Area and Sample

The sample for the present study was drawn from three English medium schools and a college of Ahmedabad city. Two of them were co-education schools, one was boys school and the other girls school. The first test was conducted during 1975-76. The second test was conducted after one year gap in one school and two years gap in rest of the schools and college. The details are presented in Table 3.1. The first test was conducted from Law Society School on a larger sample of students for testing out various hypothesis relating to the instruments used. This sample was chosen to test various other hypothesis as would be evident in subsequent sections. The retest was conducted in this school also earlier for similar reasons.

The tests were administered to 60 students of Law Society School classes VI to X. From each class 12 students (6 Boys and 6 Girls) were taken. However, the group was not homogeneous age-wise. The students from other school and college were in the age groups 11, 13, 15, 17 and 19 years at the time of first test. Details of the students studied are presented in Table 3.2. The total sample available for the study of developmental patterns consisted of 208 (93 Boys and 115 Girls) from three schools and a college. These students were studying in...
<table>
<thead>
<tr>
<th>Sr. No.</th>
<th>Name of the Institution</th>
<th>1st test conducted (year)</th>
<th>Total sample</th>
<th>2nd test conducted (year)</th>
<th>Total sample</th>
<th>Approximate gap in conducting the test</th>
</tr>
</thead>
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<td>1.</td>
<td>Law Society School</td>
<td>1976</td>
<td>216</td>
<td>1977</td>
<td>66</td>
<td>One year</td>
</tr>
<tr>
<td>2.</td>
<td>Mt. Carmel Convent High School</td>
<td>1975-76</td>
<td>57</td>
<td>1978</td>
<td>57</td>
<td>Two years</td>
</tr>
<tr>
<td>3.</td>
<td>St. Xavier's High School</td>
<td>1975-76</td>
<td>63</td>
<td>1978</td>
<td>62</td>
<td>Two years</td>
</tr>
<tr>
<td>4.</td>
<td>St. Xavier's College</td>
<td>1975-76</td>
<td>28</td>
<td>1978</td>
<td>28</td>
<td>Two years</td>
</tr>
</tbody>
</table>
### TABLE 3.2

INSTITUTION-WISE DISTRIBUTION OF STUDENTS WHO WERE ADMINISTERED DIFFERENT TESTS

<table>
<thead>
<tr>
<th>Name of the Institute</th>
<th>Class</th>
<th>Test conducted</th>
<th>Boys</th>
<th>Girls</th>
<th>Total</th>
<th>Boys</th>
<th>Girls</th>
<th>Total</th>
<th>Boys</th>
<th>Girls</th>
<th>Total</th>
<th>Boys</th>
<th>Girls</th>
<th>Total</th>
<th>Total No. of students on all tests</th>
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<tbody>
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<td>Boys</td>
<td>6</td>
<td>6</td>
<td>12</td>
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<td>6</td>
<td>11</td>
<td>6</td>
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<td>VII II</td>
<td>Boys</td>
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<td>47</td>
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<td>VII II</td>
<td>Boys</td>
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<tr>
<td><strong>OVERALL TOTAL</strong></td>
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<td>93</td>
<td>87</td>
<td>180</td>
<td>23</td>
<td>18</td>
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<td>52</td>
<td>30</td>
<td>30</td>
<td>60</td>
<td>364</td>
</tr>
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</table>
|                       | II    |                | 10   | 8     | 18    | 88   | 110   | 198   | -    | -     | -     | -    | -     | -     | 215                              

*Note: N is differed due to varied no. of tests conducted on same students. Actual overall sample consisted of 208 students, 93 boys and 115 girls (eight students took more than one test in the second test).*
St. Xavier's High School and Mt. Carmel Convent High School at the time of the first test in VII, VIII and IX classes and moved to IX, X and XI classes by the time of second test. The St. Xaviers College students who were in pro and first year B.A. classes at the time of first test moved to S.Y.B.A. and T.Y.B.A. degree classes at the time of second test. The Law Society School students were studying in VI, VII, VIII, IX and X classes at the time of first test and moved to VII, VIII, IX, X and XI classes by the time of second test. All the students of schools and college tested in the first test could not be contacted as some of them completed and left the schools and college.

The distribution of total sample is given in Table 3.2.

Of the selected sample 44.7 per cent were boys and 55.3 were girls. Of the selected sample 56.2 per cent were Hindus, followed by 16.8 per cent Jains, 7.7 per cent Sikhs (Punjabi), 7.2 per cent Christians (Catholics and Protestants combined), 4.3 per cent Sindhis, 4.3 per cent Parsis, and 3.4 per cent Muslims.

About 36.5 per cent of the students were first borns. 35.6 per cent were second borns and 26.4 per cent were later borns. 1.4 per cent did not reveal their birth order in their background data. 69.2 per cent of the students had total three children in their families while 29.9 per cent had more than three children in their families. 1.0 per cent did not indicate how many children were in their family.
Of the selected samples 83.7 per cent of the students belonged to nuclear families, whereas only 15.9 per cent belonged to joint families where other relatives like grand parents, uncles, etc. lived together in their families. 0.5 per cent of the sample did not indicate which family they belonged to. 66.3 per cent of the students belonged to families where only one member worked, and another 32.3 per cent from where there were more than two working members. 1.4 per cent did not indicate the number of working members. 31.7 per cent of the sample listed their father's occupation as business, 30.9 per cent as professionals (teachers, doctors, engineers, managers, spinning and weaving masters, lawyers, geologists, architects, etc.), 19.2 per cent government officers, 15.4 per cent administrative staff in government offices, banks and mills, and 1.5 per cent as retired, and doing agriculture. 1.4 per cent did not give any response.

71.2 per cent of the students had not indicated their response regarding their mother's occupation. 12 per cent of the students had mothers who were housewives, 10.1 per cent professionals (doctors, teachers, nurses, etc.), 5.8 per cent were administrative staff in government offices and private institutions and 1.0 per cent were government officers.

38.5 per cent of the students belonged to families where the total monthly income was over Rs. 2,000, 36.5 per cent from families with a monthly income between Rs. 751-2000, 7.7 per cent from families with a monthly income between Rs. 301-750 and 1.0 per cent come from families.
Methodology

The present study was designed as a longitudinal study in which similar tests were to be conducted after a gap of some period of time. The study emphasises an understanding of the developmental changes occur during the period of time. Data were collected in groups. The tests were administered to students in groups varying between 12 to 30. The background data were also collected. The background information sheet is given in Appendix 6.

The following tests were used for the study:

1. Thematic Apperception Test, Mehra's Children Pictures (1967)
2. Thematic Apperception Test, McClelland Adult Pictures (Indian version)
3. Thematic Apperception Test, Mehta's Adult Pictures (1976)
4. A Verbal Inventory on Psycho-social Maturity.

The tests were introduced as measures of creativity and imagination amongst students. Subjects were assured that it was a non-competitive test without right or wrong answers. The detailed instructions given to the students are given in Appendix 1.

In the beginning some school children found it very difficult to make a story, they tried to look into others protocols. However, when insisted they were able to proceed on their own. College students had
no such problem in writing stories.

**Thematic Apperception Test**

Since its original development as an aid to clinical assessment of global personality configurations, the Thematic Apperception Test (TAT) has gained increasingly widespread use in laboratory studies of personality traits and human motivation (Scott, 1958).

According to McClelland (1958) the validity and reliability of this measure lies in that it fulfills the criteria necessary for its acceptability as a scientific measure.

1. It sensitively reflects the presence or absence of a motive or its variations in strength, even when compared with the motive strength derived independently without the measure.

2. It reflects variations in the motive being measured, and that alone.

3. It is a measure that gives the same reading for an individual or a group under the same or nearly the same conditions.

4. Compared to other measures it has high relational fertility.

In summary, McClelland (1958) concludes that the greatest advantage of the TAT measure is that it capitalizes on the generalization, repeatedly confirmed in studies of the effects on motivation on behaviour, that the more ambiguous the situation, the greater the effect of motivation.

The underlying assumption of the TAT, and one for which there exists a great deal of empirical support, is that when stories are written in response to vague and ambiguous pictures, a process of self
projection occurs whereby the characters in the stories portray the predominant motives of the author himself.

Many sets of pictures have been used in TATs differing both in number and content. For the purpose of the present study two sets of pictures, six in each set were used. One set of sketches were used for Class VII and VIII children and another for all the other students. Stewart Maturity Scale developed by Stewart (1973) and adapted for India by Rao and Stewart (1976) was used for measuring psycho-social maturity of the individual through the TAT stories.

Prayaag Mehta's Pictures for Children (Mehta, 1967):

For his study of the level of achievement in High School Boys in India, Mehta (1967) developed sets of six pictures. In selecting a set of six pictures from 30 developed, the following considerations were kept in mind.

1. The picture should suggest some situation which may be considered suitable a priori for evoking achievement.

2. The picture should depict a situation familiar to achievement experiences of high school students.

3. The picture should depict a situation familiar to pupils irrespective of their socio-economic background.

4. The picture should have some persons resembling the sex and age of the group to be studied.

Further, the specific criteria by which those were selected are as follows:
1. Discrimination Power - The difference in mean achievement scores of Ss who formed the top 25 per cent and the bottom 25 per cent served as a validation.

2. Evokability of Achievement Imagery - The sketches along with the 24 others from which the final selection was made, were examined for achievement related cues.

3. Correlation between total scores on each one and the total school marks.

The six pictures in this series were:

1. DOCTOR AND PATIENT: A man sitting by the side of a bed where another man is lying
2. THE MUSICIANS: An older person and a child playing the table
3. BOY IN A ROOM: A child alone in a room reading
4. CRICKET: Four boys playing cricket
5. THE LITTLE MAN: Cartoon of a pint sized man with a huge pen and ink bottle
6. THE PAINTER: A man painting

McClelland Adult Picutros (Indian Version)

1. Older man talking to a younger man in a room
2. Man alone in a room gazing at a photograph on his desk
3. Round table conference
4. Man alone in a big office, working at his desk
5. Older man and a young boy, in the field
6. An old man relaxing on an easy chair, with an open book on his lap.
Mehta's Adult Pictures (Mehta's 1976)

For his study on efficacy and alienation in working people, Mehta has developed a semi-projective picture instrument for collecting imagery from managers, worker representatives and others. A series of six pictures were shown to participants in various programmes of worker participation. They wrote stories in response to these pictures under the usual controlled situations. Mehta has developed a system of analysing the content of the imagery to these stories for sense of social efficacy and alienation. Data were collected on employee motivation in a large public enterprise with the help of a semi-projective instrument consisting of a set of six pictures. The subjects wrote stories in response to each picture, following standard instructions. The stories were analysed for personal achievement (n PA), social achievement motivation or need for social achievement (n SA) and desire for influence (Inf) as well as for combination of these three motivations. Each of the six stories was examined for each of the seven types of motivation, resulting in seven total scores for each individual. Details of the scoring system and conceptual issues are discussed in the manual (Mehta, 1976a, 1979).

The six pictures in this series were:

1. LEADER AND FOLLOWERS : The picture shows a group of people looking like workers/villagers with one person in between them looking somewhat distinctly as the leader.

2. MAN AND POLICEMAN : There is a policeman and a person in the picture. On the other side two men are passing from the side. One of them having something in hand.
3. **PRESENT AND FUTURE**
   - The picture shows a middle-aged person sitting on charpoy, a boy sitting on floor nearby with a book in his hands.

4. **QUEUE OF PEOPLE**
   - This picture depicts a line of people in front of some obscure building, while one person is seen sitting on knees, another standing person looking at him.

5. **WOMAN WITH HER BABY ON LAP**
   - A woman with her baby sitting outside the bungalow. A car is standing outside the bungalow and a man passing from the side of bungalow.

6. **GROUP OF PERSONS WORKING IN WORKSHOP**
   - Two workers are working in the workshop on machine, two are looking and one is standing on the other side of the machine.

**Verbal Inventory on Psycho-Social Maturity**

A verbal inventory to measure the psycho-social maturity on students was developed. This inventory has 60 statements which describe certain things that one comes across in daily life. Respondents have to read each statement and mark those statements that are true with him. For developing this inventory four areas reflecting psychosocial maturity as outlined by Stewart (1975) were taken. These areas: relationships with authority, relationships with objects, general feelings and orientation to work. Under each area 'four categories of statements' were prepared. Each category corresponded to one level of maturity. For example, under authority relations, items dealing with stage I (first level of maturity) include the following:

   a) I prefer to do things which my parents like because I love them

   b) I generally get whatever I want

   c) I feel lonely very often.
Each category had three items. Thus a total of 48 items were constructed corresponding to the four content areas and the four stages of psychosocial maturity. Twelve filler items were also used. The theoretical background of psychosocial maturity outlined by Stewart (1975) was kept in mind while framing the items. Only face validity of the inventory could be established and that too on the basis of the opinions expressed by only two experts who were familiar with the Stewart Maturity System. This inventory was not used for drawing any final conclusions and has an exploratory value for this study. Its correlations with TAT measures of psychosocial maturity are presented in subsequent chapter. A Verbal Inventory on Psychosocial maturity, instructions and answer sheet is given in Appendices 3, 4 and 5.

The TAT stories were scored for psycho-social maturity and for n-Achievement, power and affiliation motives.

The scoring systems for measuring the n-Achievement motive as described by McClelland, et al. (1958), for n-Affiliation by Heyns, et al. (1958), and for n-Power by the revised scoring system of power described by Winter (1973) were used. For assessing n-Power, Winter's system was used for the entire sample because, in its revised form, it incorporates not only Veroff's (1957) criteria for the power motive, but also those of Uleman (1966) and Winter (1967). The system was found to be more exhaustive and comprehensive, besides having less culture bias. From the point of view of psychological theory and its applicability too, the revised Winter n-Power system seemed an improvement over all the previous systems. As these are the standard methods,
the manuals for all the three motives are not presented here.

The psycho-social maturity was assessed using Rao's adaptation of Stewart Maturity Scale (Rao and Stewart, 1976). Several other systems exist, like the inventory of psychosocial development and Dignan Ego Identity Scale (Munley, 1975) which have been used for measuring psycho-social maturity. The major advantage of Stewart's system however, is that it is the only system that is integrated with a theory of social maturity.

Whereas Erikson's stages of development need several individual inventories for measuring the stages (Munley, 1975), Stewart's scoring system has been specifically developed after empirically testing from projective material and especially from stories written in response to TAT pictures, a theory of psychosocial maturity.

This system is based on research (Stewart, 1975) indicating that the four stages of personality development outlined by Freud (1905), the oral, anal, phallic and genital - get reflected in the stories written by youth and adults in response to TAT pictures. The system, broadly, helps to find out the psycho-social development patterns of individuals and also locates the general developmental level of his personality. Researches indicate that this system is useful in describing the maturity levels of youth, and adults in same way as Freudian stages of development describe the developmental stages of children (Rao, 1975). Details of this system and its correlates can be found in McClelland (1975) and Stewart (1975). Research results
using this system in India were presented elsewhere by Rao and Vijayashree (1976) and Sarabhai (1976).

Before scoring the protocols one has to find out his inter-scorer reliability on psycho-social maturity scoring system as well as for assessing all the three motives. In the respective manuals practice stories are given.

As given in the manuals inter-scorer reliability coefficients above 0.85 are acceptable. The stories obtained on these samples were scored by the researcher himself after establishing inter-scorer reliabilities as demanded in these tests.

The Scoring System of Psycho-social Maturity

This system aims at locating the respondents'
a) Level of Psycho-social development and,
b) Patterns of psycho-social orientation.

For locating the developmental level, although continuity is assumed from stages I to IV (i.e., Stage I reflecting a higher order of development than Stage III, which in turn is higher than Stage II, which is in its turn higher than Stage I), each stage stands on its own.

Any TAT story can be scored using this system irrespective of the pictures used.

The verbal content (or content of the story) is classified into four areas. These include,
a) Content dealing with relationship to authority,
b) Content dealing with relationship to other people,
c) Content dealing with feelings of any one, and
d) Content dealing with action orientation.

Within each content area, the story may reflect Stage I Orientation, Stage II Orientation, Stage III Orientation and/or Stage IV Orientation. Hence each story is scored for one or more of the stage orientations, it reflects under each content area.

A single story can be scored for more than one stage orientation under each content area. Thus under relationship to authority stage I may be scored if "benevolent authority" is depicted, stage II may be scored if "critical authority" is depicted, stage III may be scored if "opposition to authority" is depicted and stage IV may be scored if "removal from personal authority (Irrelevant authority)" is depicted and so on, as is described below. If all the above relationships are depicted the story is scorable under the different stages, where the authority relations fit in. Thus, the overall system contains 16 discrete scoring categories, none of which is mutually exclusive.

A sample scoring sheet is given in Appendix 2. Each scoring sheet could be used for scoring 6 stories. Against each story 16 cells are provided. Under each content area there are four cells per story. First, look for the content area in the story. If the content area is reflected then score the stage orientation depicted under the content area. The best way to look for each content area is by seeing if any categories of that area are present. Thus look for each of the four content areas in the story one after the other until the story is
completely scored. Whenever a particular stage orientation is found under a given content area put a check mark (✓) in that cell against that story number. Thus a check marks for a particular story may range from 0 to 16. For each content area the total number of check marks may range from 0 to 4. For each stage (counted row-wise cells) the scores may range from 0 to 4 and for the set of 6 stories from 0 to 24. The stage-wise totals of each story individually, and the cumulative stage wise score can be found in the column on the extreme right of the scoring sheet.

Two kinds of final scores were arrived at:

1. **Model Stage**: This is that particular stage of development which gets depicted most frequently in the stories, and is found by looking at the total points obtained by an individual for all six stories together, in each of the stages (bottom four rows of the column on the extreme right).

2. **Average Stage Score**: It is referred to as corrected scale score or overall maturity score and is obtained through the following steps.
   a) Multiply stage IV total score by 4
   b) Multiply stage III total score by 3
   c) Multiply stage II total score by 2
   d) Take stage I total score as it is
   e) add a+b+c+d (sum of the products)
   f) divide the number obtained in "e" by the sum of stage totals I through IV (i.e., totals O+A+P+G overall of the stories of the respondents).
Criteria for Scoring into Difficult Categories

A. Relationship to Authority

Authority figures in the story—parents, teachers, employers, police, etc.—represent authority figures. Depiction of the authority figures and orientation of other characters to the authority figures are scored under this content area. There are four types of authority figure orientations that can be categorized into four stages of development.

i) Benevolent Authority (Stage I): Where the authority figure is depicted as directing the activities of one or the other characters in the story (visibly or invisibly) and the other character or characters follow the proposed action willingly. The authority may be depicted as protective.

ii) Critical Authority (Stage II): Where the authority in the story is depicted as critical of one or the other characters or their activities.

iii) Opposition to Authority (Stage III): Where the authority figure or his propositions and influence activities are depicted as being opposed or ignored by one or the other characters in the story.

iv) Removal from Personal Authority (Stage IV): Where the authority figure appears but depicts himself (herself) as irrelevant and thus removes himself from the directive role.
The detailed criteria for each of those stages are given below:

**Stage I: Benevolent Authority**

1. This category is scored if the authority figure implicitly or explicitly proposes a course of action which is followed or carried out in the story and which leads to a good outcome. The course of action can be suggested, but is not scored if the authority demands someone to do something. A good outcome may be inferred either from the authority being pleased, without a counter-indication that the subject is not pleased, or from the subject being pleased.

   *e.g.* "The father is advising the son to apply for admission to engineering courses and the son likes the idea to be an engineer as his father says."

2. This is also scored if the authority figure in the story has a positive response to some outcome. Such a positive response is an indicator of an implicitly proposed course of action by the authority figure. If there are any counter-indicators suggesting that the authority figure is not involved in proposing such a course of action, then it is not scored.

   *e.g.* "His parents are happy that their son has passed the examination."

3. This category is scored if the authority helps, protects, or defends another character(s), when this help is specified and does not have corrupt tones.
e.g. "His boss is showing him easy ways of doing his work which will help him a long way in his life".

4. This is scored if general positive effect is expressed in the story by any character to the authority figures.
   e.g. "He does not want to be away from his parents."

**State II: Critical Authority**

1. Scored if the authority figure(s) are depicted critical, i.e., if they reprimand or chastise without the positive outcome characteristic of Stage I, and without any counter-indication that the authority figure may be right. Scolding is critical but not correcting a mistake without a tone of criticality or reprimanding or punishment.
   e.g. "The father is scolding the boy who has come late".

2. This category is also scored if the authority figure shows concern about the legality of either his own actions or the subject's actions.
   e.g. "The father is thinking that his son is incapable of doing anything."

**Stage III: Opposition to Authority**

1. This category is scored if the authority figure's interventions (either suggestions or demands) are met with either the subject's outright refusal, or ignored.
   i.e., the subject does not care for authority, or does not do what authority said he should, or does what the authority asked him not to do.
e.g., "Father wants him to marry the girl he has found for him. Son leaves home to marry the girl he likes."

2. This category is also scored if the authority is described as corrupt.
   e.g., "He wants a bribe to transfer this man to another department."

**Stage IV: Removal from Personal Authority**

This category is scored when an authority figure appears in the story, but describes himself as ambivalent, unable or unwilling to give definite help because it is impossible in the nature of things. This is not scored if there is a doubt about the reasons for the authority's inability to help or if he is described as incompetent. Scored only if there is a clear implication that the authority figure is either not certain what to do, or believes that action by him would be inappropriate.

   e.g., "His son is asking his advice. Father does not want to impose his way of thinking and warns his son to feel a sense of independence. He asks him to take his own decision."
   
   "He thinks that he may not be the right person to suggest him the correct course of action."

8. **Relationship to Others**

There is no single common underlying theme in the four categories (stages) under this content area. First two categories deal with gratification of wants, needs and desires of the characters depicted
in the story. The third category deals with exploitative relationships and escape from people. The fourth category deals with differentiation of the people in certain ways. The categories move from self-orientation to others-orientation of the characters depicted in the story. The first category deals with characters concerned about immediate gratification of their needs. The second category deals with characters concerned with expressing their needs but not achieving them explicitly. The third category deals with characters concerned with escape from people and objects. The fourth category deals with characters expressing concerns about others and helping them, etc.

Stage I: Immediate Gratification

This is scored when someone in the story explicitly says that he or she wants, desires or needs something, and in the course of the story achieves his desire or has the need gratified. The desire can be anything - a job, a girl friend, completion of a task, to see someone fail, an assistance, etc.

Want is not to be inferred from an activity, but it should have been stated by using the words - wants, desire, or need.

Also if the story does not make clear what is wanted or needed then it is not scored. If what is wanted is not received or attained in the story, then also it is not scored in this category.

e.g., a) "They want to win the match. They will win it."
b) "The army major desires to conquer the enemy. The major comes out victorious."
a) "He wants a job ... he gets it."
Stage II: Lack of Gratification

This is scored if someone in the story wants something (as described above for stage I) but does not explicitly attain it by the end of the story.

If the "want", "desire", or "need" is mentioned in the story and nothing is said later about it, than also it is scored here.

If the "want" or "desire" is stated not to have been achieved then it is saved here. All wants, desires, needs stated clearly but not achieved explicitly or by implication are scored in this category.

e.g. (a) "The child wants to write with the pen but he won't be able to."

(b) "The son wants to be a great scientist. Only time will tell whether his wish is fulfilled."

(c) "He had a great desire for studying. One day he went to school with the hope of writing examinations but he was troubled by the pen.

Stage III: Flight from other People and Objects

1. This category is scored if some one in the story wants to escape the control of an authority, or is relieved at his escape.

  e.g., "He wants to be away from his father and be independent as he does not want to be influenced by his father."

2. This is scored if any of the characters in the story express a generalised desire to escape and be away from people and objects.

  e.g., "He wants to feel real freedom."
3. This category is also scored if a two-person relationship in the story is described or referred to in such a way that one person seems to lack interest in or concern about the other. This can be inferred from different kinds of dyadic relationships depicted. For example: exploitative approaches to the opposite sex; trying to use the second person for one's own ends, nor being concerned explicitly about the other, etc.

  e.g., "He is trying to use the other fellow for his own benefit."

Stage IV: Differentiation of Other Persons and Objects

1. This is scored if any character is identified by their full name. Full names like Rakesh Agarwal, Vinod Gupta, Sambasiva Rao, Murugam Basappa, etc., are scored. At least two parts of the full name should be present like those cited above.

   This is not scored if the names are obvious fakes like Red, Blue, Sunday, Pongal, etc.

2. This is scored if any foreign name is mentioned, even if the full name does not appear. First, or last name is sufficient to be scored if it is a foreign name.

  e.g., "Berelson, Flanagan, Arnald, Stewart, etc.

  Do not scored if christian names common to India appear singly.

  e.g., "David, James, Jacob, Peter, Paul, etc., are not scored if they appear singly (without a title or surname)."
Unusual famous names are scored.

*Examples:* "Pandit Nehru, Indira Gandhi, Mahatmaji or Gandhiji, etc.

4. This is not scored if only initials are given. Dr., P., Mr., V.K.P., etc.

5. This is scored if any of the characters is identified by titles like Mr., Dr., Prof., etc., even if they are followed by a single name.

*Examples:* Mr. David, Dr. Agarwal, Major Mani, Prof. Ratan, etc.

6. This is scored if any of the characters is identified as connected with some specific company, organization, agency or other country, by name.

*Examples:* "Shah and Shah Electricals, Indian Air Force, Delhi Development Authority, etc."

7. This is scored if any one of the characters is depicted as recognizing the other character as a total object by (a) helping the other character (other than in authority roles), or (b) describing a two-person relationship in such a way that both characters are mutually active vis-a-vis each other.

*Examples:* 

a) Gandhiji's photo is hanging on the wall.

b) "He went to visit his friend who is sick and gave him company."

c) "The doctor is sympathetic to the patient who lost her son and is trying to console her."
C. Feelings

This category deals with the feelings and the state of being of the characters depicted in the story. There are four sets of feelings that are characteristic of the four different stages. These include, loss, or despair, or confusion and the like (Stage I); In-competence (Stage II), hostility (Stage III); and complexity (Stage IV).

The scoring criteria for each of these are described below.

Stage I: Loss, Despair, Confusion

This category is scored if there is an explicit mention of words which suggest a state of hopelessness, helplessness, separation, anxiety, disappointment, confusion, loss, futility, dejection, regret, loneliness, surprise at the state of affairs as they exist, etc., on the part of anyone or more of characters.

E.g., a) "He is feeling lonely."

b) "He is worried about this results."

Stage II: Incompetence

This category is scored if there are references to feelings of foolishness, apprehensiveness, indecisiveness or hesitation in decision-making as an indicator of concern about competence.

E.g., a) "He is not able to make up his mind."

b) "He feels shaky about taking a decision."
Stage III: Hostility

1. This category is scored if there is any reference to feelings of bitterness, hostility, or resentment on the part of any character in the story in response to some other person's action.

   e.g., a) "He is angry at the union leader who led the strike."
   b) "He is annoyed because his suggestions were ignored."

2. This is not scored if some one is bitter about something that the other person did to a third party.

Stage IV: Complexity

Complexity is scored when complexity of feelings is depicted for any of the characters in the story. This may be manifest in two ways:

a) A character makes mistakes but mistakes do not determine the outcome.

   e.g., "He took a wrong decision of joining this organisation. However, he is doing well against all odds."

b) Different affects explicitly attributed to any subject in the story. Or the simultaneous recognition of two or more feeling is scored.

   e.g., a) "He wanted to please, but also wanted to do the right thing."
   b) "The child is very sorry that he did not come first but he knows he will if he studies more."
Complexity (scored here) is not the same as indecision (scored stage II). Complexity is the recognition of two different emotions, while indecision is the alteration between two different behavioural choices, or the avoidance of any behavioural choice.

D. Orientation to Action

This content area describes the action-orientation of the characters depicted in the story. There are four different action types described that deal with the four stages.

Passivity (stage I) is scored when passive-action orientation is depicted on the part of any of the characters by using words as calm, quiet, bored, etc.

Disorder (stage II) is scored when the action taken by any one of the characters is oriented to clear disorder in the environment.

Failure (stage III) is scored when the action taken by any of the characters in the story meet with failure inspite of all the character does to succeed.

Work (stage IV) is scored when any of the characters is depicted as involved or concerned about work by thinking, planning, organising, scheduling, etc.

The detailed criteria are described below:

Stage I: Passivity

1. This category is scored for an explicit mention of feelings of calm, quiet, tiredness, boredom, peace, being "on air", reassured, confirmed, etc.

   e.g., "He is happy that he finished his work."
2. Marriage, as a state of future is also symbol of passivity and is scored here.

   e.g., "He longs for the time when they are married."

3. References to water using terms as river, floating, washed up, etc. are also symbols of passivity and are scored.

   e.g., "He is boating in the lake Kashmir."

   Note specific bodies of water would be scored only if the appropriate water word is added. (Thus "Lake Kashmir" is scored "Kashmir" is not scored, "Arabian Ocean" is scored; "Arabia" is not scored, River Ganga is scored, Ganga is not scored).

Stage II: Action taken to clear Disorder

This category is scored if any of the characters express concern about disorder. This may be manifested in several ways:

   a) The characters attempts to remove something from their environment that disturbs them but not something of which they are afraid.

   e.g., "He wants to clean up his desk as lot of junk has been accumulated and he has to waste time to sort out things."

   b) Any of the characters attempt to leave a situation that is disorderly.

   e.g., "He wants to leave that organisation as it is difficult to work there due to disturbances."

   c) Invasion of personal space of one person by another person is also scored.

       Intrusion, entering, interruptions, etc.

   e.g., "He is deeply immersed in thought and feels disturbed by his friend bumping into his room at that hour."
d) This category is also scored if the behaviour of a character is "disordered" and thereby becomes a problem: someone does not work adequately, someone has had family life and it reflects in work, oversleeping, lack of motivation, etc., any disorder whose consequences are a problem. Simple references to a messy room or house, or dirt in general without any indication that as a consequence it is a problem are not scored.

**Stage III: Failure of Action**

This category is scored if a character attempts with confidence, but some error (not disorder in the environment) – in particular an error of judgement – leads to failure. That is, a character tries to do something, in (implicit) expectation that he will succeed and then fails through some error of his own.

* e.g., a) "He studied very hard but he failed again."
  
  b) "Even though they played well to win, they could not win the game."

**Stage IV: Work Scheduling**

1. This category is scored if a character is thinking about, planning, or preparing for work. He may be organising his schedule, thinking about a work – problem, or organising himself mentally for work.

   * e.g., "They are planning the attack."

2. This is also scored if the character is anxious or worried about a work problem, or if he is proud of his work or his ability at work, or finds joy in work or is devoted to work.

   * e.g., "He knows his abilities and is confident to complete the course."