discuss their experiences with me, after recording their descriptions.

Participants' descriptions were recorded on specific data collection forms (see Appendix C). On each data collection form four Inquiry prompts were presented that were used interchangeably for asking participants to describe their movement responses. The prompts were selected for a given response based on how well they fit grammatically with the language in the selected movement response. The inquiry prompts were devised based on my literature review and personal reflection and were tested as possible questions that could be utilized during Rorschach inquiry. When a particular inquiry prompt was used, I circled it on the form and then wrote the exact response shared by the participant that I repeated with the inquiry prompt. The participant then wrote their descriptions in the space provided on the form.

I found during my reading and past practice with the instrument that participants who were asked to "tell a story" or to "elaborate" specific movements reported feeling compelled to offer more "action-packed" descriptions. Several colleagues who joined me in these musings shared that the "tell me a story" or "elaborate" prompts urged them to imaginatively expand upon their original percepts, and thus, many responses that were

initially experienced as passive ended up “feeling very active” in the end. In response to these findings, the inquiry prompts that were selected for this project had undergone several revisions in the attempt to present questions that encouraged elaboration of a response without “leading” participants in either active or passive directions. My investigations regarding the Inquiry questions have suggested that the prompts, “Describe what is happening..., Tell me about..., What is it like for..., and What is involved in...,” provide opportunities for descriptions that are based more directly on the experience of the original response and do not seem to encourage people to discuss their responses in a more active manner.

I found that using participants’ exact words in the response was also important. Thus, if a participant said that she saw “a waiter gently carrying drinks” on Card III, when asked to write a description, she was prompted, “Tell me about this waiter gently carrying drinks.” Each movement response was re-introduced to participants in this manner, using one or another prompt, until all movement responses were described in writing. The subjects wrote their own descriptions for three reasons. First, subjects were able to reflect silently without my interference when writing descriptions on their own, hence providing a space for more “experience-near” descriptions. Second, I hoped to circumvent any potential misinterpretations of participants’ original descriptions that could have occurred had I written the descriptions. Third, I wished to avoid the possibility that participants might withhold or exaggerate their descriptions if reading them aloud due to my influence as a researcher and acquaintance.

After descriptions were completed, I first encouraged participants to offer general feedback about their perception of movement. I discussed their experiences with them

and made note of their descriptions and reactions. Following these exchanges, I informed participants that the major focus of my research was to try to understand their responses as active or passive. I said that their experiences and feedback would help me clarify what makes a response active or passive experientially and what each category might suggest about a person.

Participants were then asked to discuss their movement responses and descriptions again in light of the *a and p* distinction via the hermeneutic interviewing process. These discussions began with the co-researchers offering any initial suggestions for criteria based on their responses. The discussions became more focused as co-researchers revealed more information about potential criteria. The discussions were aimed at identifying any features that would help differentiate the categories. Most of participants' commentary for criteria developed out of their experiences of their responses during the testing encounter. However, many participants shared personal experiences from outside of the session room in order to elaborate upon the identified criteria or to provide their interpretation of the criterion under discussion. They were aware that this information would also be utilized in this dissertation.

Participants and I were able to ask each other questions about the descriptions, thus clarifying any misinterpretations or imprecise statements. This dialogue often resulted in the revisions of our initial impressions. This process was repeated until we generated a final commentary about their descriptions that represented, for them, what they experienced during the initial response.

After we explored the participants' suggestions for differentiating active and passive movements, I presented findings from my literature review in an attempt to elicit

their opinions about existing recommendations and to explore which historical claims seemed to reflect their experiences. Participants' comments were recorded in the discussion section of the data collection forms. After our discussions, I further scrutinized the resultant descriptions, following the steps of an empirical-phenomenological study, until clear and general distinctions were apparent. The findings from this final analysis stand as the newly developed criteria for active and passive movements. The original experiential descriptions, participants' perceptions of their responses as active or passive, and their final recommendations for criteria are presented in Appendix A. The following examples illustrate my particular approach to engaging participants as co-researchers, my method of data collection, and subsequent analyses. In each example, "PM" represents my comments and C-R those of the co-researcher.

Active responses and discussion with co-researchers.

Example #1

Response: Card I; W. Reaching for a baby.

PM: Describe what it is like reaching for a baby.

Description: Mother trying to meet the need of baby; comfort through physical contact; desire of parent to let the baby feel loved.

PM: OK. Do you think that this is active or passive?

C-R1: I would have to say active. Very active feeling in this one. I can almost feel it in my body even now. There is some kind of directed movement going on.

PM: You said directed movement. Is that active or can it also be passive?

C-R1: She wants to soothe the baby. There is a goal in mind. If you're passive there is no goal in mind.

PM: So the goal or directedness is what makes it active for you?

C-R1: Yes. The directedness or purpose is what did it for me as active.

PM: So having a purpose or goal that one is moving toward is something that is representative of an active response in your experience?

C-R1: Absolutely.

Example #2

Response: Card VIII; W. A creature showing its teeth.

PM: Tell me about this creature showing its teeth.

Description: Lips are back and teeth are showing so everyone can see he is not to be bothered. He is trying to be intimidating—and succeeding. (It helps that his mouth is really ugly.)

PM: So given your experience would this response be active or passive?

C-R2: It's active, because he is trying to do something. Like the fact that he has a purpose for his behavior makes sense here again.

PM: So purpose or intention is what first conveyed "active" versus "passive" for you?

C-R2: Yes. That was the immediate sense of active for me.

PM: What about the fact that he is scary? Anything about that offer useful differentiations for active versus passive?

C-R2: Yeah, the fact that he is so intimidating definitely also makes it active for me. He is doing something and causing a reaction or leaving a mark.

PM: Causing a reaction or leaving a mark?

C-R2: Yep, like the other one I offered earlier. Physical or emotional doesn't matter. If a character causes something it leaves an impact or a consequence, and that is active.

PM: So again, is it accurate to say that this response is active because it has purpose/intention and makes an impact?

C-R2: Yes.

PM: Anything else?

C-R2: No.

Example #3

Response: Card VIII; W. 2 bears climbing up rocks.

PM: What is it like for these 2 bears climbing up rocks?

Description: It's part of the natural process. They are hunting or foraging for food. It's a mild struggle for them but a rewarding one.

PM: So again, is this active or passive from your perspective?

C-R3: Active. Definitely I took the bear as active. I picture that the bears are actively climbing, like an act of physical labor. They could hunt all day; raw physicality. Plus, there is a reason they're going up this rocky hill. A reason and a directive, not blind wandering.

PM: It sounds like a couple of things then make this response active for you. Would you say that the physical nature of the act is what did it first?

C-R3: No, oddly, the fact that they had something in mind that they were trying to do did. Like they had a purpose. To act, that is, to be "active" is to have a purpose. Definitely, they put a lot of physical effort into their task, but as I said on some previous responses, being physical doesn't mean active anymore then non-physical is passive, like you could be a very active thinker.

PM: So I'm hearing that it sounds like purpose or intention is what really cinched this response as active for you?

C-R3: Most definitely.

PM: Anything else?

C-R3: Well yeah, I said that they were very physical with the task too, so that too. Well, but not because of the physical, but because of the, I don't know, "umph" they put into it.

PM: Would effort capture this idea of "umph?"

C-R3: Yes! Effort. They have a goal and they are working hard at it.

PM: So intention or purpose as well as effort.

C-R3: Yep.

Example #4

Response: Card IX; W. 2 wizards or witches casting spells at each other.

PM: Tell me about 2 wizards or witches casting spells at each other.

Description: They are battling each other, throwing spells which arc or shimmer. This is an epic duel.

PM: Does this response appear active or passive to you?

C-R4: I would say active. They're trying to beat the other.

PM: How so?

C-R4: Well the first thing for me is the colors and shading of the arcs. They are clearly being directed at the opponent with gusto, force given the intensity of the colors. These guys clearly mean harm to the other.

PM: So the color intensity had something to do with the active feeling for you?

C-R4: I would presume so...yes. The colors suggest a certain increase in energy and intensity here. Increased energy and intensity are certainly active. You could also see the intensity of the

spells given the position of the dueling wizards' arms. They are thrusting the spells with a good deal of force.

PM: So energy or intensity is clearly active for you. And force?

C-R4: Yes. Force, to me, is the same thing as increased energy.

PM: You mentioned that they were trying to beat each other as well, and I wondered if this also had anything to do with your sense that this response is active.

C-R4: Gosh. Yes. As you can see, I'm clearly reactive to color...yeah, these fellas are clearly and purposefully acting toward each other. To be active is to act with intention. This is just as, if not more important, than their energy. They clearly have a goal in mind. I guess I neglected mentioning it here immediately, because I just assume purpose to be active.

PM: So, again purpose/intention and energy/intensity are what distinguish this response from a passive one.

C-R4: Clearly so.

These exchanges reflect the dialogal, hermeneutic interviewing process.

Questions aimed at accessing participants' experiences were focused on the topic of active and passive movements, and co-researchers shared their impressions of their responses openly as we moved toward a collaborative understanding of their initially implicit criteria. During this process, I attempted to suspend any preconceptions that I had about *a and p* percepts, attended very closely to their descriptions, and asked questions that would allow for further elaboration of their experiences.

In the above examples, co-researchers identified several criteria that described their experiences of active movement responses. These criteria included 1) activities that were goal-directed, purposive, or intentional, 2) the presence of effort, 3) heightened energy, intensity, or force, and 4) physical or emotional impact. Indeed, in the final analysis, all of these criteria stood out as distinguishing features of active responses. For the purposes of illustrating my method, I will focus on the criterion that was described as active by each co-researcher in the above examples, *intention/purpose*.

Consonant with Empirical-Phenomenological studies, I later reflected upon and analyzed the *intention/purpose* criterion in light of my discussions with co-researchers. In the case of *intention/purpose*, many participants noted that the criterion was essential to active movements, and as can be seen in the four examples above, the criterion was reflected clearly in their original descriptions. Additionally, my musings did not appear to interfere with their descriptions, and participants noted that my representation of their descriptions suited their original experiences.

I compared each co-researcher's *intention/purpose* criterion to other co-researchers' accounts and original descriptions in order to determine if it was representative of active movements across participants. During this analysis, I explored whether the criterion appeared readily apparent in responses noted as active by the other participants, and I also examined several passive responses in order to determine if the criterion was clearly *not* present in such percepts. If *intention/purpose* was also indicated in passive responses or it took too much effort or interpretation on my part to determine a response as active, then the criterion would not have been retained. My analysis suggested that *intention/purpose* was regularly but not unusually present across participant accounts and was readily apparent in movement responses and descriptions deemed by various participants as active (see Appendix A). Additionally, I found it impossible to find any passive responses in which *intention/purpose* was present.

Finally, I compared the *intention/purpose* criterion to my literature review in order to note applicable historical commentary and to identify any touch points with historical writings. I found that *intention/purpose* was reflected regularly in historical literature as a feature of active movement. In particular, intention and purpose were often

linked to activity or assertiveness in the work of H. Rorschach (1921/1962), Piotrowski (1957), Schachtel (1966) Phillips & Smith (1953), Holaday (1996), and Viglione (2002). Hence, *intention/purpose* was confidently retained as one of the final criteria for active responses.

This process was repeated for all of the individual criteria identified during the dialogal process for a total of 188 responses. However, not all of the identified criteria were as clearly evident in active movements as was *intention/purpose*. For example, one participant noted that she found “pleasant emotional tone” only in active responses. Indeed, this criterion was apparent in her written descriptions. However, there were few instances of pleasant emotional tone in other participants’ descriptions. There also were several contradictions to her findings, as several active responses presented scary, menacing, or depressive tones. Additionally, there were a few passive responses in which the tone of the response was pleasurable. Hence, “pleasant emotional tone” was not included in the final criteria. We shall now turn to an example of analysis of a criterion for passive scoring.

Passive responses and discussion with co-researchers.

Example #1

Response: Card V; W. A butterfly in flight. (FM)

PM: What is it like for a butterfly in flight?

Description: A butterfly should really be called a flutterby...Butterflies don’t have purposeful, directional flight. They flit and flutter as the wind blows. Any change in the wind current can alter the direction of their path. They are attracted to flowers and plants with an apparent capriciousness. They do not appear to fly like birds in search of food for their young. Rather, their flight seems leisurely and casual.

PM: Given your experience, would you describe this response as active or passive?

C-R5: Well, this sounds odd, because I would typically associate flying as active, but I do not have an active feeling about this response at all. I would say passive.

PM: What about it makes it passive for you?

C-R5: The most striking issue for me is the fact that the butterfly is not in control of its flight at all. To feel passive is to not have control over something, but to have something done to you. The butterfly is acted on by the air.

PM: If you could capture this in just a few words?

C-R5: I don't know...um...lack of control, being acted on. Yeah, having said that this response definitely feels more passive for me. Additionally, the butterfly has no aim or purpose to his flight. He could just go on without any consequence.

PM: So "being acted on" captures it?

C-R5: Definitely.

PM: But there is something else. Would having no aim or purpose to activity be necessarily passive?

C-R5: Let's see. No...well. Yeah, if active requires purpose then I guess that passive activities really have no goal or consequence. Yeah. I think that this one is passive because the character is being acted on and has no purpose. Actually, having said that, those two descriptions really capture what it means to be passive for me.

Example #2

Response: Card X; W. Sea life floating in water.

PM: What is involved in sea life floating in water?

Description: The ocean supports a vast array of diverse organisms, both visible and microscopic. The sea life floating are small organisms existing in suspension in the water. They float and flow with the movement of the ocean currents. They are food for larger animals.

PM: What do you sense about this one; active or passive?

C-R6: This one is clearly passive. There is absolutely no doubt about it for this one. I think that this one would be clearly passive to anyone.

PM: How so? How is it passive?

C-R6: Because they are part of or in a larger thing that is acting on them. Their movements are completely out of their control. They are rather, just acted on...in the flow of the force outside of them. Mind you, I am clearly talking about the sea life. They are the focus of this answer, and they are not doing anything except being subjected to something else.

PM: Anything else?

C-R6: Nothing other than this is a textbook passive. (Giggles).

PM: I would agree that we would probably be hard-pressed to argue active in this scenario. If you could again give it a very concise criteria that would be helpful for people to see this as passive from your perspective what would you say?

C-R6: It's not in control. It's being acted on by something else.

PM: So...does "being acted on" work?

C-R6: That definitely sums it up. Basically, I see being acted on and not in control as the same thing, but being acted on I think gets at it better. Again, I can't think of anything else. This is clearly passive.

The above selections were generated through dialogue and subjected to a process of analysis identical to that described for the active movement response examples. Following dialogue, participants' descriptions were analyzed individually in order to establish that their final suggestions for criteria were consistent with their original elaborated descriptions and comments. In this case, the common criterion that both participants described as being uniquely passive was *being acted on*--a criterion, which upon closer inspection, was quite readily observable in their descriptions. *Being acted on* was also presented consistently in their commentary during our collaborative dialogue.

Next, the criterion was compared to other participants' descriptions and responses deemed passive. The *being acted on* criterion also was subjected to several active responses in order to ensure that the criterion did *not* reflect nonpassive responses. *Being acted on* was present in other participant accounts of passive movement regularly and was readily apparent in movement responses deemed by participants as passive (see Appendix A). It was not at all useful for distinguishing active responses, and in fact, appeared antithetical to active presentations. In this regard, *being acted on* held up on its own as a distinct criterion across participant accounts.

Finally, the *being acted on* criterion was analyzed in light of findings from the literature review. I found that this particular criterion was reflected in historical literature

as a feature of the passive stance. *Being acted on* was believed to demarcate the passive/submissive quality of movement most clearly in the work of Beck (1961), Piotrowski (1957), Phillips and Smith (1953), and to a degree in the Holaday (1996) study. Given the substantive evidence for *being acted on* as a distinguishing feature of passive responses, it was retained in the final criteria. Again, this process was repeated for every criterion that participants suggested for passive responses.

I shall next present the findings from my dialogal exchanges with participants and the criteria for *a and p* responses generated from our collaborative research.

VI. Findings

The following criteria were found to be essential in delineating active and passive movement. I believe that they reflect co-researchers' experiences of active and passive responses as well as historical commentary.

Proposed Criteria for Scoring Active

1. Intention/Purpose

Intention or purpose was discerned by co-researchers as the primary distinguishing characteristic of active movement, noted as a criterion in 74 of 135 responses that were deemed active by participants. Various co-researchers commented that having a goal or purpose for participating in an activity was the clearest marker of active stances in their experience. In addition, several participants remarked that it would be "impossible" to associate goal-directed activity as passive. This suggestion was validated in subsequent analyses, wherein passive responses were actually marked by a lack of purpose or intention.

The following are selected responses and elaborations (which do not include the four examples from the previous section) that were described by co-researchers as active and demonstrated the *intention/purpose* criterion. Excerpts from commentary by co-researchers during dialogal collaboration is italicized. A more complete presentation of the responses that led to the various criteria can be found in Appendix A.

1. Card IX. KKK members holding machine guns looking through the sights: They want to look strong and menacing. *They're up to something. There's a purpose.*
2. Card IX. Demons in green dresses laughing while sending bad thoughts into a person's brain. *They are trying to do something. They are definitely up to something.*
3. Card I. Angel prophesizing or lording over: "lording over" and "angeling" the people. The lording over is like a male peacock spreading its wings in order to look most majestic and impressive. *He's purposefully angeling in this one.*
4. Card II. A rocket ship blasting off into space: I guess rocket ships go off into space for adventure or discovery. *Being done for adventure. There is a reason.*
5. Card X. Gremlins up to something: [They] are kind of tiptoeing around, grinning, looking for something to do. *They're up to something, although no real goal...They are clearly up to something.*
6. Card III. Two moms bent over reaching for kids: Desire to show care. Need of mom to share feeling of safety and comfort. *There is an obvious desire to soothe.*
7. Card V. A delta stretching: Going to capacity and beyond. Reaching for limits. *It is doing something that rivers don't do. Like it has a mind of its own. Not natural. Real effort.*
8. Card VIII. Two bears climbing a mountain: Searching to fulfill instinctual needs. Looking for something. *Clear purpose for climbing here.*
9. Card V. A bird flying with its mouth open looking for chips on the beach: It's looking for picnic food that people aren't guarding. *It's active due to the fact that it is actually looking for something. It has an aim.*
10. Card VII. A woman looking back over her shoulder in a sexy Betty Boop pose: posing simply trying to get the attention of a male at the bar so that she can bring him upstairs. *She is trying to do something, has a goal in mind. She wants a man.*
11. Card VI. A moth escaping from something: The moth has been fighting to escape for some time...has made progress. *It's clearly struggling for the reason of getting out.*
12. Card IV. A dark figure standing over something looking down: It assumes power over something smaller. *He's standing over something and able to look down on it. It wants to assert power and authority.*

13. Card VII. Two women rocking in chairs staring at each other: They are filled with history and are dead set on telling it even if it's just to one another. *They have an aim.*

14. Card IX. A monster monster-posing: He is glowering, arms and hands raised in a threatening manner. *His intention is to frighten, scare, attack. There is the potential for violence. Very threatening stance.*

Several co-researchers noted, as can be seen in the above and earlier examples, that active responses demonstrate a sense of desire, planfulness, and directedness toward a goal. For example, many participants said that active responses involved characters who were working to complete a task, attain a certain end, or to do something out of personal desire. In many cases, participants indicated that *intention/purpose* was recognizable quite clearly in the verbalization of the response itself. For example, participants noted that phrases such as “in order to,” “for the purpose of,” or “up to something,” referred quite clearly to a purposive, active stance. Readers may recall that experts (see Rorschach, 1921/1962; Exner, 2003) have argued against the use of only verbs for scoring *a* and *p* movement responses. This suggestion was made due to the perception that verbs alone were inadequate for scoring. Co-researchers reported a similar sensibility in their revisitations with their responses. However, several co-researchers suggested that specific verbs often indicated intention or purpose. These included verbs such as “want,” “try,” or “attempt.”

Participants noted that *intention/purpose* was clearly active for both physical and mental activities. For example, some co-researchers provided responses in which thinking about a task or trying to predict a pattern were the primary activities involved. In the CS, such responses have been scored as passive given the lack of overt physical activity. However, participants noted that some mental activities have an aim, thus suggesting intention or purpose. When analyzing the various descriptions across

participants, *intention/purpose* clearly differentiated active responses involving mental activity from those that many reported as passive. As was mentioned earlier, *intention/purpose* was also present in the literature review.

2. Effort

Co-researchers proposed that *effort* was the second criterion that clearly connoted active responses. Indeed, many noted that effort or exertion seemed to run counter to a passive stance. Both physical and mental exertion consistently conveyed active movements for participants. Similar to the *intention/purpose* criterion, *effort* was recommended as a criterion with great frequency, appearing in 43 of 135 responses. The following are selected responses and elaborations that were described by co-researchers as active and demonstrated the *effort* criterion. Again, the relevant commentary that co-researchers offered during dialogal collaboration is italicized.

1. Card VI. Dragon straining its head forward in flight: All the muscles are tensed with the effort of moving forward. Neck is stretched out, shoulders extended as they work to make the wings move. Even the snout is taut making the whiskers stick out. *Reading my description again, I think that effort catches this one best. He is clearly exerting himself, which makes it active.*
2. Card II. Two people playing pat-a-cake: They are almost pushing into one another through their hands, based on the striations in the painting giving it that sense of force. *There's like a force, a "bam!" like there is a lot they're putting into it. Oh yeah! The force is active.*
3. Card VII. A playful pose; leaning forward trying not to fall back: Leaning her head forward and raising her arms up to keep from falling. *She is doing something here willingly and is trying to maintain her balance. She is definitely trying here.*
4. Card X. The finale of a Muppet show: They are trying to have a spectacular ending pose...so they are stretched into awkward poses etc...to get the effort they wanted. *Clearly effort involved makes this one active.*
5. Card X. Two smallish imps lifting a post: They would have to cooperate. It's a big post, they're smallish. *They have to work together because the post is so heavy. Lots of energy exerted in this one. They are putting a great deal of effort into it.*
6. Card V. A delta stretching: Going to capacity and beyond. Reaching for limits. *It is doing something that rivers don't do. Like it has a mind of its own. Not natural. Real effort.*

7. Card III. Lifting an object: They have to keep a good grasp of the object and position their body to be able to bear the weight. *It is very heavy so they have to do it together.*
8. Card VIII. Bears climbing to a summit: Use their physical resources to climb. They have large muscular legs that allow them to climb for extended periods of time. *This is easily active because of the effort involved. They are putting a lot of energy and strength into their climb.*
9. Card V. A woman going into a split, her arms supporting her: It takes a lot of balance and agility. She has to be flexible to go all the way down. Her hands she uses to support herself so that she can move at her own speed. *The 'agility and balance' suggests that she has to work hard to make this happen. She is working hard to do this task, I can feel it.*
10. Card X. Creatures posing and balancing: They have to work together...be as light as can be (if they have to hold the balance for any length of time such as in a pose). *They have to try to be light as a feather.*
11. Card III. Two people carrying a bowl: They are bent at a funny angle and having to shuffle it along. It seems heavy and awkward to carry. Their clothes also restrict their movement. *Yep. Definitely force or effort here. I can just feel it in my body that they are having to work hard to move this thing.*

The above excerpts represent the *effort* criterion in that all of the characters are exerting force. Additionally, characters demonstrate the will to overcome the pull of gravity (e.g., carrying, lifting, or shuffling along a heavy item). Co-researchers noted on several occasions that they could relate bodily to the active responses that presented with effort. Indeed, several participants reported subjective sensations of strain or tension in their own musculature. Similar to the *intention/purpose* criterion, participants noted that several verbs, although not sufficient on their own for scoring, provided clues to the presence of effort. These included verbs such as “trying,” “attempting,” and other verbs that suggested the use of increased force, such as “pushing,” “kicking,” and “hitting.” Several co-researchers also suggested that adjectives often disclosed effort in a response, such as “heavy” and “strained.”

Many participants noted that the relative size of the features of the inkblot involved in a movement percept provided evidence of effort. For example, “two smallish imps lifting a big post,” wherein the two imps were much smaller details than the larger

blot feature of the post they were lifting suggested effort. This particular combination of the size of blot features and effortful activity has been noted as a evidence of active responses by Viglione (2002). Across participants, *effort* was readily recognizable as a criterion for active responses and did not account for passive stances.

The *effort* criterion is also consistent with the recommendations in historical and contemporary literature. *Effort* was noted as a criterion for active/assertive activity in the work of H. Rorschach (1921/1962), Beck (1961), Piotrowski (1957), Holaday (1996), and Viglione (2002). Given its clear presence among active responses in the study and regular mention in the literature, *effort* was a clear candidate for the final active criteria.

3. *Heightened Energy/Intensity*

A third criterion for active responses was *heightened energy or intensity*. This criterion was identified in 46 of 135 responses that were deemed active by participants. Many co-researchers noted that they felt as if *heightened energy or intensity* was antithetical to passive responses and offered the argument that most passive responses tended to be noted by listless, relaxed, and flat states.

The findings from comparisons across participants for *heightened energy/intensity* were slightly different from those of the *intention/purpose* and *effort* criteria. In general, the cross-participant analysis revealed that heightened energy and the intensity of an activity did readily identify responses that were determined to be active by participants. However, unlike *intention* and *effort*, there were a few occasions in which passive responses contained characters in energetic activities. Initially, this finding suggested that the *energy/intensity* criterion was not useful for the final general criteria. When I posed this problematic finding to participants, they noted that passive responses all had

similar qualities that were markedly different from active responses marked by heightened energy and intensity. Particularly, each of the energetic passive responses demonstrated activities that were being performed against one's will (e.g., bears forced to dance on hot plates); a finding that stood out as noticeably passive for many participants. No other contradictions were found, suggesting that the criterion of *heightened energy/intensity* consistently demarcated active responses.

The following are selected responses that were described by co-researchers as active, and which demonstrated the *heightened energy/intensity* criterion. Again, the relevant commentary that co-researchers offered during dialogal collaboration about the given responses is italicized.

1. Card X. Festival with a blur of color and movement: There is a crush of people and much movement so that you can't tell which limb belongs to which person. *There is just a lot happening. I get a sense of a vibrant energetic celebration. Very active indeed.*
2. Card I. Two people holding hands dancing, their capes flying: It's a wild dance...Together they're whirling about. I thought of the William Carlos Williams' poem, "The Kermers." *Lots of movement. Very wild and intense dance. There is just too much severe movement here to be passive.*
3. Card II. A rocket blasting off into space: an upward motion of the rocket, lots of noise, lots of explosion. *There is a lot of major activity, like an explosion is just really active. Lots of energy here.*
4. Card IX. Two people riding forward on horseback: Very freeing. Going forward at a full gallop. I imagine that the riders are going very fast and that there is a lot of wind. *There is so much energy here. I can almost sense the wind in my hair imagining how fast they are going. That is certainly active.*
5. Card IX. Smoke and fire billowing: still on fire, and it's shooting upward from the point of the explosion. *This one is active because of its power. Lots of energetic words. Hearing the description again, it just sounds very wild and active.*
6. Card II. Blood squirting out: Release of pressure, release, streaming energy. *Yeah it's active because it is more energized or extreme. We're not talking blood dripping here, but it is squirting out all over the place.*
7. Card VII. Two can-can dancers dancing: Rush of adrenaline from performance, freedom in the taboo. *They are really energized, like it is an intense experience. Having danced, I can say that this is very active. It's too intense and energized.*

8. Card III. Two tribal women facing each other playing the drums: Pound their hands on the drums simultaneously. They begin slowly and then move faster while at the same time chant in their native tongue. *It is the energy put into it that makes it active. Lots of action and simultaneously, too. I feel as if I'm there and can hear the drums and see them sweating doing it.*

9. Card VI. A star exploding: Energy, heat, critical mass, natural forces coming together in ways that were not possibly intended by nature. *Totally active. Stars are already constantly hot and active. When they explode it is as active as a force can be. The act of an explosion is so intense it couldn't contain itself. Like a soda when shaken. Lots of force, intensity.*

10. Card X. Brown horses leaping and running downhill: They are moving fast-bodies bucking and twisting...they would fall over if they were to stop, but momentum and quick steps keep them upright. *Definitely the intensity of the energy in this one. They are moving too fast to not be active.*

11. Card II. Bears hi-fiving: They seem exuberant. The action is quick. *Active. They are generating lots of energy. The movement is feverish, fast.*

12. Card IX. Two wizards or witches casting spells at each other: They are battling each other, throwing spells which arc and shimmer. *They are clearly being directed at the opponent with gusto, force given the intensity of the colors. The colors suggest a certain increase in energy and intensity here. Increased energy and intensity are certainly active. You could also see the intensity of the spells given the position of the dueling wizards' arms. They are thrusting the spells with a good deal of force.*

Participants noted specific features indicative of the active nature of the *heightened energy/intensity* criterion. Many co-researchers noted that active responses contained a degree of energy that one could easily identify with or feel. What made responses active for many was the feeling of increased muscle tension in their bodies or a visceral reaction to activities that seemed so energetic that they were almost difficult to contain. Indeed, during our dialogue regarding *energy/intensity*, many participants recreated their movement responses in physical gesture, often emphasizing the more energetic responses with exaggerated physical movements. For example, one co-researcher stood and re-enacted his "bears hi-fiving" with such force that he was winded when returning to his seat. This observation from participants is consistent with the work of numerous historical researchers who reported that M responses were not only indicated

by “felt” kinesthesia, but were also differentiated by the degree to which “emotionality” or “energy” was stirred in those offering the responses.

Participants also noted that there were linguistic markers that tended toward *heightened energy* and *intensity*. For example, *heightened energy* was noted by verbs that were related to more overtly active endeavors, such as “kicking,” “running,” “climbing,” and “exploding.” *Intensity* seemed to be conveyed for many participants by the use of evocative adjectives such as “bright,” “wild,” “feverish,” and “fast.” A few co-researchers introduced metaphors for *heightened energy* and *intensity*, such as “critical mass,” “building force,” and “building crescendo.” When asked if the words alone seemed to capture such experience, co-researchers unanimously shared that the words were important, but that their felt bodily energy was the immediate marker.

The *energy/intensity* criterion seemed also to help differentiate active from passive inanimate and animal movement responses. Several participants noted that animals and non-living objects in flux tended to be more active if there was a greater energy expenditure or intensity to their activities. For example, “a mole crawling slowly along” was much less active than “a mole moving quickly through a tunnel.” This observation was much more clearly the case for inanimate objects. Many participants noted that it was hard to experience inanimate movements as active unless they appeared to be expending energy not typical or natural for them. For example, “stars shining” appeared more passive, whereas “stars exploding” suggested more energy and intensity and thus more active movement. When comparing all of the produced inanimate movement responses, both active and passive, the *energy/intensity* criterion clearly differentiated active m responses from passive ones.

Energy and intensity, as a determining feature of active movements also is evident in the literature. In fact, the degree of energy in a given movement percept is perhaps the most common link among psychologists who have researched active and passive movements. Beck (1961), Piotrowski (1957), Schachtel (1966), Phillips & Smith (1953), Holtzman et al. (1961), Holaday (1996), and Viglione (2002) have all proposed that the energy output of a response is a clear marker between *a* and *p* stances. Beck (1961) and Holtzman (1961), in particular, developed scales that presumably quantified the energy output of M responses. Although both scales have considerable weaknesses, they did draw attention to the importance of the energy of a response, and Beck and Holtzman were among the first to suggest that heightened energy was helpful in distinguishing movement quality.

4. Physical/Emotional Impact

The final criterion for active movement responses that was identified by co-researchers and withstood the test of multiple analyses within and across participants was the presence of *physical or emotional impact*. Participants noted the presence of “impact” on 28 of 135 active responses. In terms of impact, participants described those instances in which an activity: 1) resulted in a discernible consequence *or* would result in such a consequence, 2) was in the process of a literal physical impact, or 3) was in a stance or in the process of arousing or causing an emotional reaction. Although the *impact* criterion covered a gamut of activities, participants said that physical impact was easier to discern than emotional impact for reasons to be presented immediately below.

Co-researchers were careful to explain the *impact* criterion in regard to emotional impact. Although many participants reported “feeling” the intended consequence of

several of these responses, it was not a necessary condition for scoring such responses active. In particular, those who perceived emotionally impactful responses suggested that they were active because of a character's direct intention or heightened action aimed at stirring affect in its object. These co-researchers insisted that emotional impact found in active responses had to be clearly related to the activity of the response's agent or intent (e.g., This monster is posed to scare you, and it's working). In contrast the conditions for emotional impact are not met simply because the Rorschach participant himself/herself experiences a subjective emotional reaction. For example, "two people resting side by side. Ah, this really makes me feel content—connected," does not meet the criterion for emotional impact, because the characters are not intentionally provoking an affective reaction. The emotionality that the participant reported in his/her response only connotes their subjective reaction to their perception.

The difference between *emotional impact* and a participant "being impacted" was highlighted as an issue for clarification after it was found that people were reporting the experience of being emotionally impacted by both active and passive responses. When I revisited findings with co-researchers, it became clearer that passive responses which incited an emotional reaction lacked evidence that the characters in the responses clearly caused the emotional impact. They almost unanimously reported that their emotional reactions to *passive* responses were due to how they felt about a perceived consequence. For instance, participants described an uncomfortable tension, angst, or helplessness in reaction to the characters being impacted in passive responses rather than noting overt impactful activity. As one participant explained, "It's like watching a movie's main character get egregiously harmed, and there is nothing that you can do about it, so you

feel for him. In passive responses, the person being hurt is who you relate to; something is happening to him.” The impact criterion for active responses, however, involved identification with an activity or character who is directing and planning with the aim of arousing emotion. *Emotional impact*, as one participant shared, was “the result of what the character is up to. The reaction is the result of their activity.”

The remainder of co-researchers who identified *impact* as an active criterion made similar observations. When I conducted later cross-participant analyses with this revised understanding of the *impact* criterion, responses in which there was an identification with an agent’s activity that was intended to produce a reaction or leave a mark identified responses that were deemed active by participants. The criterion, as it came to be described by co-researchers, failed to be representative of responses or descriptions that were identified as passive. This finding suggested that *impact* was indeed a helpful criterion for active movement responses.

The following are selected responses and elaborations that were described by co-researchers as active and demonstrated the physical/emotional impact criterion. Again, the relevant commentary that co-researchers offered during our collaborations about the given responses is italicized.

1. Card II. Pelvis and birth canal giving birth. You can see the blood: It has been altered by blood on the top (the red). I can imagine a uterus with convulsing/undulating birth contractions. *The activity has caused the blood. The amount of energy put into a birth, seen in the blood, is immense and tiring. I would say active because it clearly caused something.*

2. Card VIII. Demons in green dresses laughing while sending bad thoughts into a person’s brain: fluid of darker green dripping; like bad thoughts and eventually mixing with the pink, gradually seeping into a person’s brain. *It’s intense. The changes in color are the result of their actions. They’re leaving a mark.*

3. Card II. Pat-a-cake: They’re slapping hands together. *Beside the fact that they want to do this, you can almost hear their hands connecting together. There is an impact between their hands that they are causing on each other.*

4. Card IV. A Siamese gorilla's feet splayed riding a chopper: The movement is 'badass stoicness.' Here is a badass mandrill whom is larger than life on a big intimidating chopper. As he rides by people stop and stare...because he is a badass. *I would say active. He is making you just feel his 'badassness.' It's like he wants to be seen and leave an impression on people. Impact, I guess does capture it. His presence just hits you.*
5. Card IX. Surf pushing up: creating swells that are six to ten feet high. They don't appear to be natural. *It's just so intense that it is causing the water to shoot up to incredible heights. There is a clear consequence from the intensity here.*
6. Card VII. Two can-can dancers dancing: Freedom in the taboo. Rush of adrenaline from the performance. Feeling beautiful. *Definitely energized and active, and the energy is a result of their activity. Like the dancing and the attention that they are getting from it is causing them to get a real emotional charge or rush. Yes, impact does capture it well. They themselves are being impacted by their own activity.*
7. Card II. People kicking each other: Their legs impact each other (red stain) making a loud noise. Making a sound together by colliding their legs...about the same impact for both. *This one is active all because of the physical impact. You can see the impact in the color, and almost hear it even. It's active.*
8. Card VI. A moth escaping from something: Its wings have been damaged in the effort. The moth has made progress (mound around its base built up as it tries to pull upwards). *Again the impact of the movement makes it active. The activity or effort can be visibly seen and is even happening now. (pts.) Damaged wings here; you can see a mound of dirt as a result of its effort.*
9. Card III. Jet flying with a supersonic airwave behind it: I see the tail of the plane splitting a cloud so you can see the airwave. *A jet flying seems to me to be obviously active, but it helps that its movement has resulted in it actually changing/splitting a cloud. You can see the energy of it because it has affected something else.*
10. Card VII. A bomb dropped causing a cloud formation to grow: The light emitted at the top of the bomb-sending out the blast formation as a cloud shape, going up in the air. *Again, I see this as active because of its physical impact. The bomb has caused all of the reactions in this response.*
11. Card IV. A dark figure standing over something looking down: It would be intimidating to most people. It assumes power over something smaller. Darkness also means evil or scary to MOST people. *It is attempting to exude power or authority; domination. Active because it intends to get a scared reaction.*
12. Card IX. A monster, monster-posing: He is glowering, arms and hands raised in a threatening manner. *Active because of the threatening stance. It suggests potential for violence. Intention to frighten, scare, attack. It leaves a mark.*

The above examples reflect the recommendations made by co-researchers regarding physical and emotional impact. In terms of the *impact* criterion, active responses appeared to be most clearly indicated by current physical impact, wherein the response content was salient for participants. Responses such as “bombs, star explosions,

car crashes, kicking each other” seemed to readily identify active stances. The same was true for anticipated impact wherein co-researchers described how certain activities clearly were going to result in physical contact (leaning in for a kiss, monster approaching you to harm you). Overt physical consequence was readily apparent as impactful and active.

Emotional impact appeared to elicit the same sort of immediate reaction for participants, but was not as obvious to the assessor in the response proper. However, upon further inquiry and discussion, emotional impact seemed to reflect the same type of kinesthetic sensations and thus appeared active. For instance, fear-provoking, intimidating, and attention-grabbing characters were described as leaving the same sort of total impression on the object of the action as the collision between two physical bodies. There was still a discernible consequence from intended actions, and thus the response qualified as an active stance. An involved inquiry during Rorschach administration is likely to discern any emotional impact, and thus active movement, in questionable percepts.

Physical impact as a criterion seems additionally useful for delineating active vs. passive inanimate movement responses. This is consistent with Fischer’s (2005, 2006) suggestion that inanimate movements result in an observable physical consequence are more active than those that cause little more than a ripple effect. Fischer has long utilized the example of a lit candle to illustrate the active nature of impact. For example, “a candle lit, its flame moving,” is much different in quality than “a lit candle that is melting the wax.” The impact on the wax suggests a certain impact or consequence of the inanimate movement and thus a more active stance. This finding was clearly observed in several m responses presented above (e.g., “cloud splitting,” “large waves”).

Unlike the other criteria for active movements, *impact* was not presented as a distinct criterion anywhere in the literature. However, Fischer's findings regarding *impact* have been consistent across her multiple assessments with participants and discussions with graduate students. Interestingly, many current experts in Rorschach research echoed Fischer's findings during personal conversations and noted that *impact* was likely "just assumed" to indicate active movement. The *physical and emotional impact* criterion then appears to be a unique contribution to active movement scoring.

Further Recommendations from Co-Researchers

Co-researchers noted a few scoring nuances, which may be useful for further delineating active responses from passive ones. The first suggestion from co-researchers regards the importance of *purpose/intention* as an active criterion. From the perspective of co-researchers, *intention* overrode all other aspects of a percept in terms of scoring decisions. The presence or absence of intention should provide an immediate indication of an active stance, which should guide subsequent questioning during Inquiry. Take for instance the response, "an animal walking lazily along." This particular percept lacks heightened energy, impact, effort, and at first glance, purpose. The initial response then suggests that it is not active. However, if during inquiry the participant shares that "it is looking for food," it then satisfies the criterion for intention, and should thus be scored active. Such a finding presents the necessity of a detailed inquiry. The *intention* criterion is likely to factor heavily in conceptual and interpretive understandings of active movement.

Participants noted two additional scoring nuances for active movement responses. As was mentioned earlier, several co-researchers noted that the presence of *heightened*

energy/intensity and *physical impact* clearly differentiated active from passive inanimate movements. Several participants suggested that the greater the energy or intensity, the more “unnatural” the activity appeared to be for the object in motion. For example, one participant noted that blood dripping, a waterfall, and smoke rising are all examples of nonliving entities “just doing what they do.” That is, the objects were not doing anything outside of their natural movement. However, if the activity reflected something that was not routine or natural, then the active criteria were more readily met. For instance, “swirling water creating mountainous waves,” “a river stretching beyond its capacity,” “spraying blood that is soaking the walls,” or “smoke quickly unfurling, spreading, and engulfing a room” demonstrated more energetic, intentional, or impactful features. These descriptions also suggest activity or motion beyond what is commonplace for the object.

It is important to note, that the movements described above were still natural for the inanimate object. If inanimate movements take on anthropomorphic qualities or engage in a human activity, then by definition, they cease to be inanimate movements. In such cases the appropriate score would be “M.”

This same finding emerged for animal movements as well. Participants noted that *intention*, *effort*, and *impact* most clearly reflected active FM responses. This can be a helpful distinction, because many animal movement percepts involve animals in their natural activities, but contain no evidence of an aim or consequence. There were several instances in which participants described animals as “just walking,” “just climbing,” or “just eating.” Some of these responses were described by participants as passive, because they contained no evidence of purpose and/or they were part of the animal’s natural

activity. However, when more apparent effort, purpose, or impact was present, the movements were described as more clearly active by participants. Many participants also noted that it was hard for them to relate experientially with animals given many of the dissimilarities in body shape. They also reported that clearer descriptions from their inquiry elaborations that highlighted the above criteria were more helpful for reliably scoring responses as active. Viglione (2002) has made similar suggestions for scoring animal and inanimate movements suggesting that energy, force, and elaborated description seemed to help differentiate activity from passivity.

Table 9: Proposed Active Criteria

Criterion	Definition	No. Endorsed*	Literature Representation
1. <i>Intention/Purpose</i>	Presence of goal-directed, intended, and purposive activity.	74	Rorschach, Piotrowski, Schachtel, Phillips & Smith, Holaday, Viglione
2. <i>Effort</i>	Presence of physical exertion or directed force, musculature	43	Rorschach, Beck, Piotrowski, Holaday, Viglione
3. <i>Heightened Energy/Intensity</i>	Increased energy expenditure Obvious and amplified activity or excessive tone	46	Beck, Piotrowski, Schachtel, Phillips & Smith, Holtzman et al, Holaday, Viglione
4. <i>Physical/Emotional Impact</i>	Presence of current or immediately foreseeable physical impact Reported emotional impact that is direct result of actions of protagonist in response	28	Fischer

* Total Active Movement=135

Having now presented the proposed criteria for active movements as they were derived from collaboration with co-researchers, it may be helpful to readers to provide a tabulated summary of the criteria. Table 9 above presents the proposed criteria, a brief definition of the each individual criterion, the number of participants who endorsed each criterion, and convergence with historical literature.

Suggested From Co-Researchers That Did Not Hold Up Across Participants

Despite the clarity that some co-researchers offered in regards to criteria for active movements, several suggestions did not survive qualitative analysis. The first of these criteria identified by a few participants was *pleasant emotional tone*, which involved the feeling of pleasant or desirable emotions that often accompanied goal-directed activity. Some examples are “a woman in a power pose feeling powerful,” and “taking a trip on a motorcycle up the road, having a good time.” The rationale that co-researchers shared for this criterion was that a person was more likely to feel a pleasant emotion if he/she was taking part in something “actively,” that is, with intention. They also suggested that passive movements would not likely have pleasant emotional tones.

This suggested criterion was easily recognizable in co-researchers’ original responses. However, when subjected to cross-participant analyses, there were several responses that contradicted the criterion. There were active responses that were laden with intense emotions such as fear or intimidation, and a couple of passive responses that suggested a more pleasant affective attunement (e.g., laying against each other peacefully). When returning to the dialogue between the co-researchers and myself, I found that many co-researchers were describing their very personal emotional reactions to the responses rather than the response itself. Additionally, *pleasant emotional tone* often accompanied the already well-established *intention/purpose* and *effort* criteria. In the end, pleasant emotional tone was not limited to only active movements, contradicted many responses deemed active by participants, and was better accounted for by other criteria. Hence, *pleasant emotional tone* was not retained as a final criterion.

Another criterion suggested by some co-researchers but that was not retained was “agency.” *Agency* identified characters in active responses who were acting voluntarily or with free-will. That is, they were the active “agents” of the response and controlled their own destiny. Indeed, agency was easily recognizable in both individual participant descriptions and in cross-participant analyses. Additionally, *agency* was well-represented as an active criterion in the literature (Piotrowski, 1957; Schachtel, 1966; Phillips & Smith, 1953; Holaday, 1996; Viglione, 2002).

The overwhelming evidence suggested that *agency* seemed suitable for retention. However, there were two issues that suggested that it be eliminated. The first was that it appeared to be a redundant criterion. It overlapped substantially with the *intention* and *effort* criteria, in that both presuppose voluntary activity. Second, there were a few passive responses that could easily be misconstrued as voluntary activity, but that lacked any true aim, effort, or purpose. For example, “an alligator with its mouth agape waiting for food.” In short, agency was likely to identify some responses as active when they might be more reliably understood as passive. Subsequently, agency was not found suitable as a final criterion for scoring activity as active.

Self-expression was a criterion that presented difficulties similar to that of *agency*. A few participants described *self-expression* as being representative of active responses given the observation that several characters in their responses appeared to be intentionally expressing or asserting themselves through a particular talent, pose, or gesture. In most cases, the activity was performed for an audience. After conducting a cross-participant comparative analysis, it seemed that *self-expression* offered nothing notably different from the *purpose/intention* criterion. Indeed, when revisiting the

descriptions of those participants who suggested *self-expression* as a criterion, each of the responses were accounted for by the *intention* criterion. Hence, this suggested criterion was not retained.

The final criterion suggested by some co-researchers that was not retained following post-dialogue analyses was “initiative.” *Initiative* involved the observation that several responses contained characters that began an activity on their own accord, that is, they took *initiative* to start something willfully. Certainly, *initiative* was apparent when participants’ individual responses were re-evaluated. It could also be observed quite readily in cross-participant analyses. However, similar to *agency* and *self-expression*, the criterion did not seem to offer anything additional to the already consistent and established *effort* and *intention* criteria. Many of the responses identified as *initiative* by participants were indeed just as easily identified as active by the *effort* criterion. Given its redundancy, *initiative* was not included in the final criteria.

Proposed Criteria for Passive

This dissertation began with several anticipations about what features might connote active movements. However, passive movement criteria seemed less clear, and in fact, most exploratory conversations that I had with experts suggested that passive movement was simply the default category for “not active” responses, frozen poses, and movement responses with which assessors are not sure what to do. Passive movements are given considerable interpretive weight in Exner’s CS, despite the vague criteria for scoring. Hence, they require further clarity. My investigation of the literature unveiled rich and specific commentary on passive movements. Participants also noted several

features that appeared to clearly articulate passive experience, and surprisingly, offered more suggestions for passive responses than they did for active.

This task, however, was far from easy. Passive movement responses appear with much less regularity than do active ones. In this study, only 49 of 188 movement responses (26%) were identified as passive compared to 135 active responses. Interestingly, these numbers are remarkably consistent with Exner's findings, as they roughly match the 3:1 active to passive ratio that is often found in normative samples. Because of these small numbers, careful reflection was given to each participant description and each co-researcher was engaged in very specific dialogue in order to discern the criteria that appeared essential to passive movements. The criteria for passive movements appear in the following sections.

1. Being acted on/Gravity

The first major passive characteristic noted by participants was *being acted on*. In these particular responses, the person, animal, or object wholly lacked control of his or her activity, body, or will. The main character was being acted on if it: 1) simply succumbed to gravity or 2) did not demonstrate an attempt to overcome a force from outside of itself (e.g., being pinned to a wall). *Being acted on* appeared in 11 of 49 passive responses. Various co-researchers commented that *being acted on* was the clearest marker of passive stances in their experience. In addition, several participants remarked that it would be "impossible" to associate the sense of having something done to oneself or succumbing to gravity as active.

The following are selected responses and elaborations that were described by co-researchers as passive and that demonstrated the *being acted on* criterion. Brief and

relevant commentary that co-researchers offered during discussions is italicized. A more complete presentation of the responses that reflect the various criteria can be found in Appendix A. Two examples of *being acted on* (i.e., butterfly in flight and floating sea life) were presented in the data collection section.

1. Card V. A pelt being stretched and hung to dry: The fur is pegged on a wall to stretch and dry...has to be stretched so later it can be sewn. *It's passive, because it's having stuff done to it. No choice in the matter.*
2. Card VIII. A sagging, flaccid flower that is dying: This is the final stage. The bloom has passed and the petals are all but fallen from the flower and are only hanging. *Dying is drawn out and it is out of your control. I would say passive, it is slow and the process is happening to the flower beyond its control. Even the petals are just hanging, unable to resist the pull of gravity on them.*
3. Card IV. A cape streaming out: Outside energy imposing itself. *Cape not in control. The outside energy is imposing itself on the material. It can't stop it. That is what it feels like to be passive, like helpless.*
4. Card II. Two figures touching hands and staring into each other's eyes: They are connecting, but might be surprised about it. Their hands are almost stuck together like magnets. *They're surprised so no intention, but having it like done to them. It's like a force of nature happening to them that they can't control. Magnetism=being stuck.*
5. Card X. Bugs caught or stuck in a web: The horror starts to set in of where they are and what fate awaits them, it becomes utterly terrifying. *The web won't let them go. Their bodies become passive and resigned to their fate. There is nothing that they can do but wait. It's terrifying. They'll have to come to peace with their fate. Their powerless, completely acted on.*
6. Card III. Two monkeys hanging upside down: Their positions make it look like they are suspended. *They're just hanging there not doing anything...maybe offsetting gravity. Activity is in response to gravity, which is just pulling on them. Subjected to the will of gravity; acted on.*

The above examples demonstrate that participants consistently described *being acted on* as a passive criterion. In each response, the identified character was unable to act, was imposed upon, or was often subject to gravity. Several participants also described feelings of helplessness or powerlessness, which of course, carry interpretive significance.

An important feature of these responses that gives them their particularly passive quality involves a participant identification with the percept's subject/actor. Co-

researchers often suggested that the cause or force of the action against the character was not as important as the emotion connected to having something done to oneself. It was this feeling and identification with the character that was essentially passive. The following excerpt clarifies this distinction.

Card VI. A frazzled cat, its hair standing on end.

Description: Something has seriously freaked this cat out. Could be it just ate something awful, could be it just stepped on a rake, could be the heroine just hit a little harder than expected. In any case, something has freaked it “the shit out” to the extent that its hair is standing on end.

PM: Active or Passive?

C-R: Passive. I have to go with passive. It’s not really doing on its own, but reacting. It’s been acted on and is showing its surprise. I related to only him.

PM: So being acted on makes this response passive?

C-R: Yeah.

PM: But “freaked out” seems to exude energy and you mentioned that it was the result of a rake, food, or a heroine. Isn’t that active?

C-R: Nope. It doesn’t matter how he was freaked out. You can’t see who did it, and I can just sense that this guy has been acted on and feels really upset, like there’s nothing he can do about it.

The above dialogue illustrates clearly that passive responses that involve the *being acted on* criterion require a certain degree of identification or empathy with the character. This particular co-researcher suggested that the initiator of the action need not be identified. Additionally, he suggested that the overarching theme of *being acted on* was crucial to identifying passive responses regardless of the energy or activity involved in the percept.

This *being acted on* criterion was represented sparingly in the literature. Both Beck (1961) and Piotrowski (1957) noted that the tendency to overcome or give in to gravity was a useful differentiating feature between assertive and compliant movements. Holaday (1996) also suggested that giving in to gravity was a marker of passive

responses. However, none of these authors formulated their ideas around the notion of being imposed upon. Holaday appeared to lean in this direction given her assumption that passivity was tied to involuntary movements, but from her standpoint, involuntary movements were tied to reflexes or reactions to stimuli. Despite the paucity of *being acted on* as a criterion in the literature, there was strong evidence of the criterion's usefulness across participants in differentiating *a* and *p* responses. Hence, *being acted on* was retained in the final criteria.

2. *Submissive/subservient*

Co-researchers noted that an activity that occurred because of *submission* or *subservience* was a criterion for passive movement responses. This criterion included percepts wherein the character in the response acted only in response to a demand, was subjected to another's authority, or was forced to do something against one's will. *Submission* was noted as a criterion in 6 of the 49 identified passive responses. Although not great in number, instances meeting the *submissive* criterion were very easily identified within and across participant accounts. Many co-researchers noted that *submission* was a "crucial" or "essential" feature of passivity. Additionally, no submissive stances were identified in any of the active responses.

The following are selected responses and elaborations that were described by co-researchers as passive, and which demonstrated the *submission* criterion. Brief and relevant commentary that co-researchers offered during collaboration is italicized.

1. Card I. Two bears dancing with their heads up. They don't want to dance, but are forced to on hot plates: They were taught to do so by being placed on hot surfaces. They would learn to quickly lift and shuffle their feet to avoid getting burned. This was paired with some other stimulus (music) which cued the bears later to do the same movement. *This one is very obviously passive to me. They are being forced to do it. There is nothing active about that. They're*

reactive to the will of someone else, which is the definition of passive. Being forced to do something against your will is what it feels like to be passive.

2. Card VIII. A jackal slinking along; its shoulders hunched: Body is low to the ground, head drooping in submission. I can imagine the tail between the legs. *He is being submissive...I don't know to what, but he is clearly not asserting himself and is behaving submissively. Passive to me is to be submissive or to keep oneself restrained due to some force.*

3. Card X. Two giant spiders holding two big green fans and they're fanning a woman: They are fanning a woman which puts them in a subservient position. Which I suppose means that the menace and ugliness are under control. *Well, fanning seems active to me, but they're under the control of the woman, which makes it curiously not active, but passive. This is a passive response, because I identified more with the spiders and they are under the control of someone else; no free will.*

4. Card II. Bears standing and raising hands: Not a very natural pose for bears, therefore bears would have to be trained....or people in bear costumes. *Because I really see these guys as being trained, I don't think that they are in control of what they are doing, but are doing because someone or something else is making them. That makes it passive. I don't really have a feeling of active for this one.*

5. Card IX. Praying in a hallelujah pose: Letting go. Deep release. Giving to a higher power. *This person is giving into the higher power, like they have given up control and will do whatever is told them from the higher power. The person wouldn't do anything otherwise. I would say that the "giving in" kind of makes the person inferior or subservient or something. That's passive.*

In each of the above responses, the character of the response was performing an activity against his/her/its will due to an outside force or influence. Co-researchers suggested that the responses evoked feelings of giving in or relinquishing control, which were described as quintessentially passive. Participants noted that a couple of additional qualities seemed to clue one into a submissive, passive stance in a response. Participants suggested that slouched, "droopy," or subservient postures such as "bowing," "kneeling," or "tail between the legs" suggested a submissive stance and required further inquiry.

The words used to describe the percept also provided evidence of a submissive stance, such as in word combinations like "giving in," "being forced to," and "against one's will." In each case, submission was represented by figures who were acting against their intentions at the behest of another. Participants noted that the feeling associated

with such responses was one of fear, tension, and possibly resentment. Such feelings carry interpretive significance.

With great regularity, the *submission* criterion was historically presented as passive in the literature. *Submission* as a criterion for passive movement quality can be traced to H. Rorschach (1921/1962), Beck (1961), Piotrowski (1957), Schachtel (1966), Phillips & Smith (1953), Exner (2003), and Holaday (1996). *Submission* was also the precursor to the passive label in historical texts, appearing as the contrast label to active/assertive in the work of Piotrowski and Schachtel. Given the clarity and consistency with which the *submission* criterion identified passive responses in cross-participant analyses and its firm grounding in the literature, in this dissertation, it was integrated into the final criteria for passive responses.

3. *Held tension/Holding back*

A third criterion that several co-researchers suggested was synonymous with passive movement was *tension held in abeyance* or *holding back*. *Held tension/holding back* was described by co-researchers as wanting to act, but not allowing oneself to do so. This criterion was marked by self-restriction or preventing oneself from acting. Participants suggested that the tendency to hold oneself back was accompanied by the subjective feeling of tension in one's body, which many described as *held tension*. This criterion was described in 8 of 49 passive responses by co-researchers.

The following are selected responses and elaborations that were described by co-researchers as passive and demonstrated the *held tension* criterion. Again, brief and relevant commentary that co-researchers offered during collaboration about the given responses is italicized.

1. Card X. A man floating down on a parachute: He may be nervous or uncomfortable. His pose doesn't look relaxed. *I would say passive. I think that parachuting can be an active activity as people can guide their chute, but this person is clearly wanting to freak out, but keeping a lid on himself. It's like he is not choosing to be a part of the activity, but can't act to change it either. You can feel the ambivalence or tension in his body.*
2. Card VII. Looking over your shoulders at someone: You look over your shoulder at someone when you have passed them by and did not respond to the impulse of communicating. *I would say passive. For one, you are not really doing anything, but I get the sense that you are wanting to say hello, but are stopping yourself and are left feeling uneasy...like tense or something.*
3. Card VIII. A lizard climbing on rocks peering into the water: It is curious about the water and unsure of its ability to venture out onto the branch. *It is passive, because there is no real goal and it is just kind of holding back...like keeping itself from acting because it is unsure of things. Probably more reactive than intentioned. Oddly, this isn't the most disturbing answer, but it has a very tense feeling to it, like uncertainty or something.*
4. Card II. Two monks sitting and meditating: It is very quiet. They are calm. Everything is slowed down. *There is no sense of when or what will happen and no real goal, so I would say passive. Plus, it seems that the monk is having to restrain himself to avoid from acting in anyway. This can feel good during meditation, but it also feels very restricting and restless. It is also passive, because he has to hold himself back from acting.*
5. Card IX. A witch doctor peering through a mask: peering at nothing specific. He is concerned about something. *This is a weird one. He is obviously concerned about something, but is not directing his peering at me, like in the other one I gave when the person wanted to make me feel uncomfortable. This is a look of wanting to act, but holding back again. He looks deep in thought and uncomfortable that he can't do anything. I would say he is forced to hold himself back because of the circumstances, which to me is passive.*
6. Card I. Angels hunched over praying: The moment is less a movement and more of a position as the angel is not actively hunching, but is in a hunched position. *He's holding a position and not acting, so there is tension that I can feel, because he is holding his position. But there is no goal or anything to the activity so it feels passive to me. Praying is a held pose. I don't know...he is withholding activity or restraining himself. Passive.*

In the above examples of *tension held in abeyance/holding back*, every character in some way is subduing himself/herself/itself from taking action, and each character is described as feeling emotional tension as a consequence of self-restraint. Participants noted a subtle but important characteristic of the *holding back* criterion that may better distinguish active and passive movements. This characteristic refers to the *impact* criterion for active movements, and particularly emotional impact. In the above examples, participants described a tense, uncomfortable, or restricting emotional reaction to not taking action, which could very easily be confused with emotional impact.

However, emotional impact for active responses entailed a characters “going beyond” oneself in order to get a reaction from someone or something. In contrast, the *held tension* described in the above responses had an opposite presentation. Characters were actually refraining from overt movement to avoid impacting or influencing their surrounds, and rather, acted more on themselves than on others. It is likely that this “self-restraining” feature of passive responses is representative of the subjective reactions of “angst” or “helplessness” that several participants described.

The *held tension* criterion appeared regularly in interpretive commentary on passive/submissive movement stances in the historical literature. H. Rorschach (1921/1962) referred to flexor or compliant movement stances as reflecting emotional “containment.” Piotrowski (1957), Schachtel (1966), and Phillips & Smith (1953) described compliant responses reflecting “constriction,” and “restriction” as passive. Given the consistency of the *held tension* criterion across ratings and its consonance with findings in the historical literature, I retained it in the final passive scoring criteria.

4. *Anticipation of action*

Another passive criterion that stood the test of multiple analyses was described by participants as *anticipation*. This criterion described a process in which a character appeared ready for action, but was waiting for someone or something else to act first. That is, *anticipation* described a passive tendency to depend on or react to others’ behavior and to allow others’ deeds to dictate one’s subsequent course of action. The *anticipation* criterion was suggested by co-researchers on 9 of 49 passive responses and was found to be consistent when cross-participant analyses were conducted. Additionally, *anticipation* did not detect active responses.

The following responses were described by co-researchers as passive and demonstrated the *anticipation* criterion. Again, brief and relevant commentary that co-researchers offered during collaboration about the given responses is italicized.

1. Card IX. A gremlin-like thing perched about to fly or leap: He's just watching and waiting for the moment in which he should jump or take off to get whatever he gets. *He's just watching and waiting, no apparent aim. That seems passive to me. He won't do anything until something happens first.*

2. Card IV. A prehistoric animal creepily waiting and stalking: waiting in the brush watching the people while they camp near the fire. He hides in the brush with front legs extended to make his move to attack either the people or another animal to eat. He waits patiently and quietly. *This initially feels active, because I am freaked out at what this thing could do. But right now, he is just sitting waiting for something to happen first. A person or animal has to make the first move for him to react and that feels passive. Very tense feeling...like I see passive as waiting for something to happen first and feeling awful.*

3. Card V. A cartoon-like bat standing up looking at you: The face only has blank eyes, unlike the eyes of a real bat. *I saw this as passive from the start, because he is waiting for action to happen and not doing anything until then. Waiting is passive. That's the feeling that I had for the last 3 that I saw as passive.*

4. Card IV. Two swans bending over: looking in the water at their reflections. They then look to see if they could grab fish as they swim by. *I would say passive. They're not really doing anything. Even they're looking for fish is just looking. They're just kind of waiting and soaking things in...pensive. That is passive to me. Waiting for something to happen and then reacting.*

5. Card X. Two spiders sitting on the edge of their web: They are hungry but patient. They will wait the entire night if they have to. But they don't wait long as the web begins to fill. The only question is who eats first? *Because they're just waiting, I would again say passive...anticipation. Activity may come down the road, but not now. They're waiting for the web to fill, and it feels like they are anxious waiting for it.*

As these responses demonstrate, co-researchers described *anticipation* as waiting for something to happen first before taking action--for another making the first move. In the above responses, one might get a sense of intended future action and/or future impact of some sort. Hence, one could argue that the above responses are actually active. However, intention was not acted on in the above responses, but was being withheld while waiting for another's action. This feature was wholly different from the standpoint of participants. In terms of potential future impact, participants noted that impact in active responses was a result of activity that was already begun, whereas passive

responses that demonstrated the *anticipation* criterion had not yet engaged in impactful activity. When attending to this clarification during subsequent cross-participant analyses, the *anticipation* criterion was even more apparent in passive responses.

In terms of the historical literature, *anticipation*, although not formally named as such, played a prominent role in the interpretation of passivity. Piotrowski (1957), Schachtel (1966), and Phillips & Smith (1953) all described *anticipation* in a manner similar to co-researchers from this study. In general, the presence of anticipating and/or waiting for another to act was described as “dependence” in the original literature, which carried over in the interpretation of passive responses in Exner’s (2003) CS. Each of the authors just mentioned, including Exner noted that passive responses were often inherently dependent and described persons with a preponderance of passive movements as “reserved, tense, or dependent.”

Holaday (1996) also included “anticipation” as a passive criterion, but she used the term in a much different manner. Holaday’s *anticipation* described responses in which a character was “about to” engage in a movement, but had not yet actually initiated the movement. This suggestion was not validated in the current study. Rather, given the findings from this dissertation, responses that involved anticipated action in which a character was “about to” do something would likely be scored as active, especially if intention was involved. Given the consistency across participant accounts and historical foundations, *anticipation* was presented as another useful passive criterion and was retained.

5. *Absence of effort, purpose, or intensity*

Several responses were easily identified as passive in that they ran counter to the criteria for energy, intention, and effort that were recommended for active responses. Percepts in which the subject of the response was engaged in an activity that was devoid of effort or energy investment, or lacked a goal, purpose, or aim were frequently described as passive by participants. Co-researchers noted this criterion most frequently, in 22 of 49 passive responses. The *absence of energy/intention/effort* criterion was consistently able to discern passive responses in cross-participant analyses.

The following responses were described by co-researchers as passive and demonstrated the *absence of energy, effort, or purpose* criterion. Again, brief and relevant commentary from co-researchers is italicized.

1. Card VII. Two rabbits standing on rocks: I would say that they look relaxed. They may even be sitting. *I would have to say passive again for this one. There isn't really anything happening. They are not putting any "oomph" into anything. No goal or really energy exertion at all.*
2. Card V. Fairies resting: Relaxation. Peace in stillness (flying all the time must be exhausting.) Comfort in resting together. *This is easily passive. They are just relaxing, no goal or interest in mind at all. Just kind of there. I can actually feel them resting and stretching their legs.*
3. Card VIII. A mole crawling around: Creeping. Using little energy. *Even though he is moving, he isn't really expending any energy. He has not goal or purpose in mind. It's like you wouldn't even know he's there. Interesting, the word "mousy" comes to mind. You know, like mousy people are passive and lazy...they stay out of the way. This is a passive one.*
4. Card V. A butterfly in flight: Butterflies don't have purposeful, directional flight. They are attracted to flowers with an apparent capriciousness. They do not appear to fly like birds in search of food for their young. Rather, their flight seems leisurely and casual. *The butterfly has no aim or purpose to his flight. He could just go on without any consequence. Yeah, if active requires purpose then I guess that passive activities really have no goal or consequence. Yeah. I think that this one is passive because the character is being acted on and has no purpose. Actually, having said that, those two descriptions really capture what it means to be passive for me.*
5. Card III. Two bird figures stirring a pot with a ladle: It seems normal, like they do this all the time. They are relaxed. The stirring is almost second nature. It's just what they do. *I would initially think active, because you have to will or intend stirring to occur, but I had a passive feel for this one from the outset. I feel like this is just routine. They have these blank looks like they almost don't even acknowledge that they are doing something. There is no clear goal to why they're doing it, and they are relaxed so no real energy in it either.*

6. Card IV. A giant leaning back, sitting on a stump: The giant has had a long day. The giant needs to rest before it continues his journey and the stump is as good a place as any. *Definitely passive. He is at rest, no real energy being invested toward anything at all. He is in the act of stopping and is expending as little physical energy as possible. That alone makes it passive.*

7. Card V. A moth at rest, clinging on a screen: The light on the back porch is very bright and the screen is the easiest place to come to rest, far enough out of harm's way. *Again passive. It's just simply there not really doing with zest and no real goal. It's just clinging to the screen and is at rest for a brief moment.*

8. Card IV. A dragon sitting down and dipping its long neck for water: It is just taking a break and taking a drink from a lake or river. *Passive, because I don't feel like he has any agenda. He's just there, but he's content to sit for hours...no foreknowledge. He's not looking for action, just there.*

9. Card IV. A monster sitting on a stump. *I would say passive, because he's just sitting there not doing anything. Not even resisting gravity actively. Held in position by the stump. There isn't any overt movement, but the feeling of it in his posture.*

10. Card V. Two women laying on their sides against each other: They're comfortable lying down. Their positions, somewhat back to back, make it look like they are braced against each other, supporting one another. And, the positions are almost prone. *Kind of passive, too...just lying there. There is no real effort here, but just simple relaxation and leaning on one another. It does still feel like they are doing something, but passively.*

The *absence of purpose/energy/effort* criterion is clearly exemplified in the above examples wherein the characters have no clear aim and demonstrate no overt effort..

Unlike the other criteria mentioned thus far for passivity, there was a mix of emotional reactions to the responses lacking purpose, energy, and effort ranging from “contentment” to “relaxing” to “bored and lazy.” In most cases, the responses lacking intention, effort, or energy were represented as poses, postures, or gestures as opposed to actual activities. Participants also noted that passive activities that lacked energy or purpose were marked by specific verbs such as sleeping, laying, resting, sitting, and leaning.

Absence of intention, energy, and effort as a distinct passive criterion is substantially represented in historical and contemporary literature. Historically, the degree of energy investment in movement responses has received a great deal of

attention, and some authors have even devised quantitative scales for measuring the energy output in a given response. A notable deficiency in energy or less energy investment has been generally associated with passivity in the work of Beck (1961), Piotrowski (1957), Schachtel (1966), Phillips & Smith (1953), and Holtzman et al (1961). A lack of effort or purpose for a given task has also been long associated with passivity, as is exemplified in the work of Piotrowski (1957), Schachtel (1966), and Phillips & Smith (1953).

Contemporary Rorschach experts have reflected the above findings in a somewhat different light. Holaday (1996) shared many of the same views when designating passive responses, as she too advocated that a *lack of energy, effort or purpose* clearly identified passive stances. She also suggested that several verbs and/or activities that were prototypically passive responses in a vein similar to Exner (2003). Viglione (2002) advocated the same passive criteria and offered further commentary on specific types of verbs or activities that would indicate passive activities. Exner (2003) also took note of activities common to passivity. However, he did so not from the stance that passive response reflected distinct criteria, but rather suggested that passive responses simply did not exhibit active tendencies. That is, passive responses were synonymous with “not active.” Although such an approach is likely sensible for the *absence of purpose, energy and effort* criterion, it negates the experiential meaningfulness of the other criteria. Nevertheless, a distinct lack of purpose, effort, or energy expenditure clearly identified responses deemed passive by participants. It was remarkably consistent in distinguishing between *a* and *p* responses and had substantive representation in the literature. Hence, it was included in the final criteria for passive movements.

6. Inanimate Objects in natural state

Finally, participants suggested that inanimate objects acting in accordance with their *natural state* were always passive. This criterion was advocated regardless of the amount of movement involved. Many participants argued that inanimate movements be scored passive when “just doing what they do.” “Blood dripping,” “a waterfall,” and “a top spinning” are all examples of inanimate objects in their expected activities. The *natural state* criterion was noted in 5 of 49 passive responses, and the criterion readily differentiated between *a* and *p* m responses when it was used to score passive movement responses across participants. As was mentioned earlier, a criterion that accurately and consistently identified responses across Rorschach records solidified its place in the final criteria.

The following responses were described by co-researchers as passive and demonstrated the *natural state* criterion for m percepts. Again, brief and relevant commentary shared by co-researchers is italicized.

1. Card VI. Tectonic plates spreading: As the sea floor plates spread apart, magma flows upward to fill the void left. So there is both horizontal and vertical movement. *It's passive. Nothing unusual happening. This is what tectonic plates do. They move over time and magma reacts accordingly. I initially thought it was active and probably would have more so if it seemed more intense or something. I might have used more forceful words. This is just what magma and plates do.*
2. Card VIII. A sagging, flaccid flower that is dying: So a flower moves/changes/grows from a bud to a bloom, to a dead flower...more or less. This is the final stage. *Dying is drawn out. It takes a while. I would say passive. It is slow and it describes a process that is natural for flowers to go through. There is nothing that the flower can or is doing to stop it. It can't. It's natural.*
3. Card IX. A river moving through a canyon: A river moving through a canyon pretty well. Sometimes fast, sometimes very slow. The nature of the canyon bordering the river can change-seeming safe and protective most of the time, or maybe a little claustrophobic in narrow passages. *I thought active at first, but I'm quickly changing my mind. Isn't moving through a canyon what rivers do? It's not like it has a mind of its own or is flooding something. It is instead just moving along given the borders of the land surrounding it naturally. Maybe this is passive because of that.*

4. Card III. Smoke rising from a pot: Usually smoke only rises from a pot when it is bubbling, so it's kind of like steam; it starts coming up slowly and it kind of unfurls and spreads throughout the air. This smoke almost looks like it's hovering a bit over the pot-not spreading. *It's passive. It's just kind of hanging there and doing what smoke does. Smoke spreads and hovers.*

5. Card IX. Exhaust smoke coming out of a pipe: It's swirling, forming a cloud. *Smoke only has motion, being that it is given motion. This makes it passive. Smoke is by nature "cloudlike" and caused by something else. At first, maybe swirling seemed active, but then I thought, 'No. Smoke swirls by nature.'*

In the above sample responses, the language that participants used in presenting their percepts more clearly distinguished passive inanimate movements from active responses. Readers may recall from our discussion of active criteria that m responses were more easily scored active given the types of adjectives used in a response or the degree of unnatural energy, intensity, or intention that was described in a response. Participants experienced nonliving movements in a much more passive light when they did not use such descriptors. Indeed, for co-researchers, the lack of forceful language describing purpose, impact, or intensity suggested that an inanimate response should be scored passive by default. For example, the above percept involving tectonic plates excluded language that would suggest intensified force, purpose, or impact, and hence for the co-researcher, presented the plates' *natural* and thus passive stance. However, if the participant described more intense, purposive, and unnatural tectonic movements such as the plates shaking the earth, causing waves, or working to separate land, the response would have presented with impact or intensity and an active stance.

Although force, effort, and intention have been demonstrated as important differentiating criteria in the literature, they have rarely been mentioned in relation to inanimate movement. Viglione (2002) noted that inanimate objects were more clearly distinguished as active or passive given the presence of effort, force, or intention.

However, Viglione did not make mention of *natural state* as a distinct criterion. Fischer (2005, 2006) has long advocated that inanimate movements in their natural state are indicative of a passive stance, but has not published on the subject. Given the clarity with which this criterion seemed to convey passivity, it was retained as a final criterion.

Further Recommendations from Co-Researchers

Many of the more specific suggestions for differentiating *a and p* movement were already presented in the discussion of the qualitative findings for active movement and will not be repeated here. However, there was one additional suggestion that arose from co-researchers' experiences of passive movement that is likely to offer guidance in differentiating *a and p* movements.

This suggestion regards the importance of the *submission* criterion for passive movements. Co-researchers suggested that *submission* should be taken into primary consideration when classifying responses that also contain active criteria such as *heightened energy* or *effort*. That is, participants suggested that *submission* "trumped" energy or effort. The example, "bears dancing on hot plates" is a response that would suggest the energy and effort criteria for active responses. However, if the bears were acting due to their subservience to another, then *submission* is present. The activity may also have appeared intentional or purposive. However, the activity (moving feet in order to avoid burns) was in response to an imposed condition. Hence participants noted that it was passive despite the energy investment involved. A couple of participants noted that such a finding was consonant with life experience as well in that they were able to envision circumstances in which they expended a great deal of energy against their desires in order to please another, which conjured feelings of passivity. Indeed, if one is

being *submissive* or *being acted on*, it follows that the person is not acting with independent intention. The absence of self-governing intention or purpose is likely to present a telling clue about the passive status of a percept. Additionally, it was found in cross-participant analyses and from discussions with participants that it was impossible to impose a physical or emotional impact if one was being acted on or subservient.

The following table presents the criteria for passive movement that were derived from collaboration with co-researchers. Table 10 above presents the proposed criteria, a brief definition of the each individual criterion, the number of participants who endorsed each criterion, and convergence with historical literature.

Table 10: Proposed Passive Criteria

Criterion	Definition	No. Endorsed*	Literature Representation
1. <i>Being Acted On</i>	Lack control of body/will Lack of resistance toward force Succumbing to gravity	11	Beck, Piotrowski, Holaday
2. <i>Submission</i>	Act only in response to demand Subjected to another's authority Act against will	6	Rorschach, Beck, Piotrowski, Schachtel, Phillips & Smith, Exner, Holaday
3. <i>Held tension/Holding back</i>	Wanting to act, but stopping self Feelings of tension accompany self-restriction	8	Rorschach, Piotrowski, Schachtel, Phillips & Smith
4. <i>Anticipation of action</i>	Wait for another/thing to act first	9	Piotrowski, Schachtel, Phillips & Smith, Exner, Holaday
5. <i>Absence of effort/purpose/ energy</i>	Response devoid of effort/purpose Reduced energy, no intensity	22	Beck, Piotrowski, Schachtel, Phillips & Smith, Holtzman et al, Holaday, Exner, Viglione
6. <i>Inanimates in natural state</i>	Nonliving or natural objects that act in accord with natural state/action	5	Viglione, Fischer

* Total Passive Movement=49

Suggested From Co-Researchers That Did Not Hold Up Across Participants

Similar to suggestions made for active responses, co-researchers provided several passive criteria that proved insufficient when exposed to analysis. The first suggested

criterion to be eliminated was *negative affect*. A couple of co-researchers suggested that passive responses could be identified by the presence of dysphoric or despondent affective tones. This criterion was easily recognizable in the original responses of the participants who suggested it. However, during cross-participant analyses, several responses contradicted the criterion. There were active responses that were laden with intense emotions such as fear or intimidation, and a couple of passive responses that suggested a more pleasant affective tone (e.g., comfortably stretching one's legs). Additionally, the same responses that were identified as passive based upon negative emotional states were also accounted for by other criteria, such as *being acted on* or *submission*. Interestingly, the emotional tone of passive responses does seem to offer commentary on their potential interpretive meanings. Many co-researchers described feelings of dysphoria, helplessness, and frustration when reacting to responses that were experienced as passive. The distinction, however, is that these reactions were subsequent to reporting the percept and were not inherent in the activity.

Another criterion for passive movement identified by co-researchers was referred to as *held pose*. *Held pose* referred to responses that had two types of features. The most common example of a held pose involved responses wherein characters were riding on something, such as a motorcycle or horse. Participants initially suggested that the characters were “not really doing anything” and were “just holding their positions while they ride.” However, further discussions with co-researchers suggested that such responses actually reflected the active *intention* criterion in that characters directed or were the driving force behind the thing on which they were riding. Consequently, such responses were actually deemed active by participants.

A second type of *held pose* response involved characters that were maintaining a sustained gesture, pose, or posture. Co-researchers suggested that these responses were passive in that there was no overt action taking place in the responses, but merely the feeling of tension. When these responses were reviewed and analyzed across participant accounts, it was found that many of the responses involved *effort* and *intention* criteria (e.g., posing for an audience, straining to stand on tippy toes), and thus were active responses. Additionally, many of the responses that did not meet the above active criteria were better accounted for by the *held tension* and/or the *lack of purpose, effort, or energy* criteria for passive responses. The *held pose* suggestion was subsequently eliminated from consideration for passive scoring.

From the experience of participants another commonly referenced feature of passive responses involved activities or processes that occurred over an extended period. These were most commonly found in m responses. Examples included animal pelts being hanged to dry, flowers wilting, and smoke rising and spreading. Subsequent cross-participant analyses suggested that the *slow/over time* feature was much better accounted for by the *natural state* criterion for passive inanimate movements, and also by the *lack of purpose, effort, energy* passive criterion. Additionally, there were a few active movement responses in which an activity was described to occur over a period of time, but also demonstrated *intention*. For example, one co-researcher offered a percept in which an intimidating figure watched a woman through a window over a period of time while plotting to assault her. The *slow/over time* criterion was subsequently dropped from the final criteria for passive movements.

The suggestion of *introversion* was initially compelling as a criterion for passive movements. This suggestion was only mentioned by one co-researcher, but the criterion seemed to remarkably capture the passive nature of her percept. Her example of the *introversion* criterion was “praying or mourning; going deep inside, isolation.” This particular suggestion seemed to offer a unique feature of passivity that was not accounted for by the other passive criteria. It also reflected, at least in terms of interpretation, trends that appeared to be developing from participant accounts. Active movements appeared to be more directed outward, extending out toward the world, whereas passive movements did have a more personally constricted, restrained presentation. These features of activity and passivity also accounted for H. Rorschach’s original commentary on extensor and flexor movement qualities.

Given the above findings, I revisited the *introversion* criterion several times in the attempt to explore if it truly held up as a distinctly passive feature. My subsequent analyses across participants suggested that it did not. There were responses that met active criteria wherein characters did purposefully direct action inwardly, mostly in mental and emotional processes (e.g., “He isn’t letting you know what he’s up to; he wants you to be curious”). Additionally, responses that were experienced as passive by participants and appeared to reflect *introversion* were often better accounted for by the *submissive*, *held tension*, and *anticipation* criteria. Hence, *introversion* was not included in the final criteria for passive responses.

A final proposed passive quality that was identified by several co-researchers was *being supported*. This criterion referred to percepts that involved characters who were physically supported by an object or living being. Two examples of the *being supported*

criterion included “Signs balancing on rocks: if the signs were not secured in some way they would fall over,” and “Image of God raising his hands, and angel to each side: angels at his side actually supporting his arms up.” Subsequent qualitative analyses determined that the criterion was problematic for two reasons.

First, the *being supported* criterion was easily accounted for by other passive criteria such as *being acted on* and *lack of energy/intention/effort*. This finding was noted as well when dialogue between co-researchers and myself were revisited, as several participants who initially suggested that a response was passive because of the presence of physical support, subsequently voiced that *being acted on* and/or *lack of energy/intention/effort* better represented their experiences of a given response. Second, *being supported* could also be found in active responses, wherein a character was leaning or supporting himself/herself/itself on something else in order to achieve a goal. Consequently, *being supported* was removed from consideration for the final passive criteria.

Frozen/Blocked Movement

A unique finding involved responses in which an activity was frozen, suspended, contested by an opposing force, or when elaborated during inquiry, turned out to be a form of art, and hence static and passive. These responses can be problematic to score in large part, because of the current scoring conventions outlined by Exner. That is, assessors are to score what is verbalized in the response proper, not what is mentioned in inquiry. Nevertheless, these responses do appear to represent a type of experience that is altogether different from activity and passivity and may require flexibility in scoring.

Many participants described such responses in terms similar to Piotrowski's (1957) notion of blocked movement. Participants noted that blocked percepts induced feelings of frustration or paralysis. Blocked movements were noted in 4 of the total 188 responses and demonstrated qualitatively different features than active and passive responses in my cross-participant analyses. The following examples present responses and participant commentary on blocked responses. More detailed discussion of this finding will be offered following these examples.

1. Card III. Two African women with breasts bending and stirring a pot of something: These are not actual women-rather a stylized drawing. They would not be able to hold such a position in real life. *I don't think either [active or passive] this time around. I definitely felt them as moving, but not so much now. I would have said active at first, but this is like an art rendering, so they are just kind of held in their active state, but not really active. It's like they're frozen. Like, I feel my arms wanting to stir at first, but it's like the whole thing is just stuck..*

2. Card X. Animal rearing on its hind legs like in cave paintings: Stylized drawing-legs are spindly, body thick. Standing on its legs, front legs pawing through the air, head thrown back in a whinny. *I initially also felt this as active, but it is in a drawing. This is an example of a frustrated or stopped movement, which to me seems different than the other two that you are asking about. I feel like this one could keep going, but it is being held immovable. It's definitely not passive, as it wants to go on, but is stuck. Very uncomfortable, frustrating...makes it almost unreal.*

3. Card IV. A bird-like creature with arched wings, posed on a piece of art: The position of the animal doesn't look natural. It looks posed so that the wings are spread as big as they get and the feet are out to the side-so everything can be seen well. *It's like frozen there. I would say active, because of his big swooping movement, but he's in art, so not so much. He would keep going if he was not posed. It is being stopped from what it would like to do. Frustrating..*

4. Card VIII. Bears climbing a shack and stopped: They are standing erect protecting it from both sides. Standing upwards to look strong and tall. *The way that I wrote about here would be active, but I didn't feel that way. They are projecting strength, but are stuck to guard the house. No malice, stuck. I see this as a stable system which will become unstable in the future, have a flexion point. I can anticipate the movement, because you can feel the movement toward instability in the bears' desires to move, but are stuck. Maybe there will be future change, but it is stymied right now. This one isn't active or passive, or maybe it is both, but right now everything has come to a standstill.*

The above examples all present initial kinesthetic sensations, which are then reduced to something inert. This process was observable in movement reduced to forms of art or in percepts in which the character intended to continue a movement, but was prevented from doing so. This characteristic of blocked movement was most salient in

responses that involved activities that were reduced to art. In such cases, there was an experience of kinesthesia during the free association phase that was subsequently and curiously reduced to something immovable by the end of the response or during inquiry.

Again, these types of responses present a real dilemma for Rorschach assessors in terms of scoring, given that the information that would result in a blocked movement is not offered during free association but in inquiry. If one upheld Exner's (2003) conventions, he/she would be asked to score the response as active or passive based on information provided during the response phase. This more conservative approach is not "wrong" and is consistent with all important current standards. However, such scoring would ignore the differential experiential and hence interpretive features of the response as it unfolds in the inquiry. The following paragraph outlines this dilemma.

It seems at first that such responses could possibly be considered passive. This has certainly been the practice in Exner's (2003) CS, in which he suggests that all movement percepts that are frozen, reduced to art forms, or "static" should be scored as passive. This is a practice that has also been encouraged by contemporary CS commentators (e.g., Holaday, 1996; Viglione, 2002). However, co-researchers noted that blocked movement percepts felt qualitatively different from passive ones, and emphatically suggested that such responses be scored differently. Co-researchers noted that they experienced a movement that would have continued in time, had it not inexplicably halted in blocked movements. Passive movements, rather, involved current or live activity in which one gave into gravity or submitted to someone or something else. Additionally, many participants suggested that responses deemed as blocked in the end had actually been first experienced as active. If the static nature of a response is not

shared until inquiry, but is still only scored based on the response proper, meaningful interpretive statements will likely be lost.

Another possible representation of blocked movements in the Comprehensive System is the practice of scoring both active and passive (a+p) for a response in which both features appear to compose the percept. However, and quite surprisingly, co-researchers were able to discern either active or passive alone for the other 184 responses with a relative degree of confidence. Participants noted that there was always one major criterion that conveyed the tone of their experience in a distinctly active or distinctly passive direction. However, the blocked responses were different, as the criteria could be met, initially, for either both types of movement. The notable experiential difference was that the kinesthetic features of the percept were rendered immovable regardless of the type of movement stance that was initially identified. As the co-researcher noted in the 4th example above, the movement (i.e., bears climbing a shack) would continue in the future as an active movement if they had not been “stuck.”

Given the paucity of blocked movement responses, several additional participants were randomly asked to provide commentary on the four example responses noted above. Although lacking the experiential immediacy of providing their own blocked kinesthetic percepts, their comments were strikingly similar. Not one of the participants suggested that the responses were examples of passive movement. Nearly every subsequent co-researcher reacted to the responses’ “frozen” or “stuck” quality, and unanimously described the responses as “frustrating.” One participant noted that the responses seemed to demonstrate “movement that doesn’t immediately affect or impact me like active or passive ones do. It’s like the movement was experienced before and lost after the fact.

Distant from me...but frustrated.” Another participant described the responses in more concrete, lived terms, stating, “They’re like somebody who wants to leave the house, but can’t. They’re frozen or stuck there. It’s like a barrier, maybe even a personal, self-imposed barrier. You can’t identify who is doing the stopping. It’s got to be the person giving the response.” The blocked movements seem to be representative of kinesthetic activity that was initiated and abruptly ended by the person constructing the percept. In this regard, they appear to connote a personally inflicted stagnation, limitation, or frustration.

The observations that co-researchers shared regarding their experiences of blocked movements are strikingly similar to what has been written about such percepts in the historical literature. Beck (1961) was the first to add a third “static” movement category, which involved motionless percepts that demonstrated a degree of tension. Such percepts were described as “crippling, ambivalent, and frustrating” to decision-making. Piotrowski (1957) also dedicated commentary on such percepts, but named them “blocked” movements. He expanded upon Beck’s “static” category noting that such movements were not just tense poses. Rather, Piotrowski suggested that in blocked movements an activity was made immobile/frozen or contained activities that seemed to offset each other resulting in stagnation. He related such responses interpretively to “neurotic indecisiveness,” “paralyzing obsessiveness,” and intense feelings of frustration.

Schachtel (1966) and Phillips & Smith (1953) also referred to frozen responses as “blocked.” Their commentaries on the actual features of blocked movement echoed those of Piotrowski. Interpretively, both Schachtel and Phillips & Smith considered blocked responses to reflect indecisiveness. Phillips & Smith added that blocked

responses were also found in greater number in cases of increased psychosomatic complaints, “disturbed” cognitive planning, and inhibited drives. Although the interpretive descriptions of blocked movements seem to overlap the findings regarding passive movement, they were clearly treated as something altogether different from the experiential standpoints of participants. The findings from the qualitative study and literature regarding blocked or frozen movements are meaningful, as they clearly contradict what has been suggested for scoring and interpretation following the publication of the CS.

The findings from co-researchers suggest that blocked movement is a category that warrants further exploration beyond this dissertation. The current findings do offer suggestions for assessors. First, responses that clearly articulate blocked movement in the response proper should be scored as a unique third category in contrast to current practices which demand that the responses be deemed active or passive. Co-researchers clearly articulated that blocked movements offer an altogether different interpretive meaning. In this regard, I advocate for blocked movement as a third consideration for movement quality scoring. Second, in keeping with current scoring conventions, score responses as active or passive (utilizing the criteria outlined in the sections above) when the “blocked” nature of the response is not disclosed until the inquiry. Third, Rorschach researchers and clinicians should consider scoring blocked movements disclosed during inquiry in that these descriptions do suggest different experiential considerations. Further research into the impact of such a scoring maneuver is necessary.

VII. Study 1 Implications for revised scoring criteria and interpretation

The first aim of identifying active and passive criteria with co-researchers having been completed, the second major aim of this qualitative study was to explore what experientially and historically grounded criteria would offer to the conceptual foundations of *a and p* movement responses, and more importantly, what such foundations could present to clinicians for interpretation and for collaborative discussion with participants. Given what we have discovered thus far, this is not likely to be an easy task. Movement responses are by no means a simple perceptual process, and their interpretation is further complicated when one attempts to limit content into discrete descriptions. Hence before we begin, it will likely prove helpful to discuss the different features of movement percepts that are implicated in interpretation and that require attention in this discussion of active and passive movements.

Our discussion of the meaning of *a and p* movement qualities will address three distinct features of movement responses, which each carry substantial interpretive weight. The first of these features pertains to the type of movement response involved in kinesthetic perception. We have seen that human, animal, and inanimate movement all carry distinct interpretative suggestions, and this is especially the case with human movement responses for which many authorities offer diverse interpretive schemes. Active and passive stances likely provide differing interpretations about a given response or cluster of responses dependent on the type of movement determinant that is in question. Hence, the distinct interpretive possibilities for each of the movement response determinants as they are colored by *a and p* qualities will be given substantive attention.

The second interpretive feature of Rorschach movement percepts involves an analysis of content versus psychometric interpretation. The majority of commentary in this section will take into account the content or substance of individual movement responses and what such contents suggest about a person given his/her *a or p* leanings. However, the sum of active to passive responses for an entire record also provides useful information about how to interpret movement responses. There is a strong interaction between content and quantitative/normative features of movement perception. Hence, this discussion of *a and p* interpretation will include, as much as possible, both of these interpretive facets.

Third, and most importantly, movement responses require interpretation from the experiential perspectives of Rorschach respondents. One cannot approach implications for the different movement determinant scores or content and psychometric interpretation, until he/she first understands how the percepts are described experientially by respondents. For this reason, discussion on the interpretive meaning of *a and p* percepts will first require an understanding of the suggested criteria proffered by co-researchers from their lived experience. I shall begin by describing what the criteria say about active and passive movement meanings from the perspectives of participants and in light of the historical literature.

Before I discuss the interpretive meanings of *a and p* movement, one important theme should be addressed that dates back to Hermann Rorschach and the earlier Rorschach systematizers and also emerged during my discussions with co-researchers. Readers may recall that H. Rorschach, Beck, Piotrowski, Klopfer, and Schachtel all suggested that the experience of “felt kinesthesia” was of great import in establishing that

a respondent truly perceived a movement response. So important was this feature of movement responses that they were initially named “kinesthesias.” The “felt” nature of M responses has long been problematic to assess and attempts to account for this feature of movement perception via the Rorschach have been criticized for being “too subjective.” Theoretical work required for establishing “felt kinesthesia” as an essential component of M responses also has been sparse. However, the implication of felt kinesthesia in movement perception seemed to be validated through subsequent research on the perception of movement (i.e., proprioception) and neurological findings in mirror neurons (Malmgren, 2000).

Interestingly, many, but not all, of the qualitative study participants noted that they felt what could be best described as a rapport in their musculature when they perceived several movement percepts. This was especially the case for the *effort*, *heightened energy/intensity*, and *impact* criteria for active responses and *being acted on*, *held tension*, and *anticipation* criteria for passive responses. Co-researchers noted that their personal, bodily sense of particular movement responses were instrumental in identifying the above criteria. Indeed, a few co-researchers, when describing the energy and/or tension of a response, tended to resort quite often to their bodily experiences during their sharing of the response. When this observation was shared with these co-researchers they shared that they were indeed using bodily cues provoked during their sharing of the response as “yardsticks” for their discussion of active and passive criteria.

This finding has important implications for interpretation, because it suggests that M percepts utilize more than visual or cognitive cues. The theoretical meaning of this finding, especially in light of its regular appearance in the historical literature, likely

traverses several disciplines and is too complex to be given the attention that it deserves in this dissertation. It does warrant more attention. I will discuss how the bodily sense of movement is likely to impact interpretation in the following sections for the purposes of accounting for qualitative findings. In order to avoid confusion, I will refrain from using the terms ‘kinesthesia’ or ‘kinesthetic.’

Active Movement

Readers may remember that the revised scoring criteria for active movements are 1) *intention/purpose*, 2) *effort*, 3) *heightened energy/intensity*, and 4) *physical and emotional impact*. We are now left with interpretive questions. What does an active movement mean? That is, what does it indicate about a person? The dialogal exchanges with participants have revealed how active movement responses are experienced in the lived world via these criteria. The following representation succinctly conveys *active* movement responses from the descriptions of co-researchers.

Active movements are noted by the tendency to direct oneself, physically or mentally, in an intentioned, purposive, and effortful manner, with energy and zest, often leaving a mark, imprint, or impression on one’s surround. The active movement responses include those percepts wherein a person readily and consciously identifies with a given activity to the extent that they actually experience a *willful* and enlivened rapport in their bodies. Active movement percepts evoke a more cognizant resonance or rapport between one’s sense of perceived movement and the goings-on of his or her surround. Active responses are likely to reflect those aspects of one’s personal roles, goals, or motivations with which they most easily identify and direct outward toward the world often with resulting impact (either positive or negative) on people or things around them. Active responses reflect one’s more assertive inclinations and reflect those aspects of life in which they are most invested.

The above representation, derived from co-researchers’ descriptions and agreed upon in our final discussions, presents us with several clues about what active movements might offer for interpretation. However, one must again tread lightly, as there is no one

prototypical meaning for an active response. As the above description reflects, there may be a general “active trend,” but one must take care to not generalize. All interpretation should be collaborative and individualized (Fischer, 1994/1985; Finn, 2007). With this background in mind, I shall touch upon various aspects of interpretation given the above representation of active movement experience. I shall do so utilizing participant accounts, related active movement criteria, and literature findings.

Intention/purpose

Participants described active responses that included the *intention* criterion as feeling very driven, directed, or purposive, and many suggested that it was the prototypical criterion for active stances. Intention, for co-researchers, explicitly suggested a call to action. That is to say that active movements represent the moment in which one experiences a convergence between one’s personal goals or motivations and the context in which such aims can be realized. This marriage between one’s more assertive and directed intentions and his or her surround come to vision quite literally in the perception of these types of movements. The active movement percepts thus convey the feeling/experience of one being on a mission, a prompting that is goal-driven and personally meaningful. This aspect of active movement indicates personal assertiveness and reaching beyond oneself in order to fulfill one’s goals, roles, or obligations. Perceived active movements demonstrate intention or directedness in its most personal and lively form. Active movement responses that include the intention criterion are also likely to present opportunities for exploring with the Rorschach participant the contexts in which such personal strivings are most often felt and/or realized.

This experiential understanding of active movement is certainly consonant with the historical literature. Many authors have suggested that the more actively inclined movement percepts are noted by the presence of assertiveness. Hermann Rorschach (1921/1962) described his extensor percepts as “active/assertive” and suggested that they represented a tendency to reach out toward the world in order to engage it directly. Beck (1961), Piotrowski (1957), Schachtel (1966), and Phillips & Smith (1953) all similarly referred to the more active movement stances as “assertive.” Piotrowski (1957) suggested that active movement percepts reflected the ability to take control, to feel responsible, to be interpersonally assertive, and to act independently. Co-researchers’ descriptions of active movement are directly in line with these conceptual musings.

The *intention/purpose* criterion appears to provide additional interpretive insights. For co-researchers, to act with intention or purpose was to act deliberately with forethought. Hence, there seems to be a link between active movement and conscious awareness. That is, it seems reasonable to assume that one who is acting intentionally or purposefully (i.e., actively) is to some degree aware of what he or she is up to. Active responses likely provide access to the roles or goals with which a person most consciously identifies both imaginatively and in life. Active movement responses reflect experiences or situations in which a person is easily able to recognize himself/herself.

Participants often commented that they could truly identify with the desire to achieve a certain end in active M responses that demonstrated *intention*. Many described how intentions revealed in their responses reflected their personal life goals and methods of attaining these goals. However, many suggested that such strivings were not always pleasant. The active responses provided in this study also demonstrated aggressive intent

at times, which is likely to provide meaningful information about the degree of investment in a certain activity. Many participants commented on their disgust and unnerving reactions to more nefarious responses, which may also shed light on conflicted or uneasily welcomed trends or wishes on one's part.

Several authors have described a link between conscious awareness and active movement responses. Schachtel (1966) suggested that, because active movements reflected increased sense of purpose or agency, they were more representative of an increase in one's conscious awareness. Active movements, for Schachtel, were representative of insight, which would suggest that perhaps one would expect an increase in active movements over the course of psychotherapy. Phillips & Smith (1953) also argued that the purposive nature of active movements likely reflected one's conscious awareness of his/her actions.

Piotrowski (1957, 1977) offered similar commentary on the relation between active movement and consciousness. However, he also suggested that active movement demonstrated one's roles or stylistic approaches to engaging the world and that they also might reflect unconscious dilemmas. He posited that the content of an active response and a person's reaction to it would likely provide evidence of when unconscious as opposed to conscious intention is at play, but he did not provide concrete examples. Perhaps his suggestion is pertinent to co-researchers' reactions to active responses that contained malicious or aggressive intent. It was responses with these tones with which participants noted feeling the least conscious rapport.

Piotrowski (1957), unlike the other historical commentators, offered more theoretical musings on the meaning of active movement. He suggested that the relation

between active movement and one's consciousness/unconscious experience also reflected early interactions with parental figures. According to Piotrowski, the active movement percepts were "primary kinesthesias," providing the foundations for survival, early development, and fulfilling one's basic needs. Active movement is likely the only movement proclivity present before the age of 5. He suggested that it was only through interactions with early caregivers who set varying degrees of limits on behavior that active percepts begin to decrease in number. Piotrowski (1957) stated, "if there were no frustrations and obstacles that leave lasting psychological injuries in the form of inhibitions, . . . nearly all the M would be assertive and expansive" (p. 165).

Piotrowski's developmental musings not only provided theoretical depth to the active-passive discussion, but also presented one of the earliest quantitative analyses of *a* and *p* movement responses. Skews in the overall tally of active or passive movement responses presented information about the nature of one's interactions with early parental figures, the intensity of repressive tendencies, and the degree to which one reacted more or less assertively with authority figures. Those who had more authoritarian limits placed on them in early childhood likely provided more passive responses, and in real world situations, likely repressed roles or strivings in deferment to authority. Those with more active responses, to the contrary, had less limiting parental interaction *or* they resisted parental attempts at limitation. They subsequently maintained an assertive approach to authority figures in real life. Unfortunately, I did not explore Piotrowski's developmental musings with participants in the qualitative study.

Effort

For participants, effort described exertion or energy directed toward a certain endeavor. Purposeful or not (and in most cases such activities were), it suggested that considerable force or energy was being expended toward a given action. This finding would suggest, as has been mentioned in the literature (Beck, 1961; Piotrowski, 1957; Schachtel, 1966; Phillips & Smith, 1953; Holaday, 1996; Viglione, 2002), that the active movement responses are instances in which a person *asserts* a position, stance, or desire. In this regard, the *effort* criterion solidifies a great deal of the interpretative commentary featured for the *intention* criterion regarding assertiveness.

The presence of effort, however, also provides additional information about active movement. Effort likely reveals a person's zeal for a given activity. Active responses that are noted for their degree of effort are likely to provide information about one's personal investment in a given inclination, role, or context (Beck, 1961; Schachtel, 1966). Exertion or effort that surrounds a set of active responses could provide information about the degree to which a participant strongly identifies with a given role, task, or drive, and/or the amount of "force" or weight given a certain context in which these roles are realized. Again this interpretation would hold for both "positively" and "negatively" valenced percepts.

For example, one co-researcher shared several percepts in which she saw dancers who were putting a great deal of effort into entertaining and feeling "free and empowered." After discussing her active responses in total, she shared that our exploration provided valuable information about what really moved her. That is, she saw herself in her responses and noted that she, herself a dancer, thrived on taking part in

activities in which she could demonstrate her freedom of expression, which was often described as “empowering.” She additionally offered that she could think of many meaningful activities and contexts in her life in which she tried to realize this rather central proclivity. This example demonstrates how exploring active movement responses with effortful features can highlight aspects of a person’s emphasized experienced roles or strivings.

Heightened energy/intensity

Participants associated this criterion more than any others with the “felt” nature of the active M responses. A majority of participants acknowledged an immediately discernible visceral reaction in their bodies when describing responses demonstrating *heightened energy/intensity*. This particular characteristic is likely to give clues to the degree of intensity that one feels toward a given experience, context, or action.

Heightened energy/intensity is also likely to characterize the emotion embedded in active percepts. In other words, this feature of active movement responses conveys the emotional importance that is given a particular person, place, or situation. Participants noted that energy intensity had something to do with the “felt weight” of a given experience and often talked about feeling emotional rapport with characters in such responses.

Several historical authors acknowledged that active responses with heightened energetic descriptions represented the nature or intensity of one’s affectivity related to a particular role, context, or experience. Beck (1961) offered substantive commentary on the relation between the energy of one’s response and one’s emotional themes. He utilized the Levy scale to quantify the emotional energy of a response and suggested that

higher Levy scale scores (i.e., active responses) involved more emotionality and likely referred to the intensity of one's unconscious drives, wishes, or fears. Holtzman and colleagues (1961) constructed a similar scale to measure the "energy output" of a given response and suggested that the higher the rating, the more representative of one's "generally active roles in life" (p. 50).

Schachtel (1966) offered further commentary on the link between the energetic intensity of active responses and affect. Whereas Schachtel saw the *intention/agency* in active responses as representing one's conscious identification with a content, he viewed the *energy* of active responses as relating to the degree of emotional investment in a psychic content or interpersonal context. Given that active responses tended to contain a higher degree of energy, Schachtel posited that they represented those situations, people, or fantasies with which the person was most invested. From Schachtel's standpoint, active responses with *heightened energy* warranted further exploration as they were likely to expose one's most meaningful psychological concerns. This suggestion is similar to co-researcher descriptions of active responses.

Although Piotrowski (1957) also understood heightened energy as representing active/assertive movements, he did not link this feature of active responses to affect. Rather, he understood an increase in intensity to be associated to the intensity of one's identification with a given role, relationship, or unconscious content. Co-researchers certainly voiced Piotrowski's interpretive commentary. They noted that they could more easily identify with characters who demonstrated a heightened degree of energy toward an activity or another character. Several referenced important relationships or activities from their lives that were similar to their experienced percepts. However, given the

nature of the study and the need to protect participants' privacy, the possible links to unconscious contents was not explored.

The link between emotion and active movement percepts may also have significant implications for understanding movement perception in general. Hermann Rorschach, in discussing the Erlebnistypus (EB) ratio, suggested that M responses represented internalized "intellectual" tendencies. This characterization of the EB has carried over to contemporary CS interpretation, wherein M responses are thought to be related wholly to ideational processes. The experiential descriptions of co-researchers and theoretical musings from historical authors suggest that movement responses may not reflect a solely cognitive or intellectual approach to the world. Rather, movement perception seems also to incorporate emotionality.

Many co-researchers suggested that their M responses were experienced viscerally and provoked various emotional reactions. They did not report a need to "act the emotions out," but suggested that their emotional reactions to their percepts tended to unfold in concert with their intellectual grasp of their responses. Their descriptions suggested that M responses involved a combination of emotional and ideational features, which afforded participants an opportunity to internally process complex perceptual material. These findings from participants suggest that the EB statistic (M:C) may also shed light on the manner in which a person experiences emotion. That is, movement responses could represent emotional rapport with a given context or situation that is experienced *bodily* and processed privately, while color responses may involve interpreting or perceiving emotion outside of oneself *visually*. More research into the relation of the EB to affect is certainly warranted.

Impact

For co-researchers, *impact* revealed the perceived consequences of one's intentions. To be active is to leave one's mark for one's own purposes. That is, a person's intentions can result in cooperation or accomplishment, or contradictorily, his/her actions may cause physical cataclysm or fearful indignation. The presence of impact in active movement percepts provides evidence of how a person perceives his or her relative impact on the environment. Impact indicates the perception of how one's realized goals, motivations, or intentions, which are introduced into the world by the perceiver, change his/her experienced world.

Active responses provide a window into how one understands the consequences of a given goal, drive, or motivation. For instance, one who views a dancer swinging his partner on Card I that results in his partner's feeling of happiness and connection suggests a tendency to view one's actions as encouraging engagement, intimacy. However, a participant who describes multiple scenarios in which a character aims to intimidate or whose actions result in intimidation likely reveals a different understanding of how his/her intentions affect the world around him/her. Similarly, active percepts present opportunities for exploring the contexts in which one feels most able to leave a mark and in what contexts one feels less assertive and impactful. In the example above, discussing with the person how and when he or she appears intimidating to others and when this is not the case could reveal not only how he/she understands his/her intentions' effects, but in what scenarios such events are most likely and least likely to occur.

Unfortunately, the *impact* criterion was not explicitly addressed in the historical literature. Although many contemporary researchers describe impact as a presence in

active responses, none have formally identified it as a scoring or interpretive feature.

Most have noted the consequential aspects of active movement anecdotally. We shall now address the general interpretive consequences for passive responses given the revised experiential scoring criteria.

Passive Movement

The revised scoring criteria for passive movements are 1) *being acted on/gravity*, 2) *submissive/subservient*, 3) *held tension/holding back*, 4) *anticipation*, 5) *lack of effort/purpose/intensity*, and 6) *inanimates in natural state*. Our discussion of the interpretive meaning of passive movements will also draw from participants and their reflections as they provide access into how such responses are experienced in the lived world. The following representation succinctly conveys the lived nature of *passive* movement responses via criteria established from co-researchers.

Passive movement responses represent the tendency to give in, to allow things to happen, and to submit to external forces. Passive stances may range from simply failing to resist gravity to giving oneself over to power, authority, or demand. These responses are noted by the tendency to be acted on against one's will or cognizance. Passive responses are characterized by the inclination to depend on another to make the first move *or* in holding back or restricting oneself from enacting his or her desires or motivations. Passive percepts also describe those activities that seem pointless or languid, and consequently, one may exert little if any effort, motivation, or energy toward action. Those aimless passive movements are performed simply for the purpose of performance, part of what is just natural and unimposing. Passive movements involve the tendency to pull back from the world and to relinquish control. Feeling a rapport with one's surround is likely to be experienced passively. In some instances, one is more likely to experience an uncomfortable intrusion in the midst of passive percepts, noted by feelings of tension, constraint, or helplessness. Characters in passive responses are less likely to be identified with given the uncomfortable sensations that they arouse.

The above description of passive movements starkly contrasts with the experiential character of active movements. Whereas the active percepts were noted by

co-researchers to typify willful intention, the passive movement responses were characterized by resigned indignation, restriction, and stagnation. They seemed to capture the less desirable qualities for participants given their notable tension and apparent feeling as if one cannot act. In the paragraphs that follow, we shall see how this representation of passive movement is reflected more specifically in the individual criteria established by co-researchers.

Being acted on

When describing the *being acted on* criterion, co-researchers noted a total lack of control on the part of the perceiver's character. Whether it be gravity impacting the major character (e.g., monkeys hanging from a tree) or a more nefarious force against a character (e.g., being pinned to a wall), participants noted that the *being acted on* feature of passive responses was the epitome of helplessness. This criterion suggests that passive responses reflect an inability to resist what is happening to oneself. The perceiver of such responses may see the world as the predator and himself or herself as the prey, generally succumbing to fate. Participants often described feeling as if there was nothing that the main characters of such responses could do to prevent what was happening to them and described personal feelings of dis-ease, helplessness, and tension.

In terms of the historical literature, it was noted earlier that *being acted on* was not an explicit criterion for passive responses. Hermann Rorschach (1921/1962), originally described flexor responses as being "passive/anxious." He suggested that persons with a preponderance of passively oriented movement responses tended to be "resigned to fate," often taking little action to alter outcomes. Similarly, Piotrowski (1957, 1966) noted that passive responses represented a tendency to eschew control, and

Phillips & Smith suggested that passive responses were indicative of one's being "reserved" to the degree of being "unable to act." Exner (2003) offered that a preponderance of passive responses tended to signal a "pathological retreat" from reality into fantasy, which may also provide links to the helpless nature, in lived experience, of the *being acted on* criterion.

Although, the *being acted on* criterion contrasted some of the findings from active movement, passive responses are not necessarily the complement to active ones. To reduce passive responses to simply represent the opposite of active would ignore many unique, experiential features of the responses. Even with this warning in mind from the perspectives of participants, the *being acted on* feature of passive responses seemed to reflect the opposite meaning of active responses in relation to *conscious awareness*. That is, if active responses represent one's conscious identification with an action, it is possible that passive movements reflect one's unconscious identifications.

The historical literature certainly suggested a link between passive movement percepts and unconscious personal material. Beck (1961) suggested that passive responses likely presented information about one's unconscious drives, wishes, and fears that aroused unconscious conflicts. In a similar vein, Schachtel (1966) noted that passive responses tended to reflect a decreased identification or "not me" reaction to a particular percept. That is, the perceived movement is still felt bodily, but it is not owned as a product of one's own intentions. Similarly for Schachtel, passive movement indicated unconscious conflicts.

These historical musings were certainly consonant with participants' descriptions. Many co-researchers acknowledged a wish to not feel the tense and helpless emotions

that arose in the face of their passive percepts. They often described an attempt to repress or rationalize their responses. It does seem that passive responses are likely to present opportunities to explore one's unconscious conflicts, psychological defensiveness, and the contexts in which one is likely to feel more tense or helpless. Additionally, the apparent implication of defensiveness in the face of tension in passive percepts may partially explain their lower frequency than active responses, a possibility that warrants further qualitative exploration.

Piotrowski and Rapaport offered more detailed theoretical musings about the passive movement link to unconscious inhibition and conflict. Piotrowski (1957) suggested that, developmentally, passive movement percepts were rarely present before the 5th year of life. He suggested that they became more frequent in response to caregiver demands for personal boundaries and inhibition. In addition, a preponderance of passive percepts in a Rorschach record are likely to suggest a rather punitive enforcement of limits early in one's development that resulted in over-acquiescence to authority figures, personal inhibition, and constriction as an adult.

Rapaport (1957) also proposed a direct link between passivity and unconscious inhibition. Rapaport suggested that the passive M responses were the result of ego/superego formation and symbolized by-products of the repressive features this process. He suggested that a person with a preponderance of passive responses is likely to have a more sensitive personality with overbearing self-demands to respect authority. Rapaport expected such persons to present with masochistic traits, and to be more likely to be acted on by others than to exert themselves assertively. Rapaport's presentation was indeed reflected in co-researchers' descriptions. Many described as passive those

responses in which characters who were being acted on were helpless, reluctant, or “not wanting to make waves.” Given the above formulations from Piotrowski and Rapaport as well as participant accounts, passive percepts are likely to provide valuable developmental information about a person when they exceed the number of active responses. A preponderance of passive responses is also likely to reflect neurotic and repressive trends that may aid in case formulation and diagnosis.

Submission

Participants described *submission* as being, experientially, the most characteristic feature of passive movement experience. Submission indicated by the tendency to act only at the behest of another person or force. This feature represented compliance and subservience, which took on many forms, from abject slavery to doing things against one’s will due to the demand of another. Experientially, co-researchers described submission as the absolute loss of one’s sense of self, the epitome of a passive stance in which one completely loses ability to act with free will.

Participants suggested that any occurrence of the *submission* feature overrode other features of a movement percept as a scoring rule. This suggestion held even in the presence of active features such as *energy* or *effort*. Their suggestion was buttressed by the oft reported experiential sensibility that one could be submissive despite the effort put toward a given task, because one was not acting with intention but rather was only taking action for the purpose of another’s demand. A few co-researchers provided strikingly similar lived world examples of submissive and passive stances that were accompanied by heightened physical activity. Some examples included “running around with my child

even though I don't want to," "having sex with my husband because I have to," and "I hate grocery shopping, but have to because the family has to eat."

Interestingly, these examples were most frequently provided by homemakers, mothers, or childcare providers, all of whom noted that they had reported more passive than active responses during our assessment discussion. Almost all of these participants shared during our collaborations that they had to learn to give up their intentions and submit to the whims of those for whom they cared. This submission took a lot of effort on their parts, but it was still something that they suffered unwillingly. Given the striking similarities in self-report across homemakers and care-givers, passive responses could perhaps differentiate one's choice of vocation. Maybe these responses reflect maternity?

The submissive nature of passive movement percepts is represented substantively in the literature. In Beck's (1961) system, flexor responses were noted for both passivity and submission. He suggested that persons with a tendency toward flexor responses were generally submissive to others representing the tendency toward interpersonal acquiescence or "giving in." The conflation of passivity with submissiveness was also represented in the Schachtel and Phillips & Smith systems. Schachtel (1966) suggested that persons with a predominance of passive responses were generally submissive in interpersonal settings and presented little assertiveness. Phillips & Smith (1953) similarly offered that persons with more passive responses tended to be submissive, agreeable, and "gave in" to group demands.

Piotrowski (1957, 1966), too, viewed submission to be a major component of passivity and labeled his version of passive movement percepts "compliant M." He suggested that persons with a preponderance of compliant movement percepts were

generally interpersonally submissive or “dependent” acquiesced to authority figures. Rapaport’s (1957) musings about passivity directly mirrored those of Piotrowski in that he found that a hallmark feature of passivity involved “giving in” to authority figures. Exner (2003) also offered interpretive commentary on passive responses based on their apparently submissive nature. He suggested that when passive responses eclipsed active ones in at least a 3:1 ratio, then one could assume that persons were generally submissive interpersonally. In sum, these literature findings in combination with participant descriptions suggest that passive responses are noted by a tendency to give in to the demands of others.

Holding back

Holding back was accompanied by a sense of tension. Passive responses that included this feature involved an act that was not allowed to be performed or was being withheld in light of uncertainty or uneasiness about the outcome. The resultant experience of the withheld act, however, was marked by what co-researchers described as notable tension which remains in one’s body until some sort of action takes place that will dictate how a given situation should be managed. Rapaport (1957) described this passive experience as “held abeyance” (p. 101).

Many participants described such passive percepts as evoking what some called “should’ve” or “could’ve” experiences, in which one feels a pull to act, but holds back and is left with the thought of “I should have or could have done something.” Interestingly, three participants described a remarkably similar exemplary situation to illustrate their experience of *held tension* or *abeyance*. The commonly shared real world experience of *held tension* involved a rather typical scenario in a college classroom

wherein an evocative question is asked that might result in a bit of uneasiness amongst those in attendance. The participants stated that in such a scenario, everyone holds back or refrains from answering in order to avoid any public scrutiny. They all described a very similar experience of felt tension in their bodies in such situations as they waited for another to answer first in order to gauge the authoritative boundaries of the professor. Such an experience was felt to be brought on by the personal pull to be self-restrictive and avoidant, or in their words, as non-assertive, passive.

The above life world representation is also consonant with historical musings on the “holding back” feature of passive movement percepts. As was noted in the interpretive discussion of the *being acted on* criterion, several historical authors are in agreement that passively-oriented movement percepts involve a degree of personal constriction (Beck, 1961; Piotrowski, 1957; Schachtel, 1966; Phillips & Smith, 1953), which is a feature that appears to be synonymous with the experiential descriptions of *held tension*. The *held tension* feature of passive responses seems also to more experientially capture the anxious and neurotic features of passive responses. This criterion in particular describes a certain self-restrictive or personally imposed limit-setting that results in a significant amount of tension and angst. The anxious nature of such self-handicapping has also been noted in the historical literature as an indicator of more severe neurotic presentations (Piotrowski, 1957; Rapaport, 1957; Schachtel, 1966). This feature is likely to be a useful interpretive tool for not only the assessment of neurotic tendencies, but also to explore the contexts in which one is more prone to self-restrict, likely exposing situational and developmental trends that warrant consideration.

Anticipation

Readers may recall that participants described the *anticipation* criterion for passive responses as a tendency to refrain from taking action and to depend on others to initiate activity. The passive nature of this feature, according to participants, was related to the act of waiting for an action or event that would dictate how one should respond. Several co-researchers described *anticipation* as passivity in the face of uncertainty or as an unwillingness to initiate action. Co-researchers suggested that *anticipation* was a wholly uncomfortable passive position in that one who took such a stance could, in some instances, never realize their wants or desires, given one's inability to take initiative.

Participants provided several common life-world examples that described this feature of passive responses. One example involved "wanting, but waiting to be kissed," which was described as being loaded with anticipatory, yet passive tension. Another instance was the lover's quarrel, in which partners sat in tense silence waiting for the other to offer the first revealing comment so that they could understand how to proffer their own anxieties. In each case, the passive movement responses that met the *anticipation* criterion had a relational quality in that the character depended on another person or event to initiate dialogue. Additionally, as with all of the interpretive categories discussed thus far, attending to the contexts and circumstances in which a person is likely to refrain from acting and to depend on another's "first move" is may illuminate major trends in a person's interpersonal relations.

Both historical and contemporary researchers have accounted for the anticipation criterion in passive movement. The historical commentary on personal restriction and passivity that was presented in previous sections also holds for the *anticipation* criterion.

However, a more salient feature of this criterion involves its interpersonally dependent nature. As was stated earlier, Beck (1961), Piotrowski (1957), Schachtel (1966), Phillips & Smith (1953), and Rapaport (1957) all suggested that passive movement percepts reflect dependent and reserved interpersonal styles and suggested that persons with a preponderance of passively inclined responses were likely to defer to others, depend on acquaintances for personal decision-making, and to tend toward excessive agreeableness.

Exner (2003) clearly agreed with these musings in his interpretation of passively oriented M responses. Exner suggested that a skew in the direction of passive responses that is three times that of shared active responses (a:p) in a person's record indicates generally dependent traits and a reliance on others to act first. He suggested further that a similar statistical skew (3:1) in a person's total M percepts reflected a "Snow White Complex." Exner proposed that such a complex was noted by complete dependency, a fantasy that others will rescue one from current troubles, and a tendency to completely rely on others to make decisions and take action. Although quite extreme, Exner's views were consistent with the general experiential descriptions of co-researchers and suggest that passive responses do indicate dependency.

Absence of energy, effort, or purpose

This feature of passive responses involved activities that were usually only gestural/postural, or were dull, listless, or relaxed. They also included those responses wherein participants described activities that were being performed with no apparent goal or purpose in mind. Co-researchers did not acknowledge the tense or helpless feelings that they endorsed for the other passive criteria. Rather, the *absence of* criterion was

noted by little feeling whatsoever. For responses involving sleep, relaxation, or rest, many co-researchers acknowledged experiencing a sense of contentment or comfort.

When asked to explore their sense of contentment/comfort in the context of passive movement percepts, several participants noted that they felt “settled” or “tired,” and as such, felt no drive or desire to accomplish anything. These descriptions suggest that a preponderance of passive responses indicating an absence of energy, effort, or purpose may involve a passive and disinterested approach to the world. Persons with such responses may tend toward laziness, anergia, or avolition. Perhaps there is a subgroup of passively inclined persons who are less dependent, restricted, and tense, but are rather silent, reserved, and purposeless. When reviewing their own responses, several participants noted that persons who are likely to provide an abundance of such responses are “barely living,” and may be experienced by others as “just being there.” They may be “boring” to engage and “invisible” in social scenarios.

As was noted in the scoring criteria discussion of this particular passive criterion, both contemporary (Holaday, 1996; Exner, 2003; Viglione, 2002) and historical (Beck, 1961; Piotrowski, 1957; Schachtel; Phillips & Smith, 1953; Holtzman et al, 1961) Rorschach researchers have noted that the *absence of energy, effort and purpose* criterion was a distinguishing feature of passivity. However, few have offered further commentary on the interpretive meaning of such responses. Beck, Schachtel, and Holtzman all suggested that these responses indicated a lack of emotional investment in specific activities, and in a more general sense, a lack of vigor for life, or lethargy/laziness. This interpretation is consonant with some of the participants’ experiential descriptions.

Few, if any, Rorschach experts have discussed how the experience of being “settled” or content might factor into interpretation, in that passivity has historically carried only negative connotations. Indeed in the case of this particular criterion, character pathologies, such as schizoid personalities, or depressive diagnoses are likely to be considered in a clinical setting if one demonstrates little vigor as well as a preponderance of purposeless, effortless passive responses in a Rorschach record. Certainly, such interpretations are plausible. However, the experience of contentment as it was described by co-researchers also warrants further examination. The most ostensible and experientially sound explanation for the experience of contentment in this kind of passive response is that one is not likely to feel motivated, driven, or compelled to reach out to the world if one feels content. Subsequently, a preponderance of this type of passive response could actually indicate a general sense that “all is right with the world.” Again, clinicians should explore such possibilities in light of the referral questions and the assessee’s personal experiences and contexts to determine the general trend that such a pattern of passive responses might reveal.

General Normative Interpretation

Before shifting specifically to human movements, I shall address the quantitative or normative interpretation that this discussion of *a and p* movement is likely to suggest. The seminal normative research on *a and p* movement responses was conducted by Exner (1974, 2003). Exner found in multiple studies that the normative ratio of active to passive responses is generally 3:1. The same ratio of active to passive responses was generally replicated in this dissertation (135:49). Although consonant with Exner’s research, this finding is more compelling in the current study in that the ratio remained

consistent with past normative data even when participants provided the recommended scoring rules. It does seem that this replication of normative *a:p* data is as meaningful as it appears. If we take Piotrowski, Exner, and other CS theorists at their word, active movement is the predominant movement proclivity in human experience. It additionally suggests that the 3:1 *a:p* ratio is a relatively stable variable from which quantitative interpretive schemes can be further developed.

The question that remains regards how to interpret any *quantitative* variations in the active to passive ratios. Readers may recall that Exner's (2003, 2005) rule of thumb has been to interpret only variations that are skewed by 50% (i.e., greater than a 3:1 ratio) in either the active or passive direction for the *a:p* ratio and by the same percentage of skew only in the passive direction for (M) responses (*Ma:Mp*). However, Exner has not demonstrated that these recommendations are actually ecologically valid. That is, given the complexity of interpretation, it is difficult to ascertain how such a suggestion is truly meaningful or even representative of true differences across assessees. Consequently, several clinicians have suggested that the *a:p* ratio is one of the most problematic interpretive variables in the structural summary (Abraham et al, 2009; Hsaio et al, 2009).

I would suggest, given the stability of the preponderance of *a* over *p*, that any time (1) *a* exceeds *p* by greater than a 3:1 ratio or (2) any time *p* is equal to or greater than *a*, then one might consider any of the interpretive possibilities recommended in the above discussion of *a* and *p* movement criteria. It is still important to explore the content of individual movement responses to determine any specific leanings as all interpretations for active or passive movements are potentially relevant. As we have seen in the commentary on the interpretation of *a* and *p* movements, different features of the

responses carry different meanings and are just as important for interpretation. For example, a preponderance of submissive and anticipatory passive responses would likely reflect different interpretations than a preponderance of lazy, content passive responses. Even with clearer criteria, interpretation must still take into account all normative and content features of a given response. Although all of these interpretive guides should be kept in mind, validity studies on this dissertation's findings, and most Rorschach variable findings for that matter, have yet to be conducted.

Active and Passive Human Movements (M)

The general guidance for *a and p* movement interpretation having been introduced, it is now time to turn to the potential relevance of these findings for the human movement percepts (M). My exploration of the M responses revealed significant complexity in terms of interpretation as well as various touchpoints and contradictions among Rorschach experts. It would be nearly impossible to include all of the interpretive possibilities for *a and p* M responses, as they are truly the most complex of all Rorschach determinants. Consequently, this discussion of M responses will focus on those interpretations that have been most often suggested across researchers, were represented in co-researchers' experiential descriptions, and are relevant to the *a and p* distinction.

The first major implication of M responses that has been unanimously represented in the literature (see Exner, 2003) is the finding that these percepts tend to represent the quality and content of one's "inner world" (Rorschach 1921/1962; Beck, 1961; Klopfer, 1954; Piotrowski, 1957; Rapaport-Shafer, 1945; Lerner, 1998; and Exner, 2003). The human movement percepts include a tendency to experience the world internally in a very private, but emotional, intellectual, and bodily manner. The M responses also

reflect one's capacity for imagination, creativity, and fantasy. Active and passive movement qualities are likely to provide an understanding of how one imagines, creates, or fantasizes about his or her unique world.

Content and quantitative analyses of *a* vs. *p* responses are likely to reveal the general tone of one's fantasy life as well as the quality of his or her imagination and creativity. In terms of the Ma:Mp ratio, a preponderance of active M responses would suggest a very active imaginative and fantasy-laden inner world wherein a person is likely to view himself/herself as the goal-driven, energized, and impactful maker of his/her fate. This interpretation was clearly demonstrated across co-researcher accounts in this dissertation. As has been demonstrated in the past (Exner, 2003), persons who report active M responses would also be more likely to report assertive fantasy contents. The specific criterion feature of each of the active movements should be scrutinized to determine one's unique investments in a particular response. For example, repetitive *heightened energy* or *effort* percepts are likely to illuminate salient personal fantasy identifications that are most meaningful to a person.

Persons who provide predominantly passive movement responses, on the other hand, are more likely to experience fantasy as intrusive and tense. They are likely to have a less active and assertive fantasy life and may view themselves more as subdued victims. Rather than acting on the world, individuals who provide predominantly passive responses are more likely to fantasize about the world's impact on them. As always, close attention to the actual content criteria for each of the passive M responses is important for distinguishing the nature of the passivity in one's imagination. For instance, a person with a predominance of *submissive* or *holding back* criteria is more

likely to have a disconcerting, tenuous fantasy life, wherein they are more often the object of fate than its creator. In contrast, someone with responses that demonstrate a *lack of energy, effort, or intention* is less likely to fantasize in general due to exhaustion, disinterest, or contrarily, to contentment with his/her circumstances. In such cases, one might find a general lack of fantasy content or a dull imaginative inner world.

The second interpretive possibility for M responses suggests that such percepts reflect the roles that a person takes on in his/her lived worlds. This understanding of human movement percepts was initiated by Piotrowski (1957, 1966), but was also endorsed by Lerner (1998), Mayman (1977), and Schachtel (1966). These theorists suggested that, rather than being limited to unconscious and “internal” processes, the M responses reflect actual lived behaviors, investments, and roles. One must remain mindful that M responses, for most people, are felt bodily and indicate a meeting place between one’s most personal self and his or her surroundings, which often call for action. Active or passive role investments refer to tendencies that very much color one’s prototypical engagement with the world. An analysis of activity and passivity in light of roles may also reveal how the manner in which a person identifies himself/herself provides the potential for personal growth, or conversely, gets in the way. Again, attention to specific content and contextual implications will be important for revealing those roles that appear to have more central import for a person. For example, a respondent who sees himself typically in fatherly and protective type roles may discuss scenarios in which his role investment has helped his family to navigate health or financial crises, but may alternatively have played a role in his children feeling like they cannot live their lives independently.

Understanding one's responses in light of personal roles certainly occurred in co-researchers' reactions to their own responses. When providing commentary, many qualitative study participants discussed personal experiences in which they demonstrated the roles that appeared in their responses. Indeed this approach to sense-making via role analysis appeared to be a natural, and often, primary interpretation process for participants. To a large degree, participants' use of their unique life roles as a way to understand their percepts provided encouraging support for Piotrowski's commentary on the link between M responses and lived roles. A content analysis of one's identified positions in life is likely to reflect how a person actually behaves in the world.

Although every role may be described differently, there are likely to be general active and passive trends that warrant consideration. Active M responses reflect the typical roles in which a person sees him or herself engaging. They indicate the projects that are pursued with purpose and zeal. They represent one's idealized goals that are made reality through engagement with one's surround. Given that active M seem to represent the more conscious and intentional aspects of participants' inner worlds, they may reflect those roles or activities in which a person is most aware and invested.

The type and degree of role identification in active M responses is likely to be revealed in the unique active criterion for scoring a particular percept. Active M responses noted by *intention* are likely to reveal details about a person's specific, prototypical, and conscious role identifications. Exploring the specific content of a response, making note of the contexts in which such activities occur, and attending to the manner in which a character carries out his/her activities in a response are all features that can disclose a particular and unique role pattern for a participant. For instance, do

actively oriented human characters act for the purposes of fulfilling basic needs like hunger? Are they motivated to take action in order to connect with others? Do they intimidate others in order to achieve an end? An analysis of such questions regarding purpose in active M responses can reveal role patterns of significance.

The degree of *effort* or *heightened energy/intensity* also is likely to provide valuable information about how a person sees him or herself. The appearance of heightened effort and energy expenditure provides information about one's investment in a particular role. That is to say, one is likely to be more invested in activities that contain more energetic or effortful exertion. This particular aspect of active M responses can reveal the consciously lived roles that are more central to one's understanding of who he/she is.

Finally, the degree of physical or emotional *impact* in one's active movement responses should be explored to determine how a participant envisions his or her actions resulting in consequences on others and world. Do their actions have destructive results? Do they create fear? Do they result in affiliation or intimacy? Is the ending impact simply the accomplishment of a given goal? All of these impactful perceptions provide clues to how a person views the consequences or intended results of personally meaningful activities.

The manner in which the unique active criteria can reflect personal ways of being in M responses was wonderfully demonstrated in two co-researchers' musings about their percepts. The first participant, mentioned earlier, was a dancer by profession and noted that her active responses all seemed to reflect the empowering, artistic, and performing aspects of her personality with which she so identified. She observed these personal

trends not only while dancing, but in other contexts as well including her involvement in political activism. Most of her responses that reflected these intentions were also marked by heightened energy, an energy that she described feeling while actually dancing. She also commented that the intensity of feeling while providing these percepts also seemed to suggest that these responses were “more important” for her to process.

In contrast, another participant’s active movements frequently described intimidating and emotionally impactful characters. These responses were often described as having the intention of “needing to figure someone or something out.” He noted similar stances in his interactions with others and shared that he had long taken on an intentionally “quiet” social persona in order to “keep people off-guard so that he could see their true sides.” This co-researcher suggested that this was his central approach to social engagements and was a proclivity of which he was acutely aware, as it has “always worked for him.” In both of these cases, the active responses represented central and unique stylistic stances that were very much a part of the person’s sense of identity and public presentation.

The passive M percepts present a different rendering of role and identity. Unlike the active M responses, which were reminiscent of one’s conscious identifications that were intentioned outward toward the world, passive M responses likely reveal roles that are imposed from outside forces. These percepts reflect the activities to which one submits and performs not for oneself, but for another. As was suggested by co-researchers when discussing the *being acted on* and *submissive* criteria, passive percepts include activities that would not likely be performed were they not being enforced. They epitomize roles with which one does not intentionally identify, but rather has to perform

at the demand of another person, thing, or context. Co-researchers suggested that these passive percepts were not necessarily subconscious. However, given the tension that accompanies these percepts, they are not likely to include those aspects of personality with which a person readily identifies. Associations to passive responses may feel more intrusive and reflect experiences that result in feelings of helplessness and discomfort.

The *anticipation* and *held tension* criteria present different possibilities for interpreting one's passive role identifications. Passive responses that are predominantly colored by these two criteria reveal urgings, activities, or desires that one would like to satisfy, but instead restricts. Passive percepts that are noted by *anticipation* and *holding back* may reveal one's unconscious role proclivities that appear inappropriate for expression. It could prove useful to make note of such responses during the Rorschach administration proper for post-administration discussion. Exploration with the respondent of what is being held back in such percepts may reveal important content about his/her desired, but restricted strivings as well as the particular fears, neurotic or otherwise, associated with expressing these strivings. For instance, "wanting but waiting to be kissed" may reflect a strong desire for intimacy that involves an equally provocative fear of being socially inappropriate.

Finally, the passive M responses notable for an *absence of effort, energy, or intention* suggest a different interpretation of an individual's roles or ways of being. Perhaps a preponderance of passive percepts with an absence of intention or energy suggests low general motivation toward initiating action. It may also reflect a tendency to rarely do more than what is expected. Co-researchers suggested that these two approaches appeared to be the central proclivity in passive responses that met the

criterion of *absence of effort, energy, or intention*. Such responses may reflect several possible trends including a simplified understanding of one's place in the world, general laziness, or in extreme cases, identity disturbance and role confusion.

Several co-researchers offered experiential examples of passive M responses as they are related to role-taking. Readers may remember from the discussion of passive responses and submission, that several participants who are housewives and mothers noted that they often took part in undesirable activities in order to meet the needs of their family. They took part in a demanded activity, because they "had to." For many, the lesser desired functions were performed in order to fulfill the responsibilities of a more consciously chosen role such as "mother" or "caregiver." However, this acknowledgement did not lessen the tense experience that was accompanied by passive role affiliations, or for many, the resentment that often followed.

A third core interpretive tenet for M responses on the Rorschach posits a link to rapport and empathy. Hermann Rorschach (1921/1962) was the first to propose a connection between M responses and rapport/empathy. He suggested that, because M responses involved a felt connection between oneself and world, they provided the foundations for the experience of rapport. Consequently, kinesthetically-oriented individuals, or M types as Rorschach named them, also have the capacity to "feel with others" or to identify with another's position. Piotrowski (1957), Schachtel (1966), Rapaport & Shafer (1945), Lerner (1998), and particularly, Mayman (1977) were all notable researchers subsequent to H. Rorschach who suggested a firm link between M responses and rapport/empathy.

An active-passive analysis of M responses is likely to reveal useful interpretive information about rapport and empathy. Rapport can be explored through a participant's description of their internal, felt experience of others and in observations of a person's interactions with others, the assessment encounter being an instance of the latter. Co-researchers from the qualitative study offered several descriptions about what *a and p* stances suggested for the assessment of rapport/empathy that were consistent with historical musings.

Persons who provide active M responses are likely to be openly expressive about their felt connection to others and to their surround. Given that heightened energy, intensity, and effort are features of active responses, persons with a preponderance of such percepts may experience a very enlivened rapport with a given context or person. In this regard, one's felt connection or understanding of a given person or context may be experienced rather immediately and intensely. Many participants in the qualitative study noted such a trend and stated that they could identify with the activities of their response characters rather easily. Because actively inclined persons tend also to act more assertively and impactfully, they are more likely to be the first to reach out into their worlds. Such action suggests a type of empathy or rapport that is direct, invitational, and outgoing. One might observe an active M person as the first to initiate contact with others, be gregarious, proffer empathic comments to someone whom they have just met, and offer a confident appraisal of a situation as it unfolds.

Persons with predominantly passive M responses are likely to be less confident about their rapport with others. Whereas actively inclined Rorschach participants may demonstrate their penchant for rapport and empathy immediately and assertively, persons

with a predominance of passive M responses are likely to experience a more *reactive* rapport. One might expect, given that passive percepts were noted by co-researchers to include submissive, helpless, constricted, and dependent stances, that passively oriented persons are likely to allow others to establish the boundaries for a given scenario and to base their felt experiences of empathy or rapport on others' initiations. However, this is not to say that persons with passive inclinations experience less empathy or rapport. Indeed, their internal connection to a given scenario or person is also likely to be substantive, and they may even pick up on more subtle situational nuances given their observational and constricted style. Passively inclined individuals, however, may be more introverted, self-doubting, and tense. They may wait for things to happen first before offering any observations, or may wait for another to initiate dialogue in order to assess that their felt reactions are consonant with another's observations.

Rapport/empathy is one of the areas of M response interpretation that may be amenable to quantitative, normative analysis (e.g., Ma:Mp). As was mentioned earlier, the ratio of active to passive movements has been consistently 3:1 across studies, and as such, Exner suggested that any deviation from this normative ratio should be interpretable. Any deviation from the 3:1 Ma:Mp ratio is likely to reflect the observable differences in empathy/rapport mentioned in the previous paragraphs. However, more research is certainly needed to determine the appropriateness of such a normative scheme, in that the suggestion to utilize the ratio in this manner is speculative.

Given the link between human movement responses and rapport/empathy, several historical and contemporary Rorschach researchers have posited that M responses also reflect the nature or quality of a person's relationships with other people (Piotrowski,

1957; Lerner, 1998; Mayman, 1977; Schachtel, 1966; Exner, 2003). It has long been argued that the literal content of a selected M percept provided a direct representation of a person's general approach in interpersonal scenarios. Persons with predominantly active percepts were thought to be assertive, adaptable, and confident, whereas persons with a higher number of passive movement responses were seen as dependent, constricted, neurotic, and indecisive. Such musings have been taken to extremes in the CS wherein passively oriented respondents are characterized as having a "Snow White complex," living their lives helplessly, waiting for a Prince Charming to rescue them from their plight. Such an interpretation has been thought to be most appropriate when passive M responses outweigh active ones (Ma:Mp=1:3).

Co-researchers suggested that these historical musings had an experiential basis, and in most cases conveyed the interpersonal aspects of *a* and *p* responses as they might be lived. Consistent with the interpretive suggestions for empathy/rapport, participants suggested that persons who provided predominantly active M responses seem prone to being more assertive, dominant, and direct in interactions with others. They may exude an air of confidence, and in some cases (e.g., responses with intimidating or aggressive impact), may cross others' boundaries, potentially with consequences, in order to fulfill their goals. They may be the first to initiate conversation and are also more likely to confront others if feeling pressed to do so. To be active is to be in control.

In contrast, persons with a propensity toward passive percepts may be more dependent, submissive, indecisive, and uncertain in their encounters with others. They may wait for others to initiate activity and tend to be more reactive and withholding. Responders with a preponderance of passive M may not necessarily be pathological.

Neither active nor passive responses indicate a global strength or weakness interpersonally. However, both stances could be potentially troublesome dependent on the context. How persons are uniquely called to act in various situations can be examined through the content and specific criteria of each of their M responses. However, as a rough estimate for interpretation, the Ma:Mp ratio should be examined to determine any deviations from the 3:1 norm.

M responses are also thought to reflect one's overall psychological resources and defenses. This suggestion is nearly unanimous across historical and contemporary Rorschach scholars (Rorschach, 1921/1962; Beck, 1961; Klopfer, 1942; Hertz, 1951; Piotrowski, 1957; Lerner, 1998; Exner, 2003; Viglione, 2002, Weiner, 2003). Historically, the resourcefulness of M responses has been interpreted normatively from the structural summary via the Erlebnistypus (M:C) ratio, and additionally through the Experience Actual (EA=M+C) and the D scores. The D statistic represents the difference between the EA and the Experience Stimulus (es), which includes the nonhuman movements and shading features of one's Rorschach protocol (Klopfer, 1942; Exner, 2003). In this interpretive scheme, the higher the EA and the D score the more psychological resources and mature psychological defenses a person is purported to have at his/her disposal. This interpretation is born out of the finding that M and C responses have been linked to higher intellect, resourcefulness, and complexity than the nonhuman movement and shading responses, which reflect immaturity, external stress, and dysphoria. This interpretation has been validated across numerous studies (Exner, 2003, 2005). There are two interpretations of psychological resources and defense in M responses in which *a* and *p* analysis may contribute meaningfully.

The first interpretation involves the quality of one's psychological defenses. Several Rorschach scholars, and particularly those from the psychoanalytic system, have argued that one could explore the quality of a person's defenses by analyzing the content of individual responses (Beck, 1961; Mayman, 1977; Lerner, 1998; Schachtel, 1966; Exner, 2003; Exner & Erdberg, 2005). Some have even devised intricate systems for assessing defense in this manner (Handler & Clemence, 2005; Bornstein & Masling, 2005; Bombel, Mihura, & Meyer, 2009). Many of these schemes have involved an exploration of several Rorschach variables in addition to M responses, yet few have incorporated the active and passive aspects of M responses into a defense interpretation.

The *a and p* features of M percepts could yield information about how developed one's defenses may be (e.g., higher order vs. primitive) and how they are employed. A person with active propensities may reach out more toward the world in an assertive, driven, and conscious manner, and his/her defenses may similarly echo such an approach. One might expect, for instance, an actively inclined person to demonstrate suppression, rationalization, displacement, or even projection given that these particular defenses are more often utilized in concert with one's external surround. However, passively inclined persons may be expected to use more internalizing defenses such as avoidance, withdrawal, or denial. Although a thorough analysis of the possibilities for such interpretations is beyond the scope of this project, it does appear that research examining the usefulness of active and passive movement features for defense interpretation is certainly warranted.

A second interpretive possibility for *a and p* M responses and psychological resources involves the Aspiration Index from the CS structural summary. The Aspiration

Index is a ratio of whole responses to M responses (W:M). The ratio is thought to represent one's overall effort to integrate percepts, known as "reach" (W), in relationship to one's available psychological resources and ability to actually "grasp" (M) or carry out such efforts. Although the interpretation of W:M seems sensible intuitively, many practicing Rorschach clinicians have suggested that it is often not representative of the persons that they assess. In a recent survey, it was identified as one of the most problematic structural summary items and many clinicians suggested that W:M be eliminated from the Rorschach system (Hsaio et al., 2009).

This inadequacy of the aspiration index may lie in its assumptions about M percepts. That is, are all M really the same M? This dissertation's qualitative analysis suggests that the experiential differences between active and passive percepts are striking. That is, co-researchers indicated that all M are *not* the same. Indeed, it is almost counterintuitive, or counter-experiential, to view passive M responses as being directed toward an intended effort of any kind. It seems that the "grasp" element of the Aspiration Index (i.e.: sum of M) would be more representative of experiential and historical commentary if it accounted for only active M percepts in the ratio W:Ma. Perhaps future studies can address the potential usefulness of a revision of this nature.

Several historical authors have suggested that differences in *a* and *p* M responses are also useful for differentiating psychiatric diagnoses. In general, a propensity toward active movement has been designated as an indication of health and adjustment. Most often psychological diagnosis has been associated with passive responses. H. Rorschach (1921/1962), Beck (1961), Piotrowski (1957), Rapaport (1957), and Phillips & Smith have linked passivity to neurotic conditions, specifically depressive and anxious states.

This link is consonant with commentary from qualitative participants who suggested that passive experience was reminiscent of what has been called neurotic tension in that passive responses often presented with self-restriction. Piotrowski (1957) found an increased number of passive percepts in the records of people diagnosed with psychosis. Exner (2003) also viewed passive predominance in a pathological light. He purported that passively inclined persons were predisposed to pathological retreats into fantasy and extreme dependence on others. Persons with a preponderance of passive movement responses would likely present with dependent personalities.

The findings regarding diagnosis and *a and p* movement has been hampered by the absence of relevant experiential research on active movement. Individuals inclined toward activity may not be immune to psychological disturbance. For instance, some active percepts include aggressive, destructive, and manipulative content. If one's overall record greatly exceeds the 3:1 a:p ratio and is also distinguished by responses with more nefarious and aggressive content, diagnostic questions should be raised. For example, persons with a greater number of aggressively assertive and destructively impactful active responses could more likely reflect character disorders, sadism, or difficulties with boundaries. Perhaps a certain constellation of active percept criteria represent the more calculating psychopaths (e.g., impactful, manipulative intent). It appears that more research into active movement responses and diagnosis is necessary.

Table 11 on the following page summarizes the interpretive scheme for active and passive human movement responses. The M response interpretation, the related Structural Summary ratio/statistic, and the *a and p* interpretations are presented.

Table 11: Proposed Active and Passive Human Movement Interpretation

Recommended M Interpretation	Ratio/Statistic	<i>a</i> Interpretation	<i>p</i> Interpretation
1. Quality/tone of private inner world	Ma:Mp	Active/fertile imagination/fantasy Goal-driven, assertive fantasy content Meaningful conscious identification with fantasy	Less productive fantasy life Tense/intrusive fantasies Submissive, anxious content Victim of world/fate in content
2. Lived Roles	Content/Criteria	Consciously accepted roles Purposeful/meaningful projects Roles with most personal investment	Roles imposed by outside force Avoided roles Wishes/roles that are suppressed
3. Rapport/Empathy	Ma:Mp	Lively/expressive rapport Openly and accurately verbalize empathy Confident appraisal of others	More observant, reserved rapport Accurate, but reactive empathy Offer empathy in reaction to other's initial comments Less confident, unspoken appraisal of others
4. Interpersonal style	Ma:Mp	Assertive, dominant, direct Confident More likely to test others' boundaries	Dependent, acquiescent, indecisive Restricted/Constricted Shy, withdrawn
5. Psychological resources/ defenses	M:C; D	Externalizing defenses Attempts to control stress on own	Internalizing defenses Avoid stress Solve problems through others
6. Aspiration	W:Ma	Only interpretable if Ma Increased Ma=Increased resources	N/A
7. Differential diagnosis	Ma:Mp; a:p	Personality Disorders, sadism Sociopathy?	Neurotic disorders, depression, Psychosis

Active and Passive Animal Movements (FM)

The proposed *a* and *p* movement scores suggest less interpretive commentary for the animal movement responses (FM). This situation is due in large part to historical uncertainty about the necessity of FM responses as a score as well as to very limited research evidence for its interpretive claims. Readers may recall that H. Rorschach, Beck, and authors from within the psychoanalytic system all suggested that FM percepts did not warrant a separate scoring code, but rather were “embellished form” responses. Such percepts were thought to be indicative of “feble-mindedness” and immaturity, but also as an indication that one could perceive common forms. Klopfer (1936, 1942,

1954), who is commonly associated with creating the FM score, Piotrowski (1957), and Exner (2003) have presented the bulk of findings on FM responses.

Animal movement percepts are thought to especially represent unconscious, instinctual, and immature/undeveloped need states. They presumably offer commentary on developmental psychological states, the impact of unconscious drives or impulses, and the ability to control such impulses via appropriate inhibition and psychological defense. These general interpretive findings for FM responses were born out of the frequent observation that kinesthetically-oriented animal percepts tend to occur with more frequency in the records of children and decrease over the course of adulthood. This finding has suggested that adults with a preponderance of nonhuman movement percepts function at a rather basic and immature psychological state. Such persons may tend toward poor inhibition, aggression, impulsiveness, and experience unconscious conflicts that were not acceptable to the person.

Readers are again asked to keep in mind that these published interpretations have been based on largely unfounded theoretical speculations and have not been exposed to an analysis of FM responses from adult perspectives. Although not the focus of this dissertation, many co-researchers acknowledged great difficulty in trying to draw associations to FM percepts. When asked to discuss their experiences of FM responses, many said that they struggled to identify with the responses because the animals' bodies were "too different" from that of a human's. Many struggled to articulate any sensible rendering of what such responses seemed to represent for them personally. This finding was curious in that it seems to resonate with both sides of the animal movement argument in the historical literature. The descriptions offered by participants could suggest a true

lack of awareness of a certain impulse or defensiveness such as has been suggested by Klopfer, Piotrowski, and Exner. At the same time, my participants' inability to identify with responses could also suggest, as Hermann Rorschach and Beck proposed, that the percepts are not accessible as movement percepts to humans. Clinicians and researchers must be mindful of both of these possibilities. However, for the purposes of interpretation, I shall highlight how the historically and experientially grounded understandings of *a and p* movements could offer useful information given the current conventions for FM percepts.

The first potential implication of *a and p* qualities for FM responses involves their link to unconscious drives, impulses, and/or needs. If a predominance of FM responses over M responses provides evidence of more primitive unconscious states, then the tendency toward active or passive leanings may convey the intensity or tone of such states. The findings from participants revealed that active FM percepts are more likely to indicate heightened intensity or energy. This finding would suggest that the unconscious contents in question are likely to be more "charged" than animal movements that are presented as passive. Consequently, active FM percepts may indicate the more central or meaningful unconscious proclivities that occupy a person. Further scrutiny of FM responses may determine how certain unconscious states press the individual or how such states may become present in certain contexts. For example, a tiger that is attacking another animal may represent an aggressive impulse that a participant is avoiding. This impulse may be a central preoccupation for the participant and an action that he/she may fear will be acted out given the right context.

A and p movement qualities may also provide evidence of the general tone of an unconscious inclination. Active FM responses, for instance, may indicate drives, conflicts, or impulses not accessible to consciousness that are related to deeply imbedded goal-directed activity, more pressing personal desires or motivations, or urges that are conflicted given the potential for undesirable consequences. FM responses toned in this manner likely expose those urges on which a person would act with cognizance were he/she not defending (unconsciously) from potential repercussion. Passively toned FM percepts, on the other hand, may represent more dependent and submissive urges. They likely expose those inclinations that a person wishes or fears others could enact on him or her. They are likely to be described with less of a pressing urge. However, they are no less impactful on a person.

When compared to the content of M responses, the active and passive tendencies in FM responses may also provide valuable information about one's developmental history. Piotrowski (1957) suggested that deviations in the contents of FM responses in comparison to those found in one's M responses offered meaningful information about one's psychological development and maturity. Consistencies across M and FM a:p ratios (e.g., $M_a:M_p=4:1$ and $FM_a:FM_p=3:1$) would indicate that one's current state was consistent with his/her developmental foundations. Such a finding would suggest that encounters with caregivers were directly reflected in current relationships. However, consistencies between M and FM contents are not necessarily a favorable finding. Piotrowski (1957) added that a lack of variation between the M and FM contents indicated a lack of awareness about what or how conflicts impact the person. Differences in the content of FM and M responses are likely to indicate the possibility that the

person's unconscious states are more available for psychotherapy. Attending to changes in the content of one's FM responses over the course of psychotherapy may provide evidence of progress.

Piotrowski (1957) conducted a study that resulted in compelling findings for FM responses and their relation to movement quality scorings. He suggested that FM responses reflected diminished consciousness and self-control, which could be found predominantly in psychotic and intoxicated states. Piotrowski suggested that if the *a and p* content of one's FM and M responses were generally consistent in theme, energy, and approach, then he or she could be expected to act similarly in reduced states as he or she would in conscious experience. If the contents of FM responses differed significantly from the contents of M responses (e.g., M predominantly passive compared to FM active), then one would be more likely to act out in a much different manner under reduced states of consciousness. In the latter preceding example, the person would be likely to struggle with the inhibition of his/her unconscious drives.

The above interpretive suggestions for active and passive FM were demonstrated uncannily in Piotrowski's sex offender study (see pp. 104-105). Piotrowski's findings may prove that an interpretation of *a and p* FM and M responses may have a place in risk assessment for violent crime. Should future studies replicate the above findings, then one could offer a stronger argument for an analysis of *a and p* FM responses.

Table 12 on the following page summarizes the interpretive scheme for active and passive animal movement responses. The FM response interpretation, the related Structural Summary ratio/statistic or proposed ratio, and the *a and p* interpretations are presented.

Table 12: Proposed Active and Passive Animal Movement Interpretation

Recommended FM Interpretation	Ratio/Statistic	<i>a</i> Interpretation	<i>p</i> Interpretation
1. Unconscious drive/impulses	FMa:FMp	More intense affect in unconscious Suggests higher importance of unconscious content Central unconscious state	Less intense unconscious affect Lesser importance of unconscious content Secondary unconscious states
2. Deep-seated needs	Content/Criteria	Unconscious, desirable personal goals/needs	Submissive and dependent needs
3. Developmental History	FMa:FMp M:FM	Less parental limits during childhood Tough-minded	Overbearing early parental limits Acquiescent to authority
4. Self-control/Risk Assessment	M:FM content comparison	If active to passive content differs in states of altered consciousness (e.g., intoxicated) in comparison to baseline, then person is at risk for acting out. If content remains the same across states, less likely to act out.	

Active and Passive Inanimate Movements

Similar to the animal movement responses, inanimate movement percepts (*m*) have a more controversial history and have not been accepted uniformly across Rorschach systems. Although *m* responses are part of the structural summary in contemporary interpretation, past difficulties establishing it as a scorable determinant lay in findings from H. Rorschach (1921/1962) and Beck (1961) who both suggested that *m* responses, like all nonhuman responses, did not evoke human kinesthetic experience. Consequently, there is limited commentary on *a* and *p* inanimate movement interpretation. Interestingly, co-researchers from the qualitative study reported similar experiential sensibilities in that nearly all who reflected on *m* responses disclosed that they had great difficulty identifying with moving inanimate objects given that they were “nonliving” and not available to human bodily experience.

Rorschach authors have suggested that *m* responses provide diverse access to a participant’s world. This access includes information about one’s intelligence, repressive tendencies, unconscious states, aggressiveness, and problems with attention,

concentration, and judgment (Piotrowski, 1957; Klopfer, 1942; Lerner, 1998; Schachtel, 1966; Exner, 2003). One interpretive suggestion that is most likely to benefit from an analysis of *a and p* scorings has been demonstrated empirically and can be found across Rorschach systems. This finding relates *m* responses to “external press” (Klopfer, 1942; Lerner, 1998; Shalit, 1965; Exner, 2003). This finding suggests that *m* percepts represent frustrating situational stress or pressures that bear down on an individual and are beyond personal control.

It would appear at first glance that *a and p* scores would not likely offer additional information for the measurement of diffuse situational stress. However, the criteria for *a and p* *m* responses derived from the experiences of my participants do suggest subtle, but important interpretive differentiations. Participants suggested that any activity that was part of an inanimate object’s *natural state* (e.g., waterfall, river flowing, blood dripping) was passive. Experientially this criterion suggests that a preponderance of passive *m* percepts would likely represent a rather diffuse experience of situational or external distress that was part of one’s “natural” experience. In this instance, passive *m* percepts are the constant, but often unnoticed background noise in a person’s life that may be fleeting and less distressing until magnified in a particular context. This may involve day-to-day anticipatory stress (i.e., longstanding work, relationship issues) or consistent and routine types of stressors. A person who demonstrates a greater number of *mp* than *ma* responses could be understood to acknowledge situational stress that tends to hover in the background. The stress is definitely present, but with less intensity.

The active *m* percepts, on the contrary, are not likely to be as nonthreatening experientially. Active *m* percepts represent situational or external press that is very much

felt and likely presses on a person in a more acute manner, such as could likely be found in Shalit's (1965) research on Israeli naval officers in the midst of a storm. Co-researchers specifically stated that inanimate movement percepts that demonstrated the *intention* and *physical impact* criteria were most representative of an active m stance. Stated simply, such percepts indicated an impact from the environment on a person or object. Indeed, from the standpoint of one's experience of stress, a preponderance of *ma* responses is likely to signal that a person feels severely impacted by his or her situational stressors, which is likely to compromise the ability to move through the world as he or she would like. These specific findings from participant experiential descriptions suggest that a possible *ma:mp* ratio could be helpful for the purposes of determining how one experiences external pressures.

Table 13 below summarizes the interpretive scheme for active and passive inanimate movement responses. The m response interpretation, the related Structural Summary ratio/statistic or proposed ratio, and the *a* and *p* interpretations are presented.

Table 13: Proposed Active and Passive Inanimate Movement Interpretation

Recommended FM Interpretation	Ratio/Statistic	<i>a</i> Interpretation	<i>p</i> Interpretation
1. External stress/press beyond one's control	<i>ma:mp</i>	More acute external press Stress experienced as more distressing	Fleeting, diffuse, and less intense external press Stress hovering in background

The proposed set of criteria and the above commentary regarding interpretation for active and passive movements were established through dialogal and experiential engagement with participants. In the sections that follow, I shall turn to quantitative methods to determine if the new criteria improve interscorer reliability .

VIII. Reliability Study of Proposed Criteria

Method

Experienced and Lay Scoring Groups

The quantitative portion of this dissertation is a reliability study of lay and experienced participants' scorings of active and passive movement responses. This work is based in part on the research methods used by Exner (2003) and Holaday (1996). I examined the reliability with which lay participants (no experience with the Rorschach) and experienced participants (formal Rorschach training and at least one year of post-doctoral experience) were able to agree upon *a and p* scoring based on my new, proposed criteria developed in concert with participants who provided qualitative comments. Lay participants were used as a comparison group in order to determine if: (1) the new proposed criteria are sufficiently clear so that even inexperienced scorers could achieve acceptable reliability, and (2) the criteria result in at least as consistent reliability across lay scorers as was found in the Exner and Holaday studies with inexperienced scorers.

The Scoring Criteria

To reiterate, the proposed criteria for scoring *a and p* movements include the following. The criteria for scoring active movement are 1) *intention/purpose*, 2) *effort*, 3) *heightened energy/intensity*, and 4) *physical/emotional impact*. The passive movement criteria include 1) *being acted on*, 2) *submission*, 3) *holding back*, 4) *anticipation*, 5) *absence of effort, energy, intention*, and 6) *inanimate movements in natural states*.

Before the reliability study could begin, the proposed *a and p* scoring criteria required translation into instructions for scorers. The instructions provided for participants in this dissertation were markedly different from those supplied in the Exner

(2003) and Holaday (1996) studies. Exner provided vague instructions to subjects, offering only “talking” (passive) and “walking” (active) as threshold movement responses. His rationale was that *a and p* labels were “just common sense” and did not require much explanation. Holaday, although critical of Exner’s approach to participant scoring instructions in his verb scoring study, did not differ in her instructions for scorers. In contrast, I provided detailed and precise instructions to my scorers by presenting the essential criteria from my qualitative study. Each criterion item was explicated with very brief parenthetical examples. The instructions appear on the survey template provided in Appendix D on p. D4.

Data Collection

Scorers were asked to designate responses as active or passive for 25 movement responses (human, animal, and inanimate) that were selected from the qualitative portion of the study and presented in three different formats (75 items total). Similar to the Exner and Holaday studies, the responses were first presented for scoring only as 25 verbs that were extracted from whole responses (e.g., running, talking, feeling sad). In the second format, the 25 responses were presented in their entirety from the free association phase of the Rorschach administration (e.g., a man running from a witch). Finally, scorers were presented with the 25 elaborated descriptions that were written by participants during the qualitative study (4-5 sentences).

Consistent with commonly held beliefs in Rorschach research, I anticipated that as the answers became fuller and richer, statistical reliability should increase, which would demonstrate that *a and p* responses are more reliably scored when more detail is available. Another major anticipation from this reliability study is that the newly

proposed criteria from the qualitative study should demonstrate adequate inter-scorer reliability and improve upon findings from previous studies.

The scoring responses for the inter-scorer reliability study were collected via an online survey. The items were presented in 3 sections, and participants were asked to assign either an active or passive score for each item based on instructions accompanying the survey. These instructions were provided for scorers at the top of each page of the survey and in a file attached to the original emails inviting them to participate in the study. At the suggestion of the Duquesne University Institutional Review Board (IRB), I utilized the online survey engine “SurveyMonkey” in order to collect reliability data, while maintaining anonymity for the participants. The survey was accessible via a unique internet URL address provided to participants. Also at the suggestion of the Duquesne University IRB, potential participants were sent an email inviting their participation. Their decision to participate was considered as their consent for the study. Participants, however, were encouraged to send an email to me at their own behest if they chose to offer feedback and/or wished to receive results of the study. Copies of the emails sent to participants and the actual reliability survey are presented in Appendix D.

There were three groups who provided scorings for the reliability study. I aimed initially to recruit at least 50 participants for each group. The first two groups consisted of lay volunteers and were composed of undergraduate students at Duquesne University and personal acquaintances. The first lay group was asked to score the survey with my proposed criteria for *a* and *p* movements. The other lay group was asked to score using Exner’s CS instructions. Each group was given instructions via a form email and a specific URL address that was determined by their group assignment. These lay groups

were created in order to compare reliabilities between the new revised criteria and those of the Exner system. The third group was composed of experienced Rorschach practitioners, researchers, and scholars who also rated the survey items according to my proposed criteria. They were sent a separate email with a specific URL survey address.

Table 22 presents the scoring groups and conditions.

Table 22: Group and Condition Comparison

Response Condition	Group and Criteria Used		
	Lay Group 1	Lay Group 2	Experienced Group
1. Verbs	Exner	Proposed	Proposed
2. Full Responses	Exner	Proposed	Proposed
3. Elaborated Descriptions	Exner	Proposed	Proposed

Undergraduate volunteers were recruited by two methods. First, they were asked by their classroom instructor to participate after I had briefly introduced my project. Interested persons were sent an email form containing instructions and the appropriate survey URL. Second, I sent the lay emails and URLs to Duquesne University's Psi Chi chapter asking for participation from students involved in this society. When members sent me emails voicing their interest, I randomly distributed the instructions and survey URLs. The other lay participants were recruited by means of various online discussion boards on two social networking sites. I did not post the same lay survey on the same discussion board in order to obtain equal enrollment in both surveys. The invitation email also encouraged interested parties to invite any acquaintances to participate. Lay participants were informed that they could provide feedback and/or request the results of the study by sending an email to my personal account. They were made aware that offering feedback would not be traceable to their surveys.

Experienced scorers were recruited for participation through the email roster of the Society for Personality Assessment, the International Rorschach Society, and colleagues with the requisite training and experience in Rorschach assessment. Form emails and URL addresses were sent to over 500 experienced Rorschach assessors. There were no concerns regarding anonymity, as it was impossible to determine who participated in the survey. The persons who chose to identify themselves by emailing me did so willingly. Only one group of experienced scorers was recruited due to concerns of inadequate numbers of participants given the small population of experienced Rorschach clinicians.

Analyses

Exner (2003) and Holaday (1996) have provided methods for measuring the inter-scorer reliability for *a* and *p* movement responses, but have done so in different ways. Exner noted only poor within group differences among lay participants (70% or less) as significant and computed percentage of agreement for each rated item. In contrast, Holaday presented data on disagreement between experienced and lay groups, but also only calculated percentage of agreement. In order to utilize the strengths from both studies, I made note of both between group differences and percentage of agreement within groups to highlight inter-scorer reliability. I utilized Cohen's *Kappa* (κ) as the measure of inter-scorer reliability (Cohen, 1960; Sim & Wright, 2005). Cohen's κ is calculated by subtracting the probability of chance ratings (i.e., number of rating options) from the percentage of agreement amongst raters and then dividing by the relative probability of chance ratings. Landis and Koch (1977) provided the following scheme for interpreting Kappa coefficients:

Table 23: Kappa Coefficient Interpretation

κ	Interpretation
<0	No agreement
0.0-0.20	Slight
0.21-0.40	Fair
0.41-0.60	Moderate
0.61-0.80	Substantial
0.81-1.00	Almost perfect

Cohen's κ has been established as the most empirically valid measure of inter-rater reliability for the Rorschach. DeCato (1984) and McDowell & Acklin (1996) established that the Kappa coefficient was superior in determining inter-rater reliability in comparison to reporting percentage of agreement, as Kappa also accounted for variance and chance ratings across scorers. Meyer (1999) conducted subsequent cross-validation regression analyses to determine if the κ coefficient was suitable for measuring the scoring reliability of distinct Rorschach variables across scorers. His findings suggested that Kappa is the purest measure of interscorer agreement for the Rorschach. Kappa also appeared to be the most appropriate statistic for analysis, because this dissertation is interested in the precision of scorers' ratings beyond chance given that they are rating with distinct sets of criteria (Viera & Garrett, 2005).

The calculation of Kappa coefficients for the rating groups and the determination of the degree of statistical significance and effect size was complex. The difficulties with these particular statistical analyses were twofold. First, κ coefficients are nominal ratings. Second, the κ coefficients only accounted for two possible scorings, which presented limited options for variability. In terms of effect size, Cohen's κ was designed to determine the overall scope of agreement amongst scorers given a particular set of

conditions. That is to say that the statistic in itself generally provides its own measure of the degree of effect (Fleiss, 1971).

The analysis of statistical significance between the scoring groups was a bit more complex. This was, again, due in part to the fact that participants were scoring responses based on dichotomous nominal categories for items that were presented in three unique forms (i.e., verbs, full responses, elaborations). The first step in determining statistical significance between groups was to calculate the weighted Kappa for each group of scorers for each unique set of rated items (Fleiss, 1971). For example, κ was calculated for the three groups' overall scoring of verbs, then their overall scoring of full responses, and finally the group's overall scoring of elaborated descriptions. These Kappa coefficients represented the overall percentage of agreement beyond chance for each of the scoring groups for each of the scoring categories.

Once κ was established for each of these unique sets, the variance and standard error were calculated. The degree of statistical significance, or effect size, between each of these unique scoring sets was then calculated by dividing the difference between two selected Kappa ratings by the square root of their summed variances following conventions recommended by Cohen (1968) and Fleiss et al (1979). These same conventions were utilized in the Meyer (1999) study. The result of this statistical analysis was a z score that determined whether the Kappas were different at a statistically significant level.

IX. Study 2 Results

The findings from the reliability study are presented in three sections. The first section addresses the item by item scorings for each of the groups and each of the scoring

presentations. The findings from this analysis are presented in Tables 16-18. Readers are encouraged to reference the Exner (Table 5, p. 74) and Holaday (Table 6, p. 89) studies for a visual representation of the item by item percentage of agreement for those studies. The full responses and elaborations for the individual items are presented in Appendix A. The second section presents the overall Kappa findings for each of the three rater groups for each of the three different conditions of scoring complexity in which response items were presented. These findings are presented in Table 19. Finally, the third section presents the statistical significance data between each of the three groups for the three scoring complexity conditions. This final presentation of the quantitative results, demonstrated in Table 20, offers the most definitive comparison between the scoring groups via the new criteria. These findings are also discussed in detail.

The percentages of agreement for verb scorings within each group of scorers appear in Table 16. The consensus scoring, percentage of agreement, and kappa are presented for each item.

When scoring only verbs, the Lay Exner group demonstrated scoring agreement ranging from 50.9% ($\kappa=.02$) to 100% ($\kappa=1.0$) on individual items. Participants had less than substantial agreement on 3 items, less than moderate agreement on 5 items, and less than fair agreement on 2 items. Lay participants who rated verbs for the Exner (2003) study demonstrated agreement percentages that ranged from 55% to 100%, which included less than 75% agreement on 71 of 297 responses. In the Holaday study, lay raters demonstrated a percentage of agreement range of 50.0% to 100% and less than 75% agreement on 97 of 209 responses. The above findings suggest that the general agreement percentages amongst lay raters utilizing the Exner criteria for this dissertation

Table 16: Group Reliability Comparison: Survey Verbs

Response	Exner Lay Group (N=56)	Proposed Lay Group (N=75)	Proposed Experienced Group (N=95)
1. Brewing	A (81.8%) $\kappa=.62$	A (85.3%) $\kappa=.71$	A (85.3%) $\kappa=.71$
2. Carrying	A (89.3%) $\kappa=.68$	A (95.9%) $\kappa=.92$	A (97.9%) $\kappa=.96$
3. Crawling	A (91.1%) $\kappa=.82$	A (94.6%) $\kappa=.89$	A (97.9%) $\kappa=.96$
4. Dying	P (76.4%) $\kappa=.52^*$	P (84.0%) $\kappa=.68$	P (95.8%) $\kappa=.92$
5. Escaping	A (91.1%) $\kappa=.82$	A (97.3%) $\kappa=.95$	A (98.9%) $\kappa=.98$
6. Fanning	A (87.3%) $\kappa=.74$	A (97.3%) $\kappa=.95$	A (97.9%) $\kappa=.96$
7. Floating	P (73.2%) $\kappa=.46^*$	P (82.2%) $\kappa=.64$	P (95.8%) $\kappa=.92$
8. Hanging	P (51.8%) $\kappa=.03^{***}$	P (75.7%) $\kappa=.51^*$	P (93.3%) $\kappa=.87$
9. Holding	A (81.8%) $\kappa=.62$	A (73.0%) $\kappa=.46^*$	A (52.6%) $\kappa=.05^{***}$
10. In flight	A (63.6%) $\kappa=.27^{**}$	A (60.8%) $\kappa=.22^{**}$	A (80.0%) $\kappa=.60^*$
11. Kicking	A (100%) $\kappa=1.0$	A (100%) $\kappa=1.0$	A (98.9%) $\kappa=.98$
12. Leaning	P (69.1%) $\kappa=.38^{**}$	P (70.7%) $\kappa=.41^*$	P (88.4%) $\kappa=.77$
13. Lifting	A (98.1%) $\kappa=.96$	A (97.3%) $\kappa=.95$	A (98.9%) $\kappa=.98$
14. Looking	A (66.1%) $\kappa=.32^{**}$	A (68.0%) $\kappa=.36^{**}$	P (69.5%) $\kappa=.39^{**}$
15. Mourning	P (50.9%) $\kappa=.02^{***}$	A (53.3%) $\kappa=.07^{***}$	P (69.5%) $\kappa=.39^{**}$
16. Pushing	A (100%) $\kappa=1.0$	A (98.7%) $\kappa=.97$	A (98.9%) $\kappa=.98$
17. Resting	P (87.3%) $\kappa=.74$	P (91.9%) $\kappa=.84$	P (100%) $\kappa=1.0$
18. Riding	A (66.1%) $\kappa=.32^{**}$	A (61.3%) $\kappa=.23^{**}$	A (71.6%) $\kappa=.43^*$
19. Saying	A (89.3%) $\kappa=.79$	A (88.0%) $\kappa=.76$	A (62.1%) $\kappa=.24^{**}$
20. Showing	A (92.9%) $\kappa=.86$	A (89.2%) $\kappa=.78$	A (77.9%) $\kappa=.56^*$
21. Sitting	P (69.6%) $\kappa=.39^{**}$	P (78.7%) $\kappa=.57^*$	P (95.8%) $\kappa=.92$
22. Squirting	A (96.4%) $\kappa=.93$	A (94.6%) $\kappa=.89$	A (92.6%) $\kappa=.85$
23. Straining	A (91.1%) $\kappa=.82$	A (94.6%) $\kappa=.89$	A (94.7%) $\kappa=.89$
24. Stretching	A (85.7%) $\kappa=.71$	A (93.3%) $\kappa=.86$	A (92.6%) $\kappa=.85$
25. Thinking	A (78.6%) $\kappa=.57^*$	A (67.6%) $\kappa=.35^{**}$	P (70.5%) $\kappa=.41^*$

*Less than substantial agreement

**Less than moderate agreement

***Less than fair agreement

****Less than slight agreement

were very consistent on an item by item basis with both the Exner (2003) and Holaday (1996) studies.

The percentages of agreement for the lay group utilizing the proposed criteria were similar. When rating only verbs, the lay proposed criteria group's individual item percentages of agreement ranged from 53.3% ($\kappa=.07$) to 100% ($\kappa=1.0$). Participants had less than substantial agreement on 4 items, less than moderate agreement on 4 items, and less than fair agreement on 1 item. This range of percentages for the individual verb items are comparable to those found in the lay Exner criteria group for this dissertation and with the findings from both the Exner (2003) and Holaday (1996) studies. These findings also suggest that there was no discernible improvement on individual items

when lay participants scored verbs with the proposed criteria in comparison to scoring with the longstanding Exner recommendations.

The percentages of item by item agreement for the experienced Rorschach group, which utilized the proposed criteria were modestly improved. When rating verbs, the experienced group demonstrated scoring agreement ranging from 62.1% ($\kappa=.24$) to 100% ($\kappa=1.0$) on individual items. Participants had less than substantial agreement on 4 items, less than moderate agreement on 3 items, and less than fair agreement on 1 item. In comparison, experienced Rorschach assessors who rated verbs in the Holaday study demonstrated a range of agreement on individual items of 50% ($\kappa=0$) to 100% ($\kappa=1.0$). They also demonstrated less than 75% agreement on 71 of 209 responses. The experienced raters who utilized the proposed criteria obtained higher percentages of agreement on individual items than did the experienced group from the Holaday study.

This range of percentages of reliability within the experienced group using the proposed criteria for the individual verb items is also more favorable than those found in the two lay groups used in this study and in comparison to the results of the lay groups in the Exner (2003) and Holaday (1996) studies. The item with the lowest percentage of agreement for scored verbs in the experienced group was nearly 10% higher than the item with the lowest percentage of agreement in the two lay groups in this study. This difference between the lowest percentage of agreement on any one item between the experienced group and two lay groups resulted in a substantial improvement in kappa (nearly 20 points). The item with the lowest percentage of agreement for the experienced group using this dissertation's proposed criteria for *a* and *p* movements was also 10% or

greater than the items with the lowest percentage of agreement in all of the groups in the Exner and Holaday studies. This finding suggests that the experienced group utilizing the proposed criteria produced higher kappa coefficients than those produced from the Exner and Holaday studies, hence suggesting more scoring precision on verb scorings.

Table 17: Group Reliability Comparison: Full Responses

Response	Exner Lay Group (N=56)	Proposed Lay Group (N=75)	Proposed Experienced Group (N=95)
1. 2 satanic brewing...	A (100%) $\kappa=1.0$	A (93.3%) $\kappa=.86$	A (100%) $\kappa=1.0$
2. 2 ppl carrying...	A (84.9%) $\kappa=.70$	A (97.3%) $\kappa=.95$	A (95.8%) $\kappa=.92$
3. A mole crawling...	A (86.8%) $\kappa=.74$	A (96.0%) $\kappa=.92$	A (94.7%) $\kappa=.89$
4. A sagging, dying...	P (88.9%) $\kappa=.78$	P (97.3%) $\kappa=.95$	P (100%) $\kappa=1.0$
5. A moth escaping...	A (98.1%) $\kappa=.96$	A (98.6%) $\kappa=.97$	A (100%) $\kappa=1.0$
6. 2 spiders fanning...	A (88.9%) $\kappa=.78$	A (96.0%) $\kappa=.92$	A (97.9%) $\kappa=.96$
7. Sea life floating...	P (92.6%) $\kappa=.85$	P (96.0%) $\kappa=.92$	P (100%) $\kappa=1.0$
8. Animal skin hanging...	P (96.3%) $\kappa=.93$	P (97.3%) $\kappa=.95$	P (100%) $\kappa=1.0$
9. A creature holding...	A (77.8%) $\kappa=.56^*$	A (76.0%) $\kappa=.52^*$	P (73.7%) $\kappa=.47^*$
10. A bf in flight.	A (85.2%) $\kappa=.70$	A (88.0%) $\kappa=.76$	A (92.6%) $\kappa=.84$
11. People kicking...	A (100%) $\kappa=1.0$	A (100%) $\kappa=1.0$	A (100%) $\kappa=1.0$
12. A giant leaning...	P (85.2%) $\kappa=.70$	P (85.1%) $\kappa=.70$	P (94.7%) $\kappa=.89$
13. 2 butlers lifting...	A (100%) $\kappa=1.0$	A (98.6%) $\kappa=.97$	A (96.8%) $\kappa=.93$
14. KKK holding...	A (81.5%) $\kappa=.63$	A (67.6%) $\kappa=.35^{**}$	A (72.6%) $\kappa=.45^*$
15. Someone praying...	A (70.4%) $\kappa=.41^*$	A (67.6%) $\kappa=.35^{**}$	P (82.1%) $\kappa=.64$
16. Surf pushing...	A (68.5%) $\kappa=.37^{**}$	A (62.7%) $\kappa=.25^{**}$	A (83.9%) $\kappa=.68$
17. Fairies resting...	P (92.6%) $\kappa=.85$	P (96.0%) $\kappa=.92$	P (100%) $\kappa=1.0$
18. 2 ppl riding...	A (86.8%) $\kappa=.74$	A (88.0%) $\kappa=.76$	A (95.8%) $\kappa=.92$
19. Saying "shhh"...	A (92.5%) $\kappa=.85$	A (98.7%) $\kappa=.97$	A (82.1%) $\kappa=.64$
20. A creature showing...	A (88.9%) $\kappa=.78$	A (86.7%) $\kappa=.73$	A (87.4%) $\kappa=.75$
21. Fancy geese sitting...	A (60.4%) $\kappa=.21^{**}$	A (73.3%) $\kappa=.47^*$	A (87.4%) $\kappa=.75$
22. Bl squirting...	A (70.4%) $\kappa=.41^*$	A (66.7%) $\kappa=.33^{**}$	A (87.4%) $\kappa=.75$
23. A dragon straining...	A (92.6%) $\kappa=.85$	A (92.0%) $\kappa=.84$	A (97.9%) $\kappa=.96$
24. A delta stretching...	A (61.1%) $\kappa=.22^{**}$	P (58.1%) $\kappa=.16^{***}$	P (78.7%) $\kappa=.57^*$
25. Eerie guy thinking...	A (79.6%) $\kappa=.59^*$	A (67.6%) $\kappa=.35^{**}$	A (85.8%) $\kappa=.72$

*Less than substantial agreement

**Less than moderate agreement

***Less than fair agreement

****Less than slight agreement

Reliability rates between groups for scored full Rorschach responses are featured in Table 17. Readers may reference these responses in their entirety in Appendix A.

When scoring full responses, lay participants who scored with the Exner criteria demonstrated a range of agreement between 61.1% ($\kappa=.22$) and 100% ($\kappa=1.0$) on individual items. Participants demonstrated less than substantial agreement on 4 items and less than moderate agreement on 3 items. These findings indicate that participants

scored individual items with more favorable agreement when presented with full responses in comparison to just verbs.

An examination of individually scored full response items revealed that lay participants who scored with the proposed criteria performed similar to the lay group from this study that scored full responses with Exner's instructions. The lay group scoring with the proposed criteria demonstrated a range of agreement between 58.1% ($\kappa=.16$) and 100% ($\kappa=1.0$) on individual items. Participants demonstrated less than substantial agreement on 2 items, less than moderate agreement on 5 items, and less than fair agreement on 1 item. These findings suggest that lay participants for this dissertation, in general and regardless of the criteria used, agreed to a greater extent and with similar precision when presented with full responses in comparison to scoring verbs.

The experienced group scorings of full response items also suggested substantially improved reliability in comparison to both lay groups. The experienced group demonstrated a range of agreement between 72.6% ($\kappa=.46$) and 100% ($\kappa=1.0$) on individual items. Experienced participants demonstrated less than substantial agreement on only 3 items. These findings suggest that experienced participants scored full responses with a higher percentage than either lay group on an item by item basis. Similar to verb scorings, the improvement in Kappa findings was almost 20 points. This finding is expected to a degree, as past studies (e.g., Meyer et al, 2002) have demonstrated that experienced Rorschach assessors tend to agree more reliably on individual full responses.

The individual item scoring findings for elaborated descriptions are presented in Table 18. The complete elaborated descriptions for each of these items is in Appendix A.

Table 18: Group Reliability Comparison: Elaborated Descriptions

Response	Exner Lay Group (N=56)	Proposed Lay Group (N=75)	Proposed Experienced Group (N=95)
1. The witches are...	A (94.1%) $\kappa=.88$	A (98.7%) $\kappa=.97$	A (98.9%) $\kappa=.98$
2. The ppl carrying...	A (94.1%) $\kappa=.88$	A (96.0%) $\kappa=.92$	A (95.8%) $\kappa=.89$
3. A mole creeping...	A (70.6%) $\kappa=.41^*$	A (77.3%) $\kappa=.55^*$	A (85.3%) $\kappa=.70$
4. So a flower grows...	P (78.0%) $\kappa=.56^*$	P (96.0%) $\kappa=.92$	P (100%) $\kappa=1.0$
5. The moth has been...	A (98.0%) $\kappa=.96$	A (98.7%) $\kappa=.97$	A (94.7%) $\kappa=.89$
6. The spiders look...	A (74.5%) $\kappa=.49^*$	A (65.3%) $\kappa=.31^{**}$	A (87.4%) $\kappa=.75$
7. The ocean supports...	P (88.2%) $\kappa=.76$	P (93.3%) $\kappa=.87$	P (100%) $\kappa=1.0$
8. The anml was caught...	P (68.6%) $\kappa=.37^{**}$	P (84.0%) $\kappa=.68$	P (96.8%) $\kappa=.93$
9. There is a blue spider...	A (86.3%) $\kappa=.73$	A (85.3%) $\kappa=.71$	A (87.4%) $\kappa=.75$
10. A bf should really...	A (58.8%) $\kappa=.17^{***}$	P (54.7%) $\kappa=.09^{***}$	P (84.9%) $\kappa=.70$
11. 2 ppl w/ hands...	A (84.3%) $\kappa=.69$	A (90.7%) $\kappa=.81$	A (90.5%) $\kappa=.81$
12. The giant has had...	P (88.2%) $\kappa=.76$	P (88.0%) $\kappa=.76$	P (100%) $\kappa=1.0$
13. 2 butlers are...	A (98.0%) $\kappa=.96$	A (93.3%) $\kappa=.87$	A (95.8%) $\kappa=.89$
14. KKK members want...	A (72.5%) $\kappa=.45^*$	A (53.3%) $\kappa=.07^{***}$	P (80.0%) $\kappa=.60^*$
15. Praying and mourning...	A (56.9%) $\kappa=.14^{***}$	P (62.2%) $\kappa=.24^{**}$	P (83.2%) $\kappa=.66$
16. The surf is rolling...	A (58.8%) $\kappa=.17^{***}$	P (57.3%) $\kappa=.15^{***}$	A (86.3%) $\kappa=.73$
17. For the fairies...	P (90.2%) $\kappa=.80$	P (92.0%) $\kappa=.92$	P (100%) $\kappa=1.0$
18. Nature of riding...	A (78.4%) $\kappa=.57^*$	A (86.5%) $\kappa=.73$	A (88.4%) $\kappa=.76$
19. They want someone...	A (72.5%) $\kappa=.45^*$	A (72.0%) $\kappa=.44^*$	A (87.4%) $\kappa=.75$
20. The creature's lips...	A (84.3%) $\kappa=.69$	A (86.7%) $\kappa=.73$	A (92.6%) $\kappa=.85$
21. The scene is 2 fancy...	A (78.4%) $\kappa=.57^*$	A (78.7%) $\kappa=.57^*$	A (92.6%) $\kappa=.85$
22. When bl squirts...	A (68.6%) $\kappa=.37^{**}$	A (71.6%) $\kappa=.43^*$	A (85.3%) $\kappa=.70$
23. All the dragon's...	A (92.0%) $\kappa=.84$	A (93.3%) $\kappa=.87$	A (94.7%) $\kappa=.89$
24. The delta is moving...	A (74.5%) $\kappa=.49^*$	A (65.3%) $\kappa=.31^{**}$	A (74.7%) $\kappa=.49^*$
25. He is a criminal...	A (94.1%) $\kappa=.88$	A (73.3%) $\kappa=.47^*$	A (90.5%) $\kappa=.81$

*Less than substantial agreement

**Less than moderate agreement

***Less than fair agreement

****Less than slight agreement

When rating elaborated descriptions, lay participants who utilized the Exner criteria displayed a range of agreement between 56.9% ($\kappa=.14$) and 98.0% ($\kappa=.96$). They demonstrated less than substantial agreement on 8 items, less than moderate agreement on 2 items, and less than fair agreement on 3 items. This finding reflected lower percentages of agreement for individual items with greater response complexity. Such a trend could speak to the difficulty of the responses provided, as Holaday suggested in her study, or could be attributed to scorer differences given that lay raters for the current study were a quite heterogeneous group. However, it could also be representative of the potential inadequacy of the CS criteria when presented with increased response detail.

When scoring elaborated descriptions, lay participants who utilized the proposed criteria displayed a range of agreement between 53.3% ($\kappa=.07$) and 98.7% ($\kappa=.97$),

which was quite similar to the findings from the lay group in this dissertation that utilized Exner's instructions. They demonstrated less than substantial agreement on 5 items, less than moderate agreement on 3 items, and less than fair agreement on 3 items. The lay participants who scored items with the proposed criteria also demonstrated lower percentages of agreement on individual elaborated description items. However, the lay proposed criteria group demonstrated better Kappa agreement on individual items than did the lay group who rated with Exner's criteria. In the proposed criteria lay group, 11 of their individually scored items demonstrated less than substantial agreement in comparison to 13 items with less than substantial agreement in the Exner criteria group. This finding suggested better precision on an item by item basis when scoring elaborated descriptions than was found in the lay group using Exner's criteria.

When scoring elaborated descriptions, experienced participants produced a range of agreement between 74.7% ($\kappa=.49$) and 100% ($\kappa=1.0$). They demonstrated less than substantial agreement on only 2 items. These findings are similar to the group's percentage range of agreement for full Rorschach responses, but with striking improvements in Kappa ratings item by item. The experienced raters did not demonstrate the same decrease in percentage of agreement on individual items found with the two lay groups when scoring more detailed and complex descriptions. This likely reflects effects of both the proposed criteria and the training and expertise of more experienced Rorschach scorers.

The above analysis of the item by item percentage of agreement for each of the groups in each of the conditions suggests that the proposed *a and p* criteria improve reliability/precision among scorers. However, it is difficult, and likely impossible, to

ascertain the degree of effect that the type of criteria used, amount of detail in a response, and/or rater differences play in the differences in kappa by examining only individual items. The more reliable measure of differences between groups via the criteria used for scoring involves a comparison of the differences between the overall κ coefficients for each of the three groups given the rating condition (i.e., verb, response, description). In order to determine these differences, the Kappa coefficient, the intragroup variance, and standard error were calculated. The overall κ for each of the three groups are presented below in Table 19.

Table 19: Between Group Comparison and Overall Kappa

Rating Set	Lay Exner	Lay Proposed	Experienced Proposed
Verbs			
κ	.331	.440	.598
Variance	.00003	.00001	.000009
Standard Error	.0051	.0038	.0030
Full Responses			
κ	.396	.517	.676
Variance	.00003	.00001	.000009
Standard Error	.0051	.0038	.0030
Elab. Descriptions			
κ	.251	.410	.660
Variance	.00003	.00001	.000009
Standard Error	.0051	.0038	.0030

Immediately noticeable in Table 19 is the incremental increase in Kappa coefficients for the two groups who utilized the proposed criteria for scoring in contrast to those who scored items according to Exner's CS criteria. The interpretation of the findings is as follows. The first coefficient for the data set, that is verbs rated by lay participants according to Exner's criteria, produced a group Kappa of .331. This coefficient suggests that any 2 randomly selected lay Exner criteria scorers will agree with one another at least 33% of the time for the particular set of items, in this case, in the

scoring of verbs (Fleiss, 1971). The percentage of agreement between randomly selected lay Exner scorers improved modestly to 39% for full responses, but dropped precipitously to 25% for elaborated descriptions. The overall Kappa ratings for this group provide evidence that lay persons who score with the Exner criteria disagree on items more often than not, and agree substantively less when responses offer more complex details.

The lay group who scored items according to the proposed criteria from the qualitative study yielded much higher Kappa coefficients across each type of item presentation. According to the above findings, lay scorers utilizing the proposed scoring criteria, if randomly selected, would likely agree 44% of the time on verbs, 51% for full responses, and 41% of the time if rating more detailed descriptions. Raters in this group agreed more times than not when scoring full responses, but demonstrated the same scoring pattern as did the Exner criteria lay group in that the Kappa coefficient for their scorings of elaborated descriptions fell by at least 10 Kappa points. This trend suggested that lay raters in general struggled to rate more complex responses; a trend which was also identified in item by item comparisons (i.e., Tables 16-18).

The experienced group produced remarkably improved Kappa coefficients across all three levels of scoring presentations. When scoring verbs, the experienced scorers were likely to score in agreement at least 60% of the time if any two experienced scorers were randomly selected. Their κ for verbs (.598) eclipsed the lay proposed group by 15 points ($\kappa=.440$) and the lay group who rated according to Exner criteria by 26 points ($\kappa=.331$). If randomly selected, any two experienced scorers were likely to agree 67%

($\kappa=.676$) of the time if asked to rate full Rorschach responses. On the set of full responses, they performed 16 points higher than the lay group who utilized the proposed criteria ($\kappa=.517$) and 28 points higher than the lay group rating according to CS standards ($\kappa=.396$). The degree of difference between the experienced group's and both lay groups' Kappas for both verbs and full responses were large enough to result in interpretive differences of group ratings (i.e., substantial vs. fair agreement) according to Landis & Koch (1977) interpretive criteria for Kappa.

The resultant Kappa coefficient for the experienced group's scorings of elaborated descriptions resulted in even more precision/reliability in comparison to the lay groups. The experienced group was the only group to lack a notable κ decrease between full response and elaborated description scorings. The results indicate that experienced scorers were likely to agree upon elaborated description scorings at least 66% of the time ($\kappa=.660$) if randomly selected. The experienced group's Kappa coefficient eclipsed the lay proposed group by 25 points ($\kappa=.410$) and the lay Exner group by 41 Kappa points ($\kappa=.251$). These findings are expected to a degree, given that research has demonstrated that experienced scorers tend to perform more consistently than lay raters in general (Meyer et al, 2002). However, in the case of this dissertation, the experienced group scored items dramatically more precise than the two lay groups when provided with more detail. These findings alone suggested substantive statistical differences between groups, but also resulted in different interpretations of the data. The experienced group using the proposed criteria scored descriptions with "substantial" agreement in comparison to the

lay proposed criteria group that agreed “moderately” and the lay Exner group that demonstrated only “fair” agreement (see Landis & Koch, 1977).

The ultimate test of group differences required an analysis of the effect size between group scorings. The findings for statistical significance are presented below in Table 20. The measure of statistical significance between each set of group Kappas was calculated by obtaining the difference between 2 selected Kappas and dividing this difference by the square root of their summed variances. The result of this formula produced a z statistic that was used to test whether the kappas were significantly different. The conventions for comparing the significance between Kappa coefficients and their estimated variance in this manner were derived from Cohen (1968) and Fleiss et al. (1979).

Table 20: Statistical Significance Measure Between Groups by Rating Set

Pair	Set	κ_1	κ_2	Summed Variance z	Significance p level
Lay Proposed-Lay Exner	Verbs	.440	.331	17.24	<.0001
Experienced Proposed-Lay Exner		.598	.331	45.24	<.0001
Experienced Proposed-Lay Proposed		.598	.440	32.65	<.0001
Lay Proposed-Lay Exner	Full Response	.517	.395	19.14	<.0001
Experienced Proposed-Lay Exner		.676	.395	47.44	<.0001
Experienced Proposed-Lay Proposed		.676	.517	32.84	<.0001
Lay Proposed-Lay Exner	Elaboration	.410	.251	25.11	<.0001
Experienced Proposed-Lay Exner		.660	.251	69.19	<.0001
Experienced Proposed-Lay Proposed		.660	.410	51.57	<.0001

The above findings imply that the degree of differences in Kappa between each of the groups for each of the scoring conditions were all highly statistically significant. For example, the lay proposed scorers had a kappa of .440 for verbs while the lay Exner scorers had a kappa of .331. When obtaining the differences of the square root of the summed variances for this comparison set, a z score of 17.24 was obtained, which was

significant at the $p < .0001$ level. This finding means that the lay participants utilizing the proposed scoring criteria performed markedly more consistently than did lay participants who used Exner's criteria when rating verbs. This trend between the two lay groups was also observed on full response items ($z = 19.14$, $p < .0001$) and elaborated descriptions ($z = 25.11$, $p < .0001$). Although it is reasonable to assume that any set of randomly selected lay scorers should have similar levels of agreement, one cannot rule out the possibility that some of the disparity in agreement between the lay groups is due to scorer differences. Despite this general caution regarding the interpretation of the above data, the degree of statistical significance is substantial and suggests that the proposed criteria accounted for at least some, if not most, of the differences between lay groups.

Comparisons of statistical significance between the experienced group and the two lay groups for this study produced even larger z scores. When comparing Kappa coefficients on verb scoring, the experienced group scored items significantly more precisely than either of the lay groups, yielding a z score of 45.24 ($p < .0001$) in comparison to the lay Exner group and a z score of 32.65 ($p < .0001$) in comparison to the lay proposed criteria group. Similar z score significance between experienced and lay groups were obtained for full response scorings, in that comparisons to the lay Exner ($z = 47.44$, $p < .0001$) and lay proposed ($z = 32.84$, $p < .0001$) scoring groups yielded highly significant differences.

The most sizable and significant differences were produced when comparing the experienced and lay groups on their scorings of the elaborated descriptions. A test of significance between experienced scorers using the new criteria and lay scorers using Exner's criteria yielded a z score of 69.19 ($p < .0001$). Additionally, when experienced

scorers were compared to lay scorers who utilized the proposed criteria, a z score of 51.57 ($p < .0001$) resulted. It was expected that experienced raters would perform significantly better in the general scoring of items, especially when provided with more information. However, the findings for elaborated descriptions uncover striking differences between groups. The findings suggest that the new, proposed criteria bolster the interscorer reliability and precision amongst experienced scorers even in comparison to the lay groups who produced statistically significant improvements in scoring with the proposed criteria. However, the degree of difference could also be attributed to experience with the Rorschach, which likely accounts for the differences between groups in the ability to consistently discern active from passive aspects of responses on items that contained more detail or complexity.

Discussion of Results and Participant Feedback

The results of the reliability study suggest promise for the new experientially and historically derived criteria for *a* and *p* movements. In general, the degree of significant difference between each of the groups for each scoring condition was substantial. The proposed scoring criteria more reliably discern between active and passive movement qualities than has been demonstrated with the Exner *Comprehensive System* criteria.

The basis for the above interpretation of the reliability study data lies most pronouncedly in the lay group comparisons. The pool of lay participants was presumed to be relatively equal in terms of Rorschach experience in that they had none. Consequently, differences among lay raters who scored items based on either the Exner or proposed criteria would more likely reflect the criteria and not necessarily differences in the skill set of the participants. Indeed, the lay scorers who utilized the proposed

scoring criteria had higher rates of agreement than those that used Exner's across all three item presentations. These between-group differences indicate that the proposed criteria improve interscorer agreement for *a* and *p* movement items, at least among lay scorers.

Despite the promising and statistically significant differences between lay scoring groups, one could not say unequivocally that the differences between the groups were due only to differences in the scoring criteria used. The lay groups for this study were quite heterogeneous, and hence, one cannot rule out that between-group differences were not also a result of scorer differences (e.g., education). This problem is a potential limitation of the research design, and could have been remedied by matching participants for age and education level, which were not collected by the anonymous survey. Another possible remedy would have been to have the same scorers assign active or passive designations for each of the items using both sets of scoring criteria.

The lay participants who sent emails with feedback following their participation provided suggestions of additional factors that could have impacted findings. One interesting finding noted from the reliability study was the tendency of both lay groups to demonstrate reduced interscorer reliabilities for the set of elaborated descriptions. Many lay scorers reported that they became tired as they completed the final set of scorings, which could explain the reduction in reliability on responses with more detail. Those who rated with the proposed criteria in particular suggested that they struggled to attend to the specific criteria when scoring elaborated responses due to fatigue.

Several lay participants who scored items with the proposed criteria also reported that they were unaware that they were to score items with specific criteria, despite clear directions to score with the designated criteria in the invitational email and on each page

of the survey. Consequently, some of the participants in the lay proposed criteria group scored items based on “common sense.” The findings may not reflect the scorings that would have been given had the new criteria been used in these cases. Given that “survey monkey” was utilized to protect participants’ anonymity, it was impossible to discern which response sets belonged to those who scored responses without using the criteria. Consequently, these response sets remained in the final analysis. Given this set of circumstances, it is possible that scoring reliability differences between the two lay groups could have been even more impressive.

The experienced group produced the highest Kappa coefficients for each of the scoring conditions. This finding is to be expected, in that research has demonstrated that an increase in scoring consistency on specific items across scorers is highly correlated with years of experience with the Rorschach (Meyer et al., 2002). The finding is somewhat problematic in terms of establishing that the proposed criteria accounted for differences between experienced and lay groups. Although the experienced group’s scorings appear to demonstrate improvements in interscorer reliability because of the new criteria, one cannot rule out the possibility that experience primarily accounted for the improvements in scoring. Another issue is response complexity, in that increased response detail could also account for the low degree of scorer agreement among lay raters in the elaborated descriptions section. The results are still promising. However, too many possible explanations remain for the improved interscorer reliability among experienced scorers to determine unequivocally that the proposed criteria solely explain group differences.

The multiple explanations for the experienced group's improved reliability coefficients is likely related to design limitations. Experienced scorers scored items based only on the proposed criteria. Consequently, there was no way to ascertain if the group would have scored differently without the new suggestions. A more definitive assessment of the impact of the proposed criteria among experienced scorers could have been obtained in one of three ways. First, the experienced group could have been divided in half, as were the lay groups, and each group could have been assigned to score items with either the Exner or proposed criteria. Although this design was considered, it was not used due to concerns that experienced raters were not available in great numbers. Second, the experienced participants could have also been matched based on years of practice, which would have better accounted for the experience confound. Finally, each experienced scorer could have scored items using both sets of criteria, which would have likely provided the most definitive commentary on scoring differences between criteria sets. This design is recommended for future studies.

Feedback from experienced participants suggested several additional factors that likely influenced the findings. The first involved the participation of several international colleagues who completed the survey. Many international participants reported that they struggled with the language provided in the scored items and in the criteria. The survey items were presented in the qualitative participants' original language, and international participants noted that there were many idiomatic phrases that they struggled to interpret and score. Given this circumstance, it was surprising that the overall Kappa coefficients were as high as they were, particularly for the elaborated description scorings.

Second, several experienced Rorschach clinicians suggested that one or two of the proposed criteria were phrased in too complex a manner. Some participants noted that the phrasing of these particular criteria suggestions interfered with their ability to score items. Those offering this critique noted that they had to attend simultaneously to complex respondent descriptions and complex criteria, which resulted in frustration or fatigue. The most frequently critiqued criterion was “tension held in abeyance” for passive movements. Several suggested calling it “holding back” for future studies.

In addition, experienced participants reported that they had difficulties abandoning their Exnerian training for the revised criteria. A few participants reported that they shifted to their old CS criteria frame in the midst of scoring a set of items and had to subsequently revisit some of these items in order to score with the appropriate criteria. Some suggested that this process was fatiguing, while others found it quite instructive. A few participants suggested, however, that they followed the instructions and did not return to items that they scored during a shift back to the Exner criteria, which could have impacted scorer reliability. Nevertheless, significance levels were well above what was anticipated.

There also were recognizable qualitative shifts in scoring on several individual items, as well as notable scoring trend differences between groups. The items that proved to be the most problematic for scorers were items 10, 14, 15, 21, 24, and 25 (numbered consistently across sets, see again Appendix D). Item 10 in particular, was challenging across all three groups. Its initial and secondary presentations, “in flight” and a “butterfly in flight” resulted in active scores across all three groups. However, in the elaborated description section wherein the butterfly was described as listless and purposeless, only

the lay Exner group scored the butterfly as active. Participants demonstrated similar qualitative scoring changes for responses describing “mourning,” “thinking,” “river stretching,” “looking through a gun scope,” and “sitting while at a party.” For the majority of the above responses, participants in both lay and experienced proposed criteria groups reported that the sense of purpose shifted passive items to active ones as more details about the response became available, whereas responses that were initially active shifted to passive as the increase in detail provided evidence of purposeless activity. This feedback was provided in personal emails subsequent to their scoring of the survey.

Participants from all three groups who chose to write feedback emails to me reported an urgency to change their scores to reflect the opposite score for the above responses as more details became available. However, only participants in the two groups utilizing the proposed criteria actually reflected a qualitative shift in scoring that was consistent with their feedback. This finding is unique and suggests a couple of possibilities. First, it is possible that participants who utilized the proposed criteria were more comfortable shifting an initial scoring impression to the alternative score given the concrete instructions that were provided. That is to say that the instructions provided support or “made it okay” to change one’s score in the face of more detail.

An additional possible explanation for the differences in scoring across groups is that lay participants, especially those who utilized the more “common sense” Exner criteria in this study, were less confident in changing an initial impression in order to present the façade of consistency. In a similar vein, many experienced scorers reported that they had to fight the urge to return to previous responses once they settled on a score

for the elaborated descriptions. It does seem that there was a pull to maintain consistency across scoring sets that likely influenced the manner in which the lay Exner participants scored items that were difficult or that contradicted earlier scorings. The feedback that I received via email across participants, in general, suggested that shifts in scoring across the different sets of item presentations involved those instances in which the proposed criteria and amount of response detail indeed made a difference.

Despite the issues reported from reliability study participants, many Rorschach veterans reported satisfaction with the revised criteria recommendations. Several experienced scorers noted that they had long used several of the revised criteria as their own personal yardsticks in their clinical work. In other words, the revised criteria presented a formal structure to what they were already doing. In particular, many experienced participants stated that the *intention/purpose*, *heightened energy/intensity*, and *impact* criteria had long informed their decision to score a movement response as active. Although experienced participants unanimously offered that they previously had no “clear” criteria for passive responses, several suggested that the revised passive criteria appeared experientially representative of passive experience and clarified several response items in the survey.

The results of the reliability study and the feedback from participants offer strong evidence that the proposed *a* and *p* criteria are an improvement upon existing *Comprehensive System* criteria and provide a clear and utilizable scoring structure for clinicians.

X. Summary and Discussion

Overall, I believe that this project has accomplished its aims. My engagement with participants as co-researchers via qualitative research methods illuminated several aspects of active and passive movement experience that have resulted in concrete criteria for scoring. The new proposed *a and p* criteria appear remarkably consistent with the experiences that they aim to represent and reflect theoretical and research findings from literature. The proposed criteria that have emerged from this engagement were demonstrated to improve statistical interscorer reliability at a substantive level of significance. Additionally, the proposed criteria appear to offer more salient interpretive commentary for collaborative discussion with Rorschach respondents. Contributions such as these are likely to be of significant import to Rorschach system developers and clinicians.

These successes, exciting as they are, also point to the work left to be done. Future studies should be conducted to determine if the proposed criteria findings from this dissertation are replicated with additional participants, thus speaking to their reliability across respondents. Such studies can further develop the proposed criteria in several ways. Researchers can attempt to identify representative categories of *a and p* movements from engagement with participants collaboratively and inductively, such as was demonstrated in this study. Future researchers may also choose to utilize other qualitative methods such as narrative analysis or performance ethnography, which might access features of the responses not addressed in this study. Finally, identifying behavioral correlates for the revised *a and p* movement criteria, as was exemplified in the work of Exner (1974, 2003), is another method for scrutinizing the applicability of the

proposed criteria. Studies such as these will not only challenge and/or justify the revised criteria found in this dissertation, but will also likely offer more information for Rorschach interpretation.

Future statistical reliability studies of the proposed criteria are also warranted. Although the interscorer Kappa coefficients for this study were all highly significant ($p < .0001$), the findings could not definitively determine that scoring differences were attributable solely to the new criteria. This difficulty is due in large part to limitations in the reliability study's design. Future reliability studies should match lay participants on years of education and experienced participants for education and years of experience with the Rorschach. These studies also should have each participant score the same survey items with two different sets of scoring criteria. This procedure would more clearly assess whether differences in reliability were due to the particular scoring criteria. Additionally, future studies would be more applicable to real world Rorschach administration if only full responses and detailed descriptions were presented for scoring. Not only are clinicians rarely asked to score only a single verb, but this dissertation suggested that scoring only verbs results in poorer interscorer reliability.

This dissertation also demonstrated the usefulness of qualitative approaches to Rorschach research. Qualitative research methods do seem to be a viable paradigmatic approach for the Rorschach in that they afford researchers the possibility of exploring the private, dynamic, and seemingly unquantifiable elements that are so invaluable to the inkblot method, but have also come under fire by critics for being "inaccessible" or "indefensible." In this dissertation, the utilization of participants as co-researchers and the qualitative analysis of their data proved invaluable in uncovering experiential

descriptions that were crucial to understanding *a and p* movement percepts. Without reflective collaboration with co-researchers, the derivation of proposed criteria would not have been possible. Interestingly, the qualitative approach utilized in this dissertation not only provided new experiential insights into active and passive criteria, but also validated many historical presentations about these movement qualities.

It should also be noted that this study benefitted mightily from traditional experimental methods. The reliability study for the current project replicated current conventions for exploring interscorer reliability on the Rorschach, which is typically a troublesome endeavor. The reliability study also provided a method by which the findings from the qualitative study could be subjected to scrutiny. The qualitative and quantitative methods complemented each other surprisingly well in this study. It seems that a combination of qualitative and quantitative methods, known popularly as a form of “mixed methods” research, offers a promising research practice for exploring Rorschach scores. Each method provides its own rigorous standards for reliability and validity, and the use of a mixed method approach allows for inter-method checks as well as a more comprehensive engagement with participant data. Indeed, the support for mixed methods has grown significantly in both qualitative and quantitative publications (Wertz, 1999; Bogard & Wertz, 2006; Kelle, 2006).

Several other Rorschach variables, such as white space (S), color projection (CP), Food, texture (T), and the aspiration index (W:M) have been deemed problematic by empirical studies and clinicians who use the Rorschach given the weak conceptual base of these scores and inconsistency in scoring (Hsiao et al., 2009). Perhaps a mixed method approach, such as was utilized in this study, could illuminate the experiential and

conceptual underpinnings of these scores. It is my hope that researchers will utilize these approaches in future studies on Rorschach variables. It seems timely for Rorschach researchers to consider shifting exclusive reliance on a traditional experimental research paradigm to one that is more inclusive of qualitative and mixed method approaches.

My exploration of *a and p* movements revealed several surprises relative to the qualitative and quantitative findings and several other issues involved in the Rorschach administrative and scoring process. The first surprise involved the experiential descriptions and reflections from the qualitative study participants. Participants far exceeded my expectations in their roles as co-researchers, as they were much clearer and more reflective when discussing their experiences than was anticipated. The descriptions of *a and p* movement responses were remarkably consistent across participants and also overlapped considerably with historical commentary. These consistencies in participant accounts validated historical notions of activity and passivity and provided life world empirical evidence suggesting that much more is involved in the experience of *a and p* movement responses than has been conveyed in Exner's CS. Some of the commentary on passive responses also seemed to validate Exnerian interpretations.

Participants provided evidence from their unique personal reflections that *a and p* movement qualities can reflect personal interests and histories and that specific contexts can impact the manner in which a person moves through and perceives the world. Hence, these scoring superscripts may carry more valuable and individualized interpretive meanings than can be found in other content scores. These findings suggest that, although normative interpretation remains an important facet of the Rorschach, an analysis of the content of individual movement percepts is also crucial if client and

clinician are to understand the specific manners in which the responses reflect a person's actual life experiences. Context and personal experience may also play prominent roles in the understanding of other Rorschach variables. Hence, future qualitative research on specific Rorschach scores should occur during or following a live Rorschach administration so that the experiential reflections that take place with participants are immediately accessible. Such an appraisal of the *a* and *p* movement responses can also be conducted during the assessment encounter itself (see Fischer, 1985/1994; Finn, 2007).

The qualitative study featured another major surprise. This involved the commentary on responses dubbed "blocked movements." Although Beck (1961) and Piotrowski (1957) long suggested that blocked or static movements were experientially different from active or passive ones, blocked movements have been treated as passive in contemporary Rorschach scoring and interpretation. From the perspectives of participants, blocked movements surprisingly do not fit into either scoring category and tend to represent an altogether different type of experience. Many co-researchers, including those who did not provide a blocked movement response but were asked to comment upon responses that were provided by other participants, reported strikingly similar accounts of such responses. Researchers currently working on revisions for the Rorschach CS should explore the possibility of adding blocked movements as a third type of movement quality category. Further investigation on blocked movements is certainly warranted given the findings from this study.

The most obvious surprise from the quantitative reliability study was the degree of statistical significance between the different scoring groups. I had certainly

anticipated significant differences between groups with the introduction of proposed criteria (e.g., $<.01/.05$), but a significance level of $<.0001$ is staggering. These findings suggest that the newly developed criteria substantially improve scoring reliability and could potentially solve the recent controversy regarding whether or not to maintain the scoring superscripts in the CS.

The results of the reliability study also revealed surprising findings concerning the role that response complexity plays in accurate scoring. I anticipated at the beginning of the study that all groups would demonstrate improved interscorer reliability as responses provided more detailed commentary. This was certainly the case for the experienced group; however, both lay groups performed significantly poorer when scoring elaborated descriptions. The lay groups struggled to link complex responses with more detailed criteria, and many reported feeling fatigued when trying to attend to both sets of information simultaneously. These findings suggest that practice with the Rorschach is related to the ability to maintain scoring consistency in the face of increasingly complex responses.

Interesting, but not necessarily surprising, was the observation from the reliability study that scoring nuances for the proposed criteria play a significant role in scoring consistency. Co-researchers from the qualitative study proffered very specific distinctions for a few of the active and passive criteria that would likely aid a Rorschach clinician in making a reliable decision for more ambiguous responses. As an example, a response that presented an activity with heightened energy *and* that was reactive to subservience was uniformly recommended as a passive response by co-researchers. Co-researchers suggested that, from an experiential standpoint, submission always

superceded energy or effort in a response. Scoring nuances such as this example were not made available for scorers in the reliability study in that the study aimed to investigate the reliability of the criteria as they stood. An analysis of qualitative shifts in scoring for specific responses across the three scoring sets, however, suggested that providing the nuanced recommendations from qualitative participants would have made a difference for several scorings. Fine distinctions in scoring should be made available to Rorschach clinicians for the purposes of illustration in future studies and especially for professional training purposes.

This dissertation also revealed that the inquiry phase of Rorschach administration is paramount for obtaining the necessary information for scoring and interpretation. Again, this finding is not surprising in that Rorschach experts (e.g., Exner, 2003; Ritzler & Nalesnik, 1990) have suggested that Inquiry is singly the most crucial aspect of Rorschach administration. Inquiry is indeed essential to the accurate scoring of *a and p* movement percepts in that a paucity of detail can result in inadequate information for scoring. As part of my qualitative exploration with participants, I explored several specific inquiry questions for assessing *a and p* responses and found some to be especially helpful and non-leading. Perhaps future studies can explore additional inquiry prompts that would facilitate the exploration of active and passive movement features.

A revealing finding from my exploration of active and passive movement percepts involved the nature of movement perception itself as it is represented in the M responses on the Rorschach. Although movement perception and its scoring on the Rorschach has been debated in the past, it remains a problematic issue for those of us using the instrument today. The historical literature suggested that the understanding of

what a movement percept is and how it ought to be scored and interpreted is remarkably different across systems and appears to be inadequately addressed at the theoretical level by Exner's CS. Co-researchers suggested that M responses resonated with their unique experiences of being human and seemed to represent the lived and immediate connection between their sense of who they are and the world in which they live.

Such findings suggest that M percepts are not simply reducible to an apparent visualization of inkblots in flux. Rather, movement or kinesthetic perception, as it has been referred to in historical commentaries, is complex. It is bodily and visual, involves oneself and his or her surround, and provokes personal experiences that are both disturbing and enlivening. This rendering of M percepts is consistent with the musings of Hermann Rorschach (1921/1962) and several of the early "5 systems" authors (Beck, 1961; Klopfer, 1954; Piotrowski, 1957). Movement percepts are hardly reducible to formulaic, normative interpretation alone and require a great deal of exploration if they are to provide meaningful information for Rorschach participants. A revising of historical M percept interpretations is warranted in any future revisions of the instrument. The detailed exposition and critique of M responses that I wrote in preparatory research for this dissertation was not included in this monograph and was only briefly summarized in Chapter 1. Interested parties who would like to explore M responses in more detail are invited to request a copy of my prepared commentary on M responses.

Perhaps the most notable issue for Rorschach movement response researchers involves the nature of movement perception and especially what this means for persons identified as "M types" (i.e., $M > \sum C$). Movement percepts likely involve the most complex and individualized perceptual process assessed by the Rorschach technique.

Future research may involve interdisciplinary work with, for example, perceptual theorists and neurologists who have written much more extensively on kinesthetic perception, or proprioception, than has been accounted for in contemporary Rorschach research. It appears that M responses are more akin to *propriocepts*, that is perceptual processes that trigger memory engrams that stimulate a sensation of movement in one's body. If we were to understand how M percepts actually materialize during a Rorschach administration, then interpretations are likely to follow that resonate more with a person's lived experience. Future research into the actual perceptual aspects of movement or "kinesthesia" is necessary.

Finally, my engagement with Rorschach respondents as co-researchers also provided several suggestions for how *a and p* responses ought to be interpreted. Historically the absence of clear scoring criteria for active and passive movement has resulted in few interpretive suggestions for clinicians. Co-researchers revealed through both their scoring recommendations and their described associations to personal experiences what active and passive movements might indicate about a person's identity, private world, and relationships. Their descriptions revealed several key features of active and passive movement that offer detailed and accessible avenues for exploration with clients. Their recommendations also helped to identify how the relevant information obtained from an analysis of *a and p* superscripts shifts based on the movement determinant perceived (i.e., M, FM, m). The interpretive suggestions are certainly valuable for clinicians, but also offer much in the way of determining a conceptual basis for *a and p* movements. Future qualitative research or behavioral correlate research should be conducted to explore the reliability of suggestions offered in this dissertation.

In closing, this dissertation has deepened my respect for the Rorschach, its historical lineage, and particularly, for the complex nature of movement percepts. My engagement with *a and p* movement responses through participant and historical lenses has exposed how important these movement qualities can be for enabling persons to catch glimpses of their most unique personal engagements with the world. It is my hope that the findings from this dissertation and similar studies will be included in revisions for the Rorschach *Comprehensive System* in that they are likely to prove valuable to clinicians and academics alike. This study has also opened my eyes to the potential value of qualitative and mixed method approaches to Rorschach research. I truly believe that openness to new research paradigms will improve upon the already substantive value that the Rorschach offers to practitioners and clients.

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Appendix A Qualitative Movement Criteria Findings

Original Response	Elaborated Description	Initial Finding	Collaborative Finding	Agreed upon Rationale
1. I. 2. 2 witches holding hands, leaning back, and running in a circle; their capes stretching out. M	In order to achieve the speed to maintain their bodies at an angle-the witches would have to hold hands, put their feet close to the other's feet and move quickly with many tiny steps in a circle. The speed would cause their capes to extend out behind them. It would be easier to throw their heads back rather than look down.	Active	Active	energetic effort
2. II. 3. 2 bears dancing with their heads up. They don't want to dance, but are forced to do so on hot plates. M	In the days of dancing bears, they were taught to do so by being placed on hot surfaces. They would learn to quickly lift and shuffle their feet to avoid getting burned. This was paired with some other stimulus (music) which cued the bears later to do the same movement without the heat.	Active	Passive	submission being acted on
3. II. 5. Pelvis and birth canal giving birth. You can see the blood. m	The main picture is the black pelvis. It has been altered by blood on top (the red). I can imagine a uterus within convulsing/undulating with birth contractions.	Active	Active	impact
4. III. 8. 2 African women w/ breasts bending & stirring a pot of stew. M	These are not actual women-rather a stylized drawing of women. They would not be able to hold such a position in real life.	Both	Both	Static?

Original Response	Elaborated Description	Initial Finding	Collaborative Finding	Agreed upon Rationale
5. IV. 13. Royal eagle with its wings spread breaking to come in for a landing. FM	These would be great movement-flapping of wings tense muscles if you were to observe an actual eagle doing this. However this is a snapshot so that you see the movement potential.	Active	Active	energetic
6. VI. 18. Dragon straining its head forward in flight. FM	All the muscles are tensed with the effort of moving forwards. Neck is stretched out, shoulders extended as they work to make the wings move. Even the snout is taught making the whiskers stick out.	Active	Active	effort
7. VII. 20. Girl who has quickly stopped & turned to lk over her shoulder into a mir. Her pony tail goes up from her sudden stop. M	She is walking away from the mirror and feels the sudden urge to look at her own image back over her shoulder. As her head whips around, her her pony tail flies into the air and she sees that she has jam around her mouth and chin. She is surprised.	Active	Active	intention impact
8. VII. 22. Betty Boop squatting & wincing, her hands sticking out. M	Classic drawing of a cartoon figure. Arms are stiff, knees bent, rear sticking out. She looks slightly over her shoulder.	Active	Active	intention agency
9. VIII. 23. 2 armadillos/badgers climbing. FM	Paws on left side are extended forward, paws on right are pushing off. Head and shoulders pushed forward with the movement, body extended out behind.	Active	Active	effort

Original Response	Elaborated Description	Initial Finding	Collaborative Finding	Agreed upon Rationale
10. VIII. 24. Jackal slinking along; Its shoulders hunched. FM	Body is low to the ground, head drooping in submission. I can imagine the tail between the legs, pointing down. Shoulders hunched to allow head to droop further.	Passive	Passive	submissive low energy low mood
11. IX. 27. KKK members holding machine guns lking thru the sights. M	They want to look strong and menacing, but it is not a role they are accustomed to. I get the impression they are guarding something.	Active	Active	intention impact
12. IX. 31. Sbdy riding a mtrcycl doing a wheelie. M	Hunched over the handle bars, front wheel is not touching the ground. I “move” the orange exhaust tail pipe backfiring to the back.	Active	Active	energetic impact
13. X. 32. Festival with a blur of color and movement. M	Many people wearing colorful costumes moving throughout a festival. There is a crush of people and much movement so that you can’t tell which limb belongs to which person.	Active	Active	energetic
14. X. 34. Anml rearing on its hind legs like in cave pntgs. FM	Stylized drawing-legs are spindly, body thick. Standing on its back legs, front legs pawing through the air, head thrown back in a whinney.	Neither	Both	static?
15. X. 36. 2 parrot heads glaring at each other. M	Eyes are stern, mouths/beaks open slightly in indignation as they face each other.	Active	Active	intensity

Original Response	Elaborated Description	Initial Finding	Collaborative Finding	Agreed upon Rationale
16. X. 39. Brown horses leaping & running downhill. FM	They are moving fast-bodies bucking and twisting as they seek to gain footholds on the rocky terrain. They would fall over if they were to stop, but momentum and quick steps keep them upright.	Active	Active	energetic effort
17. I. 2. Image of God raising his hands, an angel to his side. M	God is raising his hands toward the sky or heavens with two angels at his side actually supporting his arms up. I feel the angels are right there next to his arms and are blended together in the picture like one.	Active	Active	intention
18. II. 3. 2 ppl playing pat-a-cake. M	Two people are facing each other with their hands together in the middle. They are both almost pushing into one another through their hands, based on the striations in the painting giving it that sense of force.	Active	Active	effort intention
19. III. 6. 2 ppl making a pottery on a spinning wheel. M, m	Two people are leaning in toward each other based on the angle of their hips. They are reaching down to a black dot-the pot-which is on top of a semi-circular surface. This surface is not solid in color, it has semicircular lines in it, giving the feeling of spinning movement like a pottery wheel.	Active	Active	intention energetic

Original Response	Elaborated Description	Initial Finding	Collaborative Finding	Agreed upon Rationale
20. IV. 7. Giant giving birth. M	The giant is lying down with her head tilted down looking along the midline of her body. It is three dimensional with the head seeming farther away, based on the illusion of black lines running down the middle of her body. Her feet are the biggest, since they are the closest. Between her legs the child is being born, and with arms bent she is reaching toward the child.	Active	Active	effort
21. VI. 12. Insect w/ wrinkled wgs emerging from its pupae stage FM	The piece shaped like a flower is the cocoon, like made out of leaves since it is uneven. The black lines down the middle and the different colors of gray give the feeling something is coming out. At the top is a new butterfly, with frail, fragile folded wings, not yet quite open and dry. Since part of the butterfly is yet in the cocoon.	Active	Active	effort purpose
22. VII. 14. 2 girls going “argh!” to each other before turning to walk away. M	Two girls have their bodies facing away from one another since their arms are up and their skirts are facing opposite directions. What gives the feeling they are walking away is the expression on their faces-pouty lips and the coloration of being darker, then fading to lighter in their faces.	Active	Active	intention

Original Response	Elaborated Description	Initial Finding	Collaborative Finding	Agreed upon Rationale
23. IX. 17. Demons in green dresses laughing while sending bad thoughts into a person's brain. M	There are two orange demons with long fingers and open mouths with teeth baring-like they are cackling. It looks like there is a fluid of darker green dripping down and down, like bad thoughts and eventually they are mixing with the pink color, gradually seeping into a person's brain.	Active	Active	intention impact
24. X. 19. A Paris festival w/ tents & people dancing. M	In the middle top of the picture is the Eiffel Tower and with all the colors it just reminds me of a festival. The changes in color give the impression that some people are dancing (center, blue) and twirling around yellow flags (brown with yellow center on the side).	Active	Active	energetic
25. X. 20. Creature holding a lf. M	There is a blue spider looking thing with a face, holding a green leaf in their hand. It looks like they are fanning it.	Active	Active	effort
26. I. 2. Wmn w/ breasts opening her arms, embracing. M	The woman is seen from above. She is opening her arms to embrace someone. Her hands are open also. Her breasts are very prominent.	Active	Active	effort intention
27. II. 5. 2 clowns playing a game w/ ther hands. M	The two clowns are playing a clapping game. There are various hand movements, but at this point, they are both clapping both hands against the other clown's hands.	Active	Active	effort purpose

Original Response	Elaborated Description	Initial Finding	Collaborative Finding	Agreed upon Rationale
28. III. 7. 2 butlers bending over lifting stg. M	Two butlers are bending forwards to lift heavy items, maybe a bucket or pail of water. It is so heavy that each has to lean backwards to lift it.	Active	Active	effort
29. VI. 14. A pelt bg stretched & hung to dry. m	The fur is pegged on a wall to stretch and dry it. The skin has to be stretched so later it can be sewn into a garment or water bag.	Passive	Passive	being acted on
30. X. 20. Blue, scary anmls opening ther mouths w/ jaggedy teeth in a scary manner. FM	Blue animals are running on many legs. Their mouths are open to bite and they have pointy snouts and sharp teeth. Their tails are waving above them.	Active	Active	energetic impact
31. I. 2. 2 ppl holding hands dancing, ther capes flying. M	It's a wild dance. They're holding hands, and each is leaning back. Together, they're whirling about. I thought of William Carlos Williams's poem, "The Kermers."	Active	Active	energetic effort
32. II. 4. Pat-a-cake. M	There are two children, facing one another. They're slapping their hands together in the classic children's game.	Active	Active	purpose

Original Response	Elaborated Description	Initial Finding	Collaborative Finding	Agreed upon Rationale
33. III. 6. 2 wmn working & talking. M	Perhaps they're both peeling apples. The instruments of their work are between them. They're chatting while they get their work done.	Active	Active	purpose
34. VIII. 11. 2 rodents fighting over a bat. FM	The blots resemble rodents. Each one is pulling at one side of some object between them. Since rodents tend not to cooperate in such ventures, I assumed they were fighting.	Active	Active	intention effort
35. IX. 13. 2 goblins holding ther fingers to ther noses shushing. M	They're two identical creatures, each holding his head up, holding a finger to his nose.	Passive	Active	intention Initiative
36. X. 15. Chinese New yr in NY w/ floating figures and standard dragons. M	This image reminded me of footage I've seen of celebrations of Chinese New Year in New York. I recall a riot of pastel colors, as in this blot. There are long "dragons" moved along by the people inside. There are other creatures borne aloft by kites.	Active	Active	energetic
37. I. 1. Angels hunched over praying. M	The angel is hunched over praying as determined by what you cannot see. If the angel was standing and not hunched over the head would be visible. The moment is less a movement and more of a position as the angel is not actively hunching, but is in a hunched position. I describe the current position but need to describe how the angel got there.	Passive	Passive	held tension

Original Response	Elaborated Description	Initial Finding	Collaborative Finding	Agreed upon Rationale
38. I. 1b. Angel prophesizing or lording over. M	Alternatively the viewer is standing above and behind the angel. The angel, wings spread looking mighty and of course angelic is ‘lording over’ and ‘angeling’ the people. The lording over is much like a male peacock spreading its wings to look most majestic and impressive.	Active	Active	purpose intensity
39. I. 2. This guy’s riding along on a mtrcycl. M, m	Here the movement again is implied. The guy riding a motorcycle is in motion...but it’s straight forward so one would not know or be able to tell that the motorcycle was moving except as the/its size increased as it came closer. The rider is just sitting.	Active (mc) Passive (H)	Active (mc) Passive (H)	purpose held pose
40. III. 5. 2 fancy geese, chests pushed out, sitting at a tbl having cocktails. M	The scene is two fancy geese at a ‘cool’ cocktail party and they are going through cocktail party movements...having a drink which would be bending at the waist leaning forward to take a drink. Leaning back to laugh at a joke. Shifting in their seats if conversation gets dull...etc.	Active	Active	purpose
41. IV. 6. Siamese gorilla’s feet splayed riding a chopper. M	The movement is “badass stoicness.” Here is a badass mandrill whom is larger than life on a big intimidating chopper. As he rides by people stop and stare...because he is badass.	Active	Active	impact

Original Response	Elaborated Description	Initial Finding	Collaborative Finding	Agreed upon Rationale
42. IV. 6. Mud splashing from the tire. m	As the motorcycle “chopper” moves the mud of thick viscous liquid the rider has travelled through is spinning off the center of the front tire, while splashing away from the bottom of the front tires.	Active	Active	energetic
43. VI. 8. Frazzled cat, its hair standing on end. FM	Something has seriously freaked this cat out. could be it just ate something awful, could be it stepped on a rake, could be the heroine just hit a little harder than expected. In any case, something has freaked it ‘the shit out’ to the extent that its hair is standing on end.	Active	Passive	being acted on
44. VI. 10. Tectonic plates spreading. m	Here magma coming out or plates spreading are part of the same action. As the sea floor plates spread apart, magma flows upward to fill the void left. So there is both horizontal and vertical movement.	Active	Passive	natural state
45. VI. 11. The red sea parting. m	This is the process or in the process of sea water parting. There is a specific path or channel of water that is being forcefully relocated. So its not like two sliding doors opening at the middle, but more like two snowblowers that are running along the entire length of the water...really long snowblowers ...are ejecting water from a specific path. There is an invisible wall keeping that water from re-entering.	Active	Active	intensity unnatural state

Original Response	Elaborated Description	Initial Finding	Collaborative Finding	Agreed upon Rationale
46. VIII. 17. Sagging, flaccid flower that is dying m	So a flower moves/changes/grows from a bud to a bloom, to a dead flower...more or less. This is the final stage. The bloom has passed and the petals now are all but fallen from the flower and are only hanging.	Passive	Passive	being acted on slow/over time
47. X. 21. Sea anmls dancing, having a party. M	Crazy wild times. Lots going on and is what I imagine a cool acid trip would be like. There are a variety of sea creatures dancing and they are really enjoying it. They are having a blast and really love being whatever crazy sea creatures they are.	Active	Active	energetic effort pleasurable
48. X. 22. Horses dancing. M	Horses love dancing. These horses cannot be real because they are moving beyond the physical limits of horses. So they are not real, but they are having a great time because their heads are rocked back, much like one like to close their eyes and roll their head back and around when they have had a few too many drinks to 'feel' the physical effects of the alcohol on their body...and its fun.	Active	Active	initiative intention pleasurable
49. I. 2. 2 angels standing side by side with hands raised. M	The angels appear to me to be holding a posture with their hands raised. To me this has a positive aspect-strength, joy, confidence, etc.	Active	Active	effort pleasurable

Original Response	Elaborated Description	Initial Finding	Collaborative Finding	Agreed upon Rationale
50. II. 4. 2 ppl sitting on bar stools hi-fiving. M	To me it looks like the two people at the bar are having a good time. Maybe talking or laughing loudly. Obviously happy about something to give each other a high 5.	Active	Active	energetic pleasurable
51. II. 6. A rkt ship blasting off into space. m	Blasting off into space would signify an upward motion of the rocket, lots of noise, lots of explosion. On a more emotional level, I guess rockets going off into space have always had a positive association for me. Adventure, discovery, etc.	Active	Active	purpose Intensity energy
52. III. 8. 2 wmn sitting. M	These two women look uncomfortable to me. A little stiff, pitched slightly forward. Their knees are extended. And their shoes are huge-I would imagine that they are weighing down their legs a bit.	Passive	Passive	held tension
53. VII. 19. 2 little girls standing on rocks. M	The two girls are staring at each other. I can't really see their legs or feet because their dresses are too long. Their pony tails are sticking straight up in the air. Their faces and posture seem very relaxed to me, so the staring isn't antagonistic.	Passive	Passive	lack purpose no effort anticipation
54. VII. 20. 2 rabbits standing on rocks. FM	I think I see the two rabbits because the ears and the tails seem so obvious. Their faces still seem a little human. Again, I would say they look relaxed. They may even be sitting-I'm not entirely sure.	Passive	Passive	lack purpose no effort

Original Response	Elaborated Description	Initial Finding	Collaborative Finding	Agreed upon Rationale
55. VIII. 23. 2 anmls climbing up a mtn. FM	The animals look a little larger than the mountain they are climbing. They seem to be walking with ease. They are not burdened by anything and their legs and backs are straight.	Active	Active	intention
56. IX. 25. A river moving thru a canyon. m	A river moving through a canyon usually flows pretty well. Sometimes very fast, sometimes very slow. The nature of the canyon bordering the river can change-seeming safe and protective most of the time, or maybe a little claustrophobic in very narrow passages. (In the picture, the canyon does seem to be more narrow at one point.)	Active	Passive	natural state
57. IX. 26. 2 ppl riding forward on horseback. M	The nature of riding forward on horseback is very freeing. Going forward at a full gallop. Because this image seems so abstract to me in the picture, I imagine that the riders are going very fast and that there is a lot of wind.	Active	Active	intensity
58. X. 31. 2 giant spiders holding 2 big green fans and ther fanning a wmn. M	The spiders look like messy, ugly blobs to me, which I suppose is somewhat menacing. But since they are fanning a woman, that puts them in a subservient position. Which I suppose means that the menace and ugliness are under control.	Active	Passive	submissive

Original Response	Elaborated Description	Initial Finding	Collaborative Finding	Agreed upon Rationale
59. II. 2. Raising hands & touching b/t 2 Santa Clauses. M	2 Santas are identical, therefore touching hands requires perfectly coordinated movements. The image I saw was still, so it would require balance and patience.	Active	Active	intention
60. II. 3. Bears standing up & raising hands. M	2 bears standing up on hind legs is not a very natural pose for bears, therefore bears would have to be trained, or people in bear costumes. The bears I saw appeared to be friendly, so this pose is not uncomfortable for them.	Passive	Passive	submissive lack purpose
61. III. 4. 2 wmn bending over holding jars. M	The pose looks slightly painful to the women's backs. It also appears as though it would stretch their hamstrings and calf muscles. Balancing would be difficult also. They're leaning backwards but the weight of the jar is keeping them balanced.	Active	Active	effort
62. VII. 9. Signs balancing on rocks. m	If the signs were not secured in some way, they would fall over, because the placement of them is not such that they would naturally stay in place. They are held up by pieces of re-bar going through them from the top of the signs down through the rocks.	Passive	Passive	supported

Original Response	Elaborated Description	Initial Finding	Participant Finding	Agreed upon Rationale
63. II. 3. 2 ppl meditating or praying. M	It's peaceful and calming. Your body is relaxed and your mind is clear. It gives you heightened awareness and an ability to understand problems that you might not have otherwise. While your body is still as possible, your mind is still active.	Passive	Passive	lacks purpose
64. III. 5. 2 ppl dancing and playing drums. M	Their feet are moving in rhythm-they might be moving in a circle around the drum. Their hands are banging up and down and I think they're twisting at the waist occasionally. The feet are kind of moving in a stomping motion, up and down, and then they are also shuffling sideways. It reminds me of some kind of African tribal dance. The heads I don't see moving, they are kept centered as the rest of the body moves.	Active	Active	energetic purpose effort
65. III. 6. Witches holding their hands over a pot bowing & talking. M	The witches are crouched over the kettle and waving their hands over it from side to side, the way a magician might wave his hand over a hat before making a rabbit pop out. Their only other movement is their talking-they appear to be murmuring a spell.	Active	Active	purpose

Original Response	Elaborated Description	Initial Finding	Collaborative Finding	Agreed upon Rationale
66. III. 6. Smoke rising from a pot. m	Usually smoke only rises from a pot when it is bubbling, so it's kind of like steam; it starts coming up slowly and it kind of unfurls and spreads throughout the air. This smoke almost looks like it's hovering over the pot.	Passive	Passive	low energy natural state
67. VII. 13. 2 ppl dancing a hula swinging their hips. M	These two people appear to be doing the hula because it look like their hips are swaying very far in both directions. Also, they have their hands waving form side to side, opposite to the direction of their hips, as in the hula. Their heads appear to be going in the same direction as the hips. There is a gentle, swinging motion associated with the dance; relaxed.	Active	Active	effort expansion
68. VIII. 15. 2 frogs climbing. FM	They look like they are climbing because their legs are all at different positions vertically speaking. One leg looks like it's balanced on whatever they're climbing while the other looks like it's being lifted up to reach the next step or ledge. Also, the top arm looks like it's being used to hoist the body up further.	Active	Active	effort
69. IX. 18. 2 sea kings fighting. M	The two kings are leaning backward facing each other with their hands outstretched and waving. They are rising out of the sea, I guess magically.	Active	Active	intention

Original Response	Elaborated Description	Initial Finding	Collaborative Finding	Agreed upon Rationale
70. IX. 18. Surf pushing up. m	The surf is rolling, like waves do, and creating swells that are six to ten feet high. They don't appear to be natural. They are separating from the rest of the waves and becoming sort of stationary even as the water tumbles around within them.	Active	Active	unnatural state intensity
71. IX. 19. 2 wizards dueling. M	The wizards are perched up high and are facing each other. They have assumed kind of a dueling stance, firm and poised. Their wand arms are suspended in the air ready to strike.	Active	Active	purpose
72. IX. 21. Smoke and fi billowing. m	The pink smoke at the bottom is billowing in a circular manner; it's kind of circling back in upon itself but slowly spreading out from the point of the explosion. The green smoke is spreading out more; it's wafting upward as well as outward and is dense. The orange part is still on fire, and it's shooting upward from the point of the explosion.	Active	Active	intensity impact
73. X. 22. Gremlins up to stg. M	The gremlins are kind of tiptoeing around, grinning, and looking for something to do. They also kind of look like they're hopping from one place to the other, stretching out arms, legs, and to get their balance.	Active	Active	intention effort

Original Response	Elaborated Description	Initial Finding	Collaborative Finding	Agreed Upon Rationale
74. X. 25. Birds flying. FM	The bird's wings are moving up and down very rapidly. They are moving quickly from spot to spot and hovering occasionally with their wings flapping even faster.	Active	Active	energetic
75. I. 2. Reaching for a baby. M	Mother trying to meet the need of baby. Comfort through physical contact. Desire of parent to let baby feel love.	Active	Active	intention
76. II. 7. Bl squirting out. m	Release of pressure, relief, streaming energy.	Active	Active	intensity energetic
77. II. 8. An airplane flying. m	Shooting, soaring through space. Going beyond human capacity. Concentrated energy.	Active	Active	energetic intensity
78. III. 10. Dancers pushing off each other, leaping. M	Freedom through physical contact. Physicality of emotion. Collaboration of spirit.	Active	Active	effort expression
79. III. 11. 2 moms bent over reaching for kids. M	Desire to show care. Need of mom to share feeling of safety and comfort. Working as a team to care for more than one child.	Active	Active	intention
80. III. 12. Bending, picking up a table. M	'Cleaning.' Working together. Making unpleasant go faster. Taking away a mess.	Active	Active	purpose

Original Response	Elaborated Description	Initial Finding	Collaborative Finding	Agreed upon Rationale
81. III. 13. Af. dancers dancing. M	Free movement. Primal expression. Organic. Connection with earth.	Active	Active	expression
82. IV. 15. A cape streaming out. M	Flow of fabric. Outside energy imposing itself.	Passive	Passive	being acted on
83. IV. 17. Giving the 'devil' sign. M	Showing approval. Unification of emotion. Outburst of Joy.	Active	Active	expression
84. IV. 17. Hair blowing in the wind. M	Lifting. Wind threading through strands. Hair brushing against skin.	Passive	Passive	being acted on
85. V. 19. Fairies resting. M	Relaxation. Peace in stillness (flying all the time must be exhausting. Comfort in resting together.	Passive	Passive	low energy no purpose
86. V. 20. A delta stretching. m	Moving in different directions. Going to capacity and beyond. Reaching for limits.	Active	Active	effort
87. VII. 27. 2 can-can dancers dancing. M	Freedom in the taboo. Rush of adrenaline from performance. Feeling beautiful with all eyes on	Active	Active	expression intensity
88. VIII. 28. 2 bears climbing a mtn. FM	Searching to fulfill instinctual needs. Exhausting energy. Looking for something.	Active	Active	purpose energetic effort

Original Response	Elaborated Description	Initial Finding	Collaborative Finding	Agreed upon Rationale
89. VIII. 30. A mole crawling around. FM	Creeping. Close to ground. Using little energy.	Passive	Passive	low energy
90. IX. 31. Someone praying or mourning. M	Letting go. Going deep inside. Isolation.	Passive	Passive	introverting
91. IX. 32. Praying in a hallelujah pose. M	Letting go. Deep release. Giving into a higher power.	Passive	Passive	submissive
92. X. 35. A wmn in a power pose. M	Primitive, innate strength. Ferocity in conviction. Ability to nurture endlessly.	Active	Active	intensity expression
93. X. 35. Energy flowing out like an aura. m	Energy so deep and strong it cannot be contained. Allowing others to see and feel what's within. Pride in what is innate.	Active	Active	intensity expression
94. I. 1. An insecty villain in an 'aha!' pose, his arms up. M	Pinchers are open so he is ready to pinch. Eyes are wide open. Wings are spread wide open	Active	Active	intention

Original Response	Elaborated Description	Initial Finding	Collaborative Finding	Agreed upon Rationale
95. II. 2. 2 clowns playing pat-a-cake. M	They are crouching down getting in a quick game of patty cake in between their performances at the circus. Something to pass the time while they wait. They look somewhat bored though-not like they are really enjoying it. Their shoulders are slumped and their faces are relaxed-not smiling.	Active	Active	purpose
96. IV. 5. An abominable snowman trying to look scary. M	Because his legs are so big by putting his feet out he is trying to look big and scary. he is also reaching his arms out to look scary. If he had a bigger head he could open his mouth and roar. instead, but he can't use his head b/c it is so small and non-threatening.	Active	Active	intention
97. IV. 6. A bird-like creat. w/ arched wings, posed on a piece of art. FM	The position of the animal doesn't look natural.. It looks posed so that the wings are spread as big as they get and the feet are out to the side-so everything can be seen well and so the animal is perfectly symmetrical. The crown on top of the animal makes it look decorative and have an African art feel.	Active	Both	Blocked

Original Response	Elaborated Description	Initial Finding	Collaborative Finding	Agreed upon Rationale
98. V. 8. A bird flying w/ its mouth open lkg 4 chips on the beach. FM	The seagull is flying over the beach. Although the mouth is open, it looks friendly-just looking for picnic food that people aren't guarding. The fact that the beak isn't too pointy is what makes it seem friendly. Also seagulls are non-threatening birds (to people). Because the wings are spread so wide, it looks like it is enjoying its flight.	Active	Active	purpose
99. VI. 10. A parasitic worm coming out of stg it has been eating. FM	The parasite is not all the way out of whatever it has been eating. It is just coming out. It looks gross and has left what it ate damaged. It will keep going...survive by doing this again and again.	Active	Active	effort impact
100. VII. 13. A playful pose; leaning forward trying not to fall back. M	The little girl is leaning her head forward and raising her arms up to keep from falling so her chin is sticking out and her arms are in a position they normally wouldn't be in. But she is playing and won't really get hurt if she falls. The hairdo (curled bangs and raised ponytail) make her look young.	Active	Active	effort purpose agency
101. VII. 15. A wmn lkg back over her shldr in a sexy 'Betty Boop' pose. M	This looks like a cabaret girl from the gold rush era (1849?) who is finishing a performance and posing or simply trying to get the attention of a male at the bar so she can bring him upstairs.	Active	Active	purpose

Original Response	Elaborated Description	Initial Finding	Collaborative Finding	Agreed upon Rationale
102. VIII. 18. A creature showing its teeth. M	Lips are back and teeth are showing so everyone can see he is not to be bothered. He is trying to be intimidating-and succeeding. (It helps that his mouth is really ugly.)	Active	Active	intention impact
103. IX. 20. Water coming out of a fountain in Las Vegas. m	A casino in Las Vegas want people to come to <i>their</i> casino so they have a very showy fountain out front to attract pedestrians. It has water shooting up and out but also smoke (dry ice) coming up so when they shine colorful lights on the smoke and water, it looks great.	Active	Active	energetic purpose
104. IX. 21. A gremlin-like thg perched about to fly or leap. M	He's not much of a thinker so no deep thoughts. He's just watching waiting for the moment in which he should jump or take off to get whatever it is he gets.	Passive	Passive	anticipation
105. X. 24. The finale of a Muppet show. M	There are many kinds of creatures participating in the show-of various colors, sizes, species, etc. Their audience is also very varied w/ all sorts of creatures. They are trying to have a spectacular ending pose to their performance so they are stretching into awkward poses, etc...to get the effort they wanted but they have enjoyed being on stage as performers usually do.	Active	Active	energetic effort

Original Response	Elaborated Description	Initial Finding	Collaborative Finding	Agreed upon Rationale
106. X. 30. A man floating down on a parachute. M	He may be nervous or uncomfortable. His pose doesn't look relaxed, but he is wearing a professional parachuting outfit and probably does this all the time so his pose may just be a result of being in the correct position for parachuting.	Passive	Passive	being acted on held tension
107. X. 31. 2 lil creatures climbing up a pole while hoisting stg up. M	They have super skinny legs and don't look like they'd be strong enough, but they are surprisingly good climbers and are not at all worried or nervous. They are able to do this w/out much trouble. Climbing up high is not a problem for them.	Active	Active	purpose effort
108. I. 2. Dancers stretching arms. M	Two male dancers on the side with heavy coats and hats, stretching one of their arms towards the outside and the other behind them towards the center, linking them. They are jumping away from the center. In the center, are dancer with a shirt, female, with her arms upward.	Active	Active	energetic
109. II. 4. Ppl kicking each other. M	Two people with hands together. Their legs impact each other (red stain) making a loud noise. Making a sound together by colliding their legs from the knee down. About the same impact for both (symmetry). Both are maintaining their position.	Active	Active	impact effort

Original Response	Elaborated Description	Initial Finding	Collaborative Finding	Agreed upon Rationale
110. III. 5. Lifting an object. M	They have to lean down since the object is on the floor. People have to pull together at the same time. They have to keep a good grasp of the object and position their body to be able to bear the weight.	Active	Active	effort
111. VI. 9. A moth escaping from stg. FM	The moth has been fighting to escape for some time. Its wings have been damaged in the effort. The moth has made progress (mound around its base built up as it tries to pull upwards.)	Active	Active	effort purpose impact
112. VII. 12. Lkg over ur shoulders at someone. M	You look over your shoulder at someone when you have passed them by and did not respond to the impulse of communicating. You also do this when you are leaving someone behind and want to see Them one last time.	Passive	Passive	held tension
113. VIII. 13. Brs climbing a shack and stopped. FM	Two bears climbing on a shack. They are standing standing erect, protecting it from both sides. Standing upwards to look strong and tall.	Active	Neither	Blocked Frustrated
114. IX. 15. Saying “Shhh” w/ finger to mouth. M	They want someone else to remain silent. They do not agree with what the other person is saying and want to stop them.	Active	Active	intention

Original Response	Elaborated Description	Initial Finding	Collaborative Finding	Agreed upon Rationale
115. X. 18. Insects holding up an object. M	They are holding the object up successfully but they are arguing (their mouths are open and their eyes look angry). They are arguing at each other but are still cooperating.	Active	Active	effort
116. III. 5. 2 ppl dancing. M	Dancing is fun. It can connect two people in a variety of ways. Sometimes, it may be a light-hearted interaction between two acquaintances. Sometimes dancing may be a social activity that is done as a group. Other times, dancing can be an intimate connection between two people. Whatever the case, a dance is an enjoyable activity that links/unites people.	Active	Active	energetic pleasurable intention
117. III. 6. Music playing. M	Music playing evokes many feelings depending on the mental state of the individual. An individual who is depressed, for example, may listen to music that matches his/her depressed mood. Conversely, a depressed person might listen to “happy” music in order to elevate his/her mood. Music playing can be contemplative for someone who needs introspective time. In other words, music playing can evoke many moods and feelings and can potentially change moods feelings either pos/neg.	Active	Active	impact

Original Response	Elaborated Description	Initial Finding	Collaborative Finding	Agreed upon Rationale
118. V. 9. A bf in flight. FM	A butterfly should really be called a flutterby... Butterflies don't have purposeful, directional flight. They flit and flutter as the wind blows. Any change in the wind current can alter their path. They are attracted to flowers and plants with an apparent capriciousness. They do not appear to fly like birds in search of food for their young. Rather, their flight seems leisurely and casual.	Passive	Passive	being acted on no purpose
119. V. 10. A bat in flight. FM	A bat's flight occurs at night. Its flight pattern seems stealth yet at the same time "jerky." They can see at night yet they swoop towards unsuspecting prey (and people). Consequently, there's an ominous quality to their flight. I associate their flight with that of vampires, who are also ominous creatures of the night who seek out prey.	Active	Active	purpose
120. VII. 12. Reaching about to kiss. M	Reaching about to kiss involves two people extending their bodies toward each other. Specifically, torsos incline inward. Arms embrace one another. Necks arch forward. Lips pulse and pucker towards the other party's lips.	Active	Active	intention

Original Response	Elaborated Description	Initial Finding	Collaborative Finding	Agreed upon Rationale
121. VIII. 13. Brs climbing to a summit. FM	Bears use their physical resources to climb. They have large paws with claws that enable them to grip and grab objects for traction. They use their sense of smell to seek food and to anticipate foe or predators. They have large muscular legs that allow them to climb for extended periods of time. If they are climbing towards a summit, there must be some need compelling them to do so such as food, habitat change, land encroachment, etc. Their reasons for climbing are probably not pleasant, but they are endowed with the resources to make the journey easier for them.	Active	Active	effort purpose
122. IX. 14. Peering out. M	Peering out, to me, implies thinking outside of the box. Learning to look beyond one's personal and geographic location. Sometimes, the act of peering out can cause trepidation about leaving the safe and familiar. Other times, one is ready "to peer out" and so the act generates a feeling of Excitement and joy.	Active	Active	purpose extension energetic
123. III. 3. 2 ppl serving a tray. M	The bowed backs as if bending to set a tray down. The tuxedo type clothing I see. The outstretched arms and hands setting something down.	Active	Active	purpose

Original Response	Elaborated Description	Initial Finding	Collaborative Finding	Agreed upon Rationale
124. VI. 7. Jet flying w/ a supersonic airwave behind it. m	I see the wings set back in flying formation. I see the tail of the plane splitting a cloud so you can see the airwave behind the plane.	Active	Active	impact
125. VII. 8. A bomb dropped causing a cloud formation to grow. m	The bomb has been dropped. The light emitted at the top of the bomb-sending out the blast formation as a cloud shape, going up into the air.	Active	Active	intensity impact
126. VIII. 9. Bears hunting, ripping stg apart w/ their claws. FM	The bear hunts. It has found prey-the claws are sunk into the flesh of the prey. They tear the skin and meat ready to eat. It is survival-a fulfillment of need to eat.	Active	Active	purpose effort
127. IX. 10. Knight riding in fog. M	The helmeted knight has been sent off on a mission. It is early in the morning-the fog is thick and rising as he rides through it to fulfill the mission.	Active	Active	purpose
128. III. 7. The Cheshire cat smiling. M	The cat looks happy. He is smiling from ear to ear. His nose area is red and draws you into his smile. The red on the outside by the ear part makes the smile more visible.	Active	Active	intensity/color impact
129. V. 10. A bat flying. FM	Spreading his wings and raising his head. His body and legs are extended in a straight form so his take off is smooth. His antennae look like they would be used as a radar type system.	Active	Active	purpose

Original Response	Elaborated Description	Initial Finding	Collaborative Finding	Agreed upon Rationale
130. X. 19. A crb feeding off of a mass. FM	It looks like something has died and the crabs are shredding pieces of the substance with their claws. They each have their own section and they don't bother each other. They look hungry but there is no eating frenzy. Very organized.	Active	Active	purpose
131. X. 20. A lobster ready to attack. FM	The lobster sneaks up on his prey very quietly and uses his claws to penetrate his opponent until he conquers and demobilizes it. It is a large mass and it takes an army of lobsters to conquer it. It is a strategic and organized army taking down the opponent.	Active	Active	purpose effort
132. I. 1. A bf spreading its wings. FM	A butterfly is landed on a plant and is flapping his wings slowly back and forth getting ready to fly off. It starts with both wings close to its body, then lifts them up to the sides. As he is able to bring them up and down, he is able to move from the plant to another location.	Passive	Passive	no energy no purpose
133. III. 7. Wind blowing, moving feathers. m	Feathers, wind, the animal that had the feathers on their body need to be out in the open air. In order for the wind to blow the feathers together the birds need to be close and have a lot of strong, bold feathers. The wind needs to be strong as well.	Active	Active	energetic effort

Original Response	Elaborated Description	Initial Finding	Collaborative Finding	Agreed upon Rationale
134. IV. 7. 2 swans bending over. FM	Two swans are on the lake and looking in the water at their reflections. They then look to see if they can grab fish to eat as they swim by.	Passive	Passive	anticipation
135. VI. 10. An animal skin, tied, hanging to dry out. m	The animal (deer) was caught by the Indians. They skinned the deer and used its meat for food. They plan to use the skin for clothing but because the back side is moist with blood, it needs to dry out before they can cut, sew, etc...the hide to clothing. This can sometimes take days so its best to place it in the sun and high so no other animals come after it.	Passive	Passive	being acted on slow/over time
136. VII. 11. 2 ppl having an intense conversation. M	The two women are talking about their personal relationships with their husbands. They are close trusting friends and respect each other and value each others' opinions and thoughts. They are talking about very personal things including their personal struggles.	Active	Active	energy intention intensity
137. VIII. 12. 2 brs climbing a tree to get stg. FM	The bears are determined and refuse to give up. They keep trying and trying. Sometimes they step back and attempt something else to reach their goals.	Active	Active	purpose effort

Original Response	Elaborated Description	Initial Finding	Collaborative Finding	Agreed upon Rationale
138. III. 6. 2 satanic witches brewing a spell in a pot. M	The two witches are full of excitement as they begin to work together on their creation. They decide what ingredients need to be added to achieve the ultimate outcome of their creation. They have feelings of pride, happiness, and are anxious to see how their brew will end up.	Active	Active	energetic intention
139. IX. 13. A spooky, eerie guy peering thru a window, thkg abt doing stg really bad. M	He is a criminal (maybe sex offender or serial killer). He is looking for his next victim and has been watching this woman who is all by herself. He is trying to learn her routine and what she likes to do. He is trying to plan how he is going to get to her and when would be the best time. He has access to her.	Passive	Active	purpose intention
140. III. 5. 2 tribal wmn facing each other playing the drums. M	The women are in the middle of their village. They are doing a tribal ceremony for the younger girls in the village coming of age. They approach the two drums placed in the center of the area, dressed in tribal garb. The women face each other and without speaking, begin to pound their hands on the drums simultaneously. They begin slowly and then move faster while at the same time chant in their native tongue.	Active	Active	energetic effort purpose

Original Response	Elaborated Description	Initial Finding	Collaborative Finding	Agreed upon Rationale
141. VII. 11. 2 ppl abt to get intimate and kiss. M	Kissing is very intimate and can lead to other behaviors. The feelings that one feels before kissing someone in a passionate kiss (when not on substances) is profound and there is not only an emotional reaction, but a physical one as well.	Active	Active	intensity impact
142. V. 9. A wmn going into a split, her arms supporting her. M	This takes a lot of balance and agility. She has to be flexible in order to go all the way down. Her hands she uses to support herself so that she can move at her own speed.	Active	Active	effort
143. IV. 8. A prehistoric anml creepily waiting and stalking. FM	The prehistoric animal is waiting in the brush watching the people while they camp near the fire. He hides in the brush with front legs extended to make his move to attack either the people or another animal to eat. He waits patiently and quietly.	Active	Passive	anticipation held tension
144. II. 2. 2 fgrs touching hands & staring into each others eyes. M	They are connecting. They might be surprised about it. Their hands are almost stuck together like magnets. They are surprised to have found each other.	Passive	Passive	no intent being acted on
145. III. 3. 2 bird fgrs stirring a pot w/ a ladle. M	It seems normal, like they do this all the time. They are relaxed. The stirring part is almost second nature. It's just what they do.	Active	Passive	effortless low energy

Original Response	Elaborated Description	Initial Finding	Collaborative Finding	Agreed upon Rationale
146. III. 4. Stg in circular motion. m	It has a center. The spinning keeps it balanced and it creates energy. As it spins, the energy is expanding outward.	Active	Active	energetic expansion
147. IV. 6. A dark fgr standing over stg lkg down. M	It would be intimidating to most people. It assumes power over something smaller. Darkness means evil or scary, again to MOST people. I do not have a fear response to this.	Active	Active	intention impact
148. V. 8. A wgd fgr lkg up, holding his wings open. M	It perhaps is about to take flight. Holding its wings 'open' can make it vulnerable, but it seems like it would welcome whatever is brought its way.	Passive	Passive	anticipation vulnerability
149. VIII. 11. 2 sm anmls climbing up stg. FM	They move slowly, calmly. They seem gentle and are not disturbing that which they are climbing up. They respect nature.	Passive	Active	intention
150. X. 16. Bunnies standing on ther hind legs reaching. FM	Well, I have never actually seen it. Probably impossible for them to actually stand on two legs and reach up, totally outstretched.	Active	Active	effort unnatural state
151. X. 17. Creatures posing & balancing. M	They have to work together, trust each other. Be as light as can be (if they have to hold the balance for any length of time, such as in a pose).	Active	Active	intention effort

Original Response	Elaborated Description	Initial Finding	Collaborative Finding	Agreed upon Rationale
152. IV. 5. A giant leaning back, sitting on a stump. M	The giant has had a long day. It's hot. Middle of the summer and there's no shade. The giant needs the rest before it continues his journey and the stump is as good a place to be as any.	Passive	Passive	lack of activity no energy
153. V. 7. A moth at rest, clinging on a screen. FM	It's night. The moon isn't out so the moth is overly attracted to the first light it sees. The light on the back porch is very bright and the screen is the easiest place to come to rest, far enough out of harm's way.	Passive	Passive	lack of activity no energy
154. V. 8. A ctnlike bat, standing up looking at you. M	The bat has a body that doesn't bend or move the way a normal bat would. Its wings seem too big for its body. It's ears are also too big for its head. The face has only blank eyes, unlike the eyes of a real bat.	Passive	Passive	lack of activity anticipation
155. VI. 10. A star exploding. m	Energy, heat, critical mass, natural forces coming together in ways that were possibly not intended by nature. Movement and shapes formed almost like those of musical notes dancing in your head. A melody that keeps repeating.	Active	Active	intensity impact unnatural state
156. VII. 11. 2 old wmn in rocking chairs staring at each other. m	Two women, possibly elders of some long ago tribe are now shells of what they once were. Yet they have stories to tell. They are filled with history and are dead set on telling it even if its to one another.	Active	Active	intention

Original Response	Elaborated Description	Initial Finding	Collaborative Finding	Agreed upon Rationale
157. VIII. 12. 2 brs climbing up rocks. FM	It's part of the natural process. They are hunting or foraging for food. It's a mild struggle for them but a rewarding one.	Active	Active	purpose effort
158. IX. 15. A sun rising up over a lake. m	At first there is darkness. Everything is still. But as the first small slivers of light creep across the horizon, it begins to awaken everything. It reminds me of the building crescendo of a Mozart piece.	Passive	Active	impact energetic
159. X. 16. 2 spdrs sitting on the edge of ther web. FM	They are hungry but they are patient. They will wait the entire night if they have to. But they don't have to wait long as the web begins to fill. The only question is who eats first?	Passive	Passive	anticipation
160. X. 16. Bugs caught or stuck in a web. FM	At first it's annoying, a minor inconvenience. But as the horror starts to set in of where they are and what fate awaits them, it becomes utterly terrifying.	Passive	Passive	being acted on anticipation
161. I. 1. 2 ppl dancing. M	2 people, seems like they are not just dancing for themselves, but are part of a performance or on a stage. They were recently close together but have just spun apart, still holding hands. They are getting ready to reunite.	Active	Active	purpose energetic

Original Response	Elaborated Description	Initial Finding	Collaborative Finding	Agreed upon Rationale
162. I. 2. 2 clowns holding & hanging on a mtrcycl. M	These clowns are in a circus show. They are currently each hanging off of opposite sides of the motorcycle mirroring each other's poses. They are getting ready for the next position on the bike.	Active	Active	purpose effort
163. II. 3. 2 monks sitting & meditating. M	It is very quiet. They are calm. Everything is slowed down.	Passive	Passive	lack of energy anticipation held tension
164. III. 4. Jar Jar Biggs lkg at me, smiling. M	Jar Jar is simply looking at me with a smirk as if he knows something that I do not know. It is not a bad thing just a secret that he thinks is funny.	Passive	Active	intention
165. IV. 5. A dragon sitting down & dipping its long neck for water. FM	The dragon is young and playful. It is just taking a break and taking a drink from a lake or river.	Passive	Passive	lacks purpose lack of action
166. IV. 6. A dragon w/ wgs spread abt to take off. FM	The dragon is balanced and aware of its surroundings. It is compact with wings raised ready for a singular thrust with its wings and body to quickly get up in the air.	Active	Active	agency effort
167. VI. 8. Oil gushing out of a well. m	The oil is spewing out of the earth and spraying in all directions. I don't know how it comes out so fast from so deep, but it does.	Active	Active	energetic

Original Response	Elaborated Description	Initial Finding	Collaborative Finding	Agreed upon Rationale
168. VIII. 10. A lizard climbing on rocks peering into the water. FM	It is like playing or exploring for the lizard. It is curious about the water and unsure of its ability to venture out onto the branch.	Passive	Passive	lacks purpose reactive held tension
169. IX. 11. A witch dr peering thru a mask. M	The witch doctor is peering at nothing specific. He is very important. He is concerned about something.	Passive	Passive	held tension
170. II. 5. a rkt launching. m	The rocket is taking off from the earth into the atmosphere. It has already left the ground. Fire is shooting out of the engines and propelling the rocket into space.	Active	Active	intensity energetic
171. II. 6. Brs hi-fiving. M	The bears are stretching up to slap hands. They are in profile. They seem exuberant. The action is quick.	Active	Active	energetic purpose
172. III. 7. 2 ppl carrying a bowl. M	They are bent at a funny angle and having to sort of shuffle it along. It seems heavy and awkward to carry. Their clothes also restrict their movements.	Active	Active	effort
173. VII. 16. An old crtnish wmn Asian dancing. M	The women seem to be turning and looking at each other over their shoulders as in the intricate steps of an Asian-style dance. They are about to swing their hips out and move apart.	Active	Active	agency energetic

Original Response	Elaborated Description	Initial Finding	Collaborative Finding	Agreed upon Rationale
174. X. 22. Sea life floating in water. FM	The ocean supports a vast array of diverse organisms, both visible and microscopic. The sea life floating are small organisms existing in suspension in the water. They float and flow with the movement of the ocean currents. They are food for larger animals.	Passive	Passive	being acted on
175. I. 3. 2 angels dancing around. M	Their positions-off balance and steadying each other by holding hands-as if they were spinning.	Active	Active	intention expansion
176. II. 4. 2 brs rubbing noses. M	Their noses are touching. The look friendly, like they're greeting one another. My association was to Eskimos rubbing noses in greeting (supposedly).	Active	Active	purpose
177. II. 5. 2 clowns clapping hands together. M	Their hands would be meeting, touching. And it's hard to imagine someone doing that except by clapping.	Active	Active	energetic effort
178. III. 7. 2 wmn pounding on drums. M	They are looking at each other and seem connected somehow. Their hands are on something vaguely drum-like, and it's hard to perceive that as a static image...so "pounding" or drumming.	Active	Active	energetic impact intensity
179. III. 8. 2 monkeys hanging upside down. FM	Their positions make it look like they are suspended... "hanging upside down."	Passive	Passive	lack of activity being acted on

Original Response	Elaborated Description	Initial Finding	Collaborative Finding	Agreed upon Rationale
180. IV. 10. A monster sitting on a stump. M	I'd be somewhat off balance, except for the stump. From the front, my legs would be closer to you than the rest of me, so they would seem larger. Otherwise, I might just be standing up, in front of a stump or pole.	Passive	Passive	lack of activity supported
181. V. 13. 2 wmn laying on ther sides against each other. M	Well...they're comfortable, lying down. Their positions, somewhat back to back, make it look like they are braced against each other, supporting each other. And, the positions are almost prone.	Passive	Passive	lack of activity supported
182. VII. 16. 2 Ind girls dancing. M	They are happy, looking at each other dancing, their skirts bouncing about. Their arms/hands are extended as though making some kind of motion part of the dance.	Active	Active	agency impact energetic
183. IX. 21. A monster, monster-posing. M	He is glowering, arms and hands raised in a threatening manner, almost as though he is moving toward you.	Active	Active	intention impact
184. IX. 23. 2 wzds or witches casting spells at each other. M, m	They are battling each other, throwing spells which arc and shimmer.	Active	Active	intention energetic

Original Response	Elaborated Description	Initial Finding	Collaborative Finding	Agreed upon Rationale
185. IX. 24. Man riding a mtrcycl up the rd. M	He's on a trip down (up) a lane which runs near a stream. It's a bit dusty, and the exhaust is quite visible. He's having a good time!	Active	Active	purpose pleasurable
186. IX. 24. Exhaust smoke coming out of a pipe. m	It's swirling out, forming a cloud.	Passive	Passive	natural state
187. X. 27. 2 ctrplrs smoking hookahs. M	They appear to be holding something, and part of it goes up to their mouths. I was reminded of the caterpillar in Alice in Wonderland, and the song "White Rabbit," which actually suggested the presence of hookahs more than the features of the blot.	Active	Active	purpose
188. X. 29. 2 smallishimps lifting a post. M	They would have to cooperate. It's a big post, they're smallish.	Active	Active	effort



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DUQUESNE UNIVERSITY
 INSTITUTIONAL REVIEW BOARD
 APPROVAL DATE: 12/10/07
 RENEWAL DATE: 12/10/08

CONSENT TO PARTICIPATE IN A RESEARCH STUDY (Qualitative)

- TITLE:** Active and Passive Movement Responses: Toward a Historically and Experientially Grounded Revision of Scoring Criteria
- INVESTIGATOR:** Patrick J. McElfresh, M.A.
 134 Raymond Rd.
 West Hartford, CT 06107
 412-983-1809
- ADVISOR:** Constance T. Fischer, Ph.D, ABPP
 Department of Psychology
 412-396-6562
- SOURCE OF SUPPORT:** This study is being performed as partial fulfillment of the requirements for the doctoral degree in Clinical Psychology at Duquesne University.
- PURPOSE:** You are being asked to participate in a research project that seeks to investigate the experience of a specific type of response on the Rorschach inkblot assessment. You will take part in a full Rorschach assessment, which will be scored in your presence in the attempt to identify the particular score under investigation. Once these scores are identified, you will be asked to write brief descriptions of these particular responses. Following your written descriptions, you will take part in a discussion about the responses with the researcher in an attempt to elaborate any themes or suggestions for scoring criteria for the responses in question. This process can take about two and one half hours. Your Rorschach assessment will in *no way* be scrutinized clinically. You are encouraged to offer any feedback or ask any questions throughout our interactions together.

These are the only requests that will be made of you.

- RISKS AND BENEFITS:** There are no risks greater than those encountered in everyday life. Your participation will likely improve the reliability of scoring the Rorschach for use in aiding clients in therapy.
- COMPENSATION:** You will not be compensated in any form, and participation in the project will require no monetary cost to you.
- CONFIDENTIALITY:** Your name will never appear on any survey or research instruments. All written materials and consent forms will be stored in a locked file in the researcher's home. Only your responses will appear in qualitative data descriptions and statistical scoring scales.
- RIGHT TO WITHDRAW:** You are under no obligation to participate in this study. You are free to withdraw your consent to participate at any time.
- SUMMARY OF RESULTS:** A summary of the results of this research will be supplied to you, at no cost, upon request. Please contact me at the above address or phone number for a summary.
- VOLUNTARY CONSENT:** I have read the above statements and understand what is being requested of me. I also understand that my participation is voluntary and that I am free to withdraw my consent at any time, for any reason. On these terms, I certify that I am willing to participate in this research project.
- I understand that should I have any further questions about my participation in this study, I may call Patrick McElfresh, the principal investigator (412-983-1809), Dr. Constance Fischer, the advisor (412-396-6562), or Dr. Paul Richer, Chair of the Duquesne University Institutional Review Board (412-396-6326).

 Participant's Signature

 Date

 Researcher's Signature

 Date

Active and Passive Movement Dissertation Research
Part I: Movement Descriptions

Part. #: _____ Card: _____ Response #: _____ Move (M, FM, m): _____

“Describe what is happening...., Tell me about the nature of..., Give me your impression of the quality of...”

Feedback Comments:

Experienced Participant Invitational Email

Were you university-trained in Rorschach scoring and have scored Rorschachs postdoctorally?

Hello Dearest Colleague,

Under the direction of Dr. Connie Fischer, I am in the final stage of my dissertation on Rorschach movement responses, which includes a reliability study of revised criteria for scoring active and passive movement from experiential and historical perspectives. I am also conducting a similar study with undergraduate volunteers.

I invite you to visit the following link in order to complete a survey, which asks you to score Rorschach responses as active or passive.

http://www.surveymonkey.com/s.aspx?sm=snucO_2b2PhsaB_2bQTuQwCSqg_3d_3d

The survey should take about 15-20 minutes. The survey is password protected and anonymous, and your participation will serve as your consent for this study in accordance with Duquesne University's IRB requirements. I would greatly appreciate your time.

The instructions for scoring, which contain my criteria, are located at the top of each survey page. Please utilize only these criteria when scoring individual items. I have also attached the scoring instructions and criteria in a word document.

I aim to recruit at least 50 experienced Rorschachers for this reliability study. **I would greatly appreciate it if you could also forward this email to any colleagues who have formal doctoral training in the Rorschach and have at least one year of post-training experience conducting Rorschach assessments.** Your help would increase my chances of obtaining 50 completed surveys.

Again, I very much appreciate your time and contributions to my project and to the field of assessment.

I would be happy to provide you with the results of this study if you are interested. Please send a return email to pjgrad@hotmail.com if you would like this information.

Be well,
Patrick McElfresh

Lay Proposed Criteria Participant Invitational Email

Hello and thank you for your interest,

Under the direction of Dr. Connie Fischer, I am in the final stage of my dissertation on Rorschach movement responses, which includes a reliability study of revised criteria for scoring active and passive movement. I am also conducting a similar study with expert volunteers.

I invite you to visit the following link in order to complete a survey, which asks you to score Rorschach responses as active or passive according to criteria that are provided on the survey.

http://www.surveymonkey.com/s.aspx?sm=pVBFLY1A8L_2bCZtxd1mxcgQ_3d_3d

The survey should take between 10-25 minutes. The survey is password protected and anonymous, and your participation will serve as your consent for this study in accordance with Duquesne University's IRB requirements. **The instructions for scoring, which contain my criteria, are located at the top of each survey page. Please utilize only these criteria when scoring individual items. I have also attached the scoring instructions and criteria in a word document.**

I aim to recruit at least 50 lay volunteers for this reliability study. **I would greatly appreciate it if you could also forward this email to any friends **without** Rorschach experience.** Your help would increase my chances of obtaining 50 completed surveys.

Again, I very much appreciate your time and interest.

I would be happy to provide you with the results of this study if you are interested. Please send a return email to pjgrad@hotmail.com if you would like this information.

Be well,
Patrick McElfresh

Lay Exner Criteria Participant Invitational Email

Hello and thank you for your interest,

Under the direction of Dr. Connie Fischer, I am in the final stage of my dissertation on Rorschach movement responses, a reliability study of revised criteria for scoring active and passive movement. I am also conducting a similar study with expert volunteers.

I invite you to visit the following link in order to complete a survey, which asks you to score Rorschach responses as active or passive based on your best common sense inclinations. However, you may base your scorings on the following suggestions: "If active is walking and passive is talking, how might you score the following?"

http://www.surveymonkey.com/s.aspx?sm=Yg0ubYXDFdoiv5D9AE19Ag_3d_3d

The survey should take about 30 minutes. The survey is password protected and anonymous, and your participation will serve as your consent for this study in accordance with Duquesne University's IRB requirements.

I aim to recruit at least 50 lay volunteers for this reliability study. **I would greatly appreciate it if you could also forward this email to any friends without Rorschach experience.** Your help would increase my chances of obtaining 50 completed surveys.

Again, I very much appreciate your time and interest.

I would be happy to provide you with the results of this study if you are interested. Please send a return email to pjgrad@hotmail.com if you would like this information.

Be well,
Patrick McElfresh

Proposed Criteria and Instructions for Proposed Lay and Experienced Groups

Instructions for Scorers: Revised Active and Passive Criteria

Please score the responses as Active (A) or Passive (P) based on the following criteria. **PLEASE DO NOT RETURN TO PREVIOUS ANSWERS FOR CORRECTION.** *Please block and print these instructions, as you will want to consult them as you work through this survey.*

Score the response as **Active** if the response meets the following criteria:

1. *intention/purpose* to the activity (e.g., trying/wants to get food, tree branch reaching out to help).
2. *effort or exertion* (e.g., pushing the door open).
3. *heightened energy/intensity* (e.g., volcano exploding, dancer spinning very fast).
4. *physical or emotional impact* (e.g., they're going to hit/are hitting their hands together, intimidating stance, flame melting the wax).

Score the response as **Passive** if the response meets the following criteria:

1. subject of the movements is *being acted on, or is under the influence of gravity* (e.g., being pinned to a wall, dangling, falling, top spinning).
2. action is *submissive or controlled by another* (e.g., subservient, being leaned on, forced to do something against will, carousel going around).
3. *sustained tension of suspended action* (e.g., in a balanced position, wanting to be kissed, hoping to be...).
4. *anticipation* (e.g., about to fall, predator waiting for prey).
5. notable *lack of effort, purpose, or strenuous activity* (e.g., sleeping).
6. For non-living objects, activity is a *natural state without impact* (e.g., rain falling).

*Survey Items*PART 1

1. Brewing	A	P
2. Carrying	A	P
3. Crawling	A	P
4. Dying	A	P
5. Escaping	A	P
6. Fanning	A	P
7. Floating	A	P
8. Hanging	A	P
9. Holding	A	P
10. In flight	A	P
11. Kicking	A	P
12. Leaning	A	P
13. Lifting	A	P
14. Looking	A	P
15. Mourning	A	P
16. Pushing	A	P
17. Resting	A	P
18. Riding	A	P
19. Saying	A	P
20. Showing	A	P
21. Sitting	A	P
22. Squirting	A	P
23. Straining	A	P
24. Stretching	A	P
25. Thinking	A	P

PART 2

1. 2 Satanic witches brewing a spell in a pot.	A	P
2. 2 people carrying a bowl.	A	P
3. A mole crawling around.	A	P
4. Sagging, flaccid flower that is dying.	A	P
5. A moth escaping from something.	A	P
6. 2 giant spiders fanning with green fans.	A	P

Appendix D 6

7. Sea life floating in water.	A	P
8. An animal skin, tied, hanging out to dry.	A	P
9. Creature holding a leaf.	A	P
10. A butterfly in flight.	A	P
11. People kicking each other.	A	P
12. A giant leaning back, sitting on a stump.	A	P
13. 2 butlers bending over lifting something.	A	P
14. KKK members holding machine guns looking through the sights.	A	P
15. Someone praying or mourning.	A	P
16. Surf pushing up.	A	P
17. Fairies resting.	A	P
18. 2 people riding forward on horseback.	A	P
19. Saying "Shhh" with finger to a mouth.	A	P
20. A creature showing its teeth.	A	P
21. 2 fancy geese, chests pushed out, sitting at a table having cocktails.	A	P
22. Blood squirting out.	A	P
23. Dragon straining its head forward in flight.	A	P
24. A delta stretching.	A	P
25. A spooky, eerie guy peering through a window thinking about doing something really bad.	A	P

PART 3

1. The witches are crouched over the kettle and waving their hands over it from side to side, the way a	A	P
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- magician might wave his hand over a hat before making a rabbit pop out. Their only other movement is talking—they appear to be murmuring a spell.
2. They are bent at a funny angle and having to sort of shuffle it along. It seems heavy and awkward to carry. Their clothes also restrict their movements. A P
 3. A mole creeping. Close to the ground. Using little energy. A P
 4. So a flower moves/changes/grows from a bud to a bloom, to a dead flower...more or less. This is the final stage. The bloom has passed and the petals are now all but fallen from the flower and are only hanging. A P
 5. The moth has been fighting to escape for some time. Its wings have been damaged in the effort. The moth has made progress (mound around its base built up as it tries to pull upwards.) A P
 6. The spiders look like messy, ugly blobs to me, which I suppose is somewhat menacing. But since they are fanning a woman, that puts them in a subservient position. Which I suppose means that the menace and ugliness are under control. A P
 7. The ocean supports a vast array of diverse organisms, both visible and microscopic. The sea life floating are small organisms existing in suspension in the water. They float and flow with the movement of the ocean currents. They are food for larger animals. A P
 8. The animal (deer) was caught by the Indians. They skinned the deer and used its meat for food. They plan to use the skin for clothing but because the backside is moist with blood, it needs to dry out before they can cut, sew, etc...the hide for clothing. This can sometimes take days so its best to place it in the sun and high so no other animals come after it. A P
 9. There is a blue spider looking thing with a face, holding a green leaf in their hand. It looks like they are fanning it. A P
 10. A butterfly should really be called a 'flutterby'... A P

- Butterflies don't have purposeful, directional flight. They flit and flutter as the wind blows. Any change in the wind current can alter their path. They are attracted to flowers and plants with an apparent capriciousness. They do not appear to fly like birds in search of food for their young. Rather, their flight seems leisurely and casual.
11. Two people with hands together. Their legs impact each other (red stain) making a loud noise. Making a sound together by colliding their legs from the knee down. About the same impact for both (symmetry). Both are maintaining their positions. A P
 12. The giant has had a long day. It's hot. Middle of the summer and there's no shade. The giant needs the rest before it continues his journey and the stump is as good a place to be as any. A P
 13. Two butlers are bending forwards to lift heavy items, maybe a bucket or pail of water. It is so heavy that each has to lean backwards to lift it. A P
 14. The KKK members want to look strong and menacing, but it is not a role they are accustomed to. I get the impression that they are guarding something. A P
 15. Praying and mourning is letting go. Going deep inside. Isolation. A P
 16. The surf is rolling, like waves do, and creating swells that are six to ten feet high. They don't appear to be natural. They are separating from the rest of the waves and becoming sort of stationary even as the water tumbles around within them. A P
 17. For the fairies, this is relaxation. Peace in stillness (flying all the time must be exhausting.) Comfort in resting together. A P
 18. The nature of riding forward on horseback is very freeing. Going forward at full gallop. Because this image seems so abstract to me in the picture, I imagine that the riders are going very fast and that there is a lot of wind. A P

Appendix D 8

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|---|---|---|
| 19. They want someone else to remain silent. They do not agree with what the other person is saying and want to stop them. | A | P |
| 20. The creature's lips are back and teeth are showing so everyone can see he is not to be bothered. He is trying to be intimidating—and succeeding. (It helps that his mouth is really ugly.) | A | P |
| 21. The scene is two fancy geese at a 'cool' cocktail party and they are going through cocktail party movements... having a drink which would be bending at the waist leaning forward to take a drink. Leaning back to laugh at a joke. Shifting in their seats if conversation gets dull...etc. | A | P |
| 22. When blood squirts out there is a release of pressure, relief, streaming energy. | A | P |
| 23. All the dragon's muscles are tensed with the effort of moving forwards. Neck is stretched out, shoulders extended as they work to make the wings move. Even the snout is taut making the whiskers stick out. | A | P |
| 24. The delta is moving in different directions. Going to capacity and beyond. Reaching for limits. | A | P |
| 25. He is a criminal (maybe sex offender or serial killer). He is looking for his next victim and has been watching this woman who is all by herself. He is trying to learn her routine and what she likes to do. He is trying to plan how he is going to get to her and when would be the best time. He has access to her. | A | P |

Please offer any comments or feedback about your experience of this task and/or any personal recommendations: