

STANDARDIZATION OF A METHOD FOR DETERMINING THE PRODUCTIVITY OF MOVIE PICTURE PROJECTIVE SITUATIONS

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ABSTRACT

Productivity of a projective situation was defined as its capacity to elicit from subjects, stories which would reveal: (i) Identification, (ii) Variation (in plot) and (iii) Imagination. Stories written by 21 subjects to five movie picture projective situations, were evaluated by two judges working independently, in a quantitative form by answering questions devised to know the presence or otherwise of the above-mentioned three criteria in a story. Data obtained were treated statistically to find out which of the situations obtained over 60% scores from the two judges and showed inter-judges and inter-criteria reliabilities. Four situations met the stipulations. Failure of one, a dream sequence, suggests that a movie picture projective situation, is to have a 'sense of direction' too about it, in addition to the criteria suggested by Symonds for selecting static projective pictures.

INTRODUCTION

Selection of pictures/situations for thematic type of projective test has invited the attention of various experimenters. A fairly extensive study for the purpose of finding out productivity criteria of projective pictures was undertaken by Symonds(1). He reached his conclusions by way of getting evaluated from the judges the static pictures as well as the stories written about them by the subjects(s). The present study, however, differs from Symond's in two respects. Firstly herein, situations based on movie pictures and not static pictures as were used by Symonds, have been evaluated. Secondly, the situations as such have not been evaluated but their projective productivity value has been determined only through the medium of stories written about them by the Ss.

METHOD

Situations and their Preparation—Five movie picture situations were prepared by editing the feature films bits obtained from different commercial sources. Symond's criteria prescribed for selecting projective pictures were kept in view at the time of preparing the situations (1). The edited bits represented the following situations—

- (i) A man tries to console a girl who is sobbing later, the girl stops crying, opens a box and gives a few papers (like currency notes) to the man.
- (ii) A young man who is standing with his eyes closed startles a girl who comes and tries to touch his feet. A young man tries to offer a flower to a girl who is sitting a pensive mood.
- (iii) A man is sleeping. Then the film shows deserted houses, a *Dev* like figure descending from the sky and the globe revolving. After that the man gets up rubbing his eyes.

- (iv) A man who is standing before a damaged house outside in the open, is looking towards the sky. Later, he kneels down and picks up a handful of earth.
- (v) Two persons supporting each other, are seen going in a dark street. A boy comes running from the opposite direction and passes by them. Later, the persons are seen going up the stairs of a house.

At the time of administering the test, in addition to the above mentioned five situations, one more situation was used as an example.

The time duration for projecting each one of the above mentioned five films sequences, varied from 25 to 37 seconds.

Administration of the Test—The test was administered to a group of 21 Ss in a single sitting. Before the first situation was projected on the screen, the Ss were asked to fill in a form which required them to give information about their names, places they belonged to, their family incomes, each Ss position in his family constellation, etc. For evaluating the productivity of situations, the information provided by the Ss in these forms too was utilised.

After this, one by one the situations were shown to the Ss in darkness. After showing each situation the lights were switched on and they were allowed four minutes time to write a story about it. The data from 21 Ss, ranging in age from 16 to 21, were thus collected. All the Ss were at least matriculates.

Criteria of Productivity—Productivity of a situation was defined as its scope to elicit from Ss (i) Identification, (ii) Variation (in plot) and (iii) Imagination which, however, they would reveal in their stories written to that particular situation. Further five questions were devised to assess each of these three criteria. A judge was asked first to go through the stories of the all the Ss written to a situation to form an idea of a model story to that particular situation. Thereafter, once again he had to go through the stories of the Ss to a situation, one by one, and answer each question by awarding any marks from 1 to 3, depending upon the degree of positiveness in his answer. The total marks thus awarded to five questions of a criterion, determined the situation's productivity value with regard to that particular criterion. Like this, the productivity values of the five situations on all the three criteria were determined.

The questions framed to assess the different aspects of the three criteria are given below:—

Identification—

- (i) Is the main character of the story of the same sex as the S?
- (ii) Is the main character of the story of the same age as the S?
- (iii) Does the story reflect the economic background of the S?
- (iv) Does the story reveal the psychological atmosphere in which the S has been brought up?

- (v) Does the aspiration level of the hero of the story conform to the aspiration level which the S would have ordinarily in the light of his background ?

Variation—

- (i) Is the story an imaginative production as against being a description of the physical aspects of the situation projected ?
- (ii) Does the story reveal a need different from the modal need aroused by the situation ?
- (iii) Is the conflict between the main character of the story and his environments adequate ?
- (iv) Does the story reveal a plot different from the modal type given to the situation ?
- (v) Is it a complete story with regard to its having a beginning, a climax and an end ?

Imagination—

- (i) Has the story relevance to the picture shown ?
- (ii) Does the story give sufficient clues about the emotional and motivational life of the S ?
- (iii) Has the story a logical and realistic appeal ?
- (iv) Does the story reveal enough of creative thinking on the part of the S ?
- (v) Does the story reveal enough of dynamism on the part of the S ?

R E S U L T S

On the basis of the above scheme of evaluation, the stories of 21 Ss were assessed by two judges. Both the judges, no doubt, have their post graduate degrees in psychology, but they have had no previous training or experience of story interpretation technique. The three criteria of productivity and their related questions, however, were discussed by this author with the judges and their implications were clarified. Thereafter, the judges evaluated the stories independently.

The results thus obtained were statistically treated to find out if the situations have (a) inter-judges reliability, (b) inter-criteria reliability and (c) at least 60 per cent score value on each of the three criteria. For a situation to be productive 60 per cent score value limit was fixed on *a priori* grounds. Inter-criteria reliability and 60 per cent score values were worked out on the basis of the average scores of the two judges. All correlations were worked out by the Rank Order Method.

The inter-judges correlations obtained for the three criteria as well as for the total of three criteria, about the five situations are given below in TABLE I—

TABLE I
INTER-JUDGES CORRELATIONS ON THE PRODUCTIVITY CRITERIA OF FIVE SITUATIONS

	Situation No. 1	Situation No. 2	Situation No. 3	Situation No. 4	Situation No. 5
Criterion I	0.303	0.363	0.519	0.458	0.634
Criterion II	0.244	0.509	0.346	0.258	0.215
Criterion III	0.605	0.255	0.177	0.348	0.546
Total ..	0.527	0.308	0.332	0.507	0.609

From the above table it would be observed that all the correlations are positive and they range from 0.177 to 0.634. It reveals, therefore, that there is a fair amount of agreement between the judges in understanding the criteria and their related questions and in interpreting the stories in the light of them.

The inter-criteria correlations which were worked out to find out how far the three aspects of productivity interdepend, are given in Table II below—

TABLE II
INTER-CRITERIA CORRELATIONS BASED UPON THE AVERAGE SCORES OF TWO JUDGES

Correlation Between	Situation No. 1	Situation No. 2	Situation No. 3	Situation No. 4	Situation No. 5
Identification and Variation	0.323	-0.104	-0.018	0.438	0.187
Variation and Imagination	0.356	0.503	-0.032	0.377	0.639
Imagination and Identification	0.617	0.462	0.339	0.474	0.355

As is clear from Table II, the inter-criteria correlations range from -0.104 to 0.639. Two of the three correlations of Story No. 3 are negative.

Percentage score values of the situations on each of the three criteria, are given in Table III below—

TABLE III

PERCENTAGE SCORES OF FIVE SITUATIONS BASED ON THE AVERAGE SCORES OF TWO JUDGES (N-21)

	Situation No. 1	Situation No. 2	Situation No. 3	Situation No. 4	Situation No. 5
Criterion I	72.8	72.6	53.3	73.6	57.6
Criterion II	69.0	72.1	59.3	64.0	67.6
Criterion III	62.4	68.1	43.5	69.5	59.4

The situation No. 3 fails to obtain 60 per cent scores on all the three criteria.

DISCUSSION

This author is engaged in developing a movie picture projective test of personality for adolescents. The question of selecting suitable situations for that test arose sometime back. The experts who were asked to rate situations devised to elicit certain personality qualities, failed to give decisive results (2). It was, therefore, decided to standardize an analytical method for the purpose. This experiment, however, has two limitations. Firstly, the situations understudy, were prepared by editing the features film bits obtained from different commercial sources. They could not, therefore, be of desired standard. Secondly, the two judges who interpreted the stories written to the situations by the Ss, have had no previous experience of doing such a work. Their assessment, therefore, depended mainly on the understanding of three productivity criteria and their related questions which were devised for the purpose.

The story written to a projective situation by a S, is his 'personal imaginative production' within the limits set by the situation. The productivity of a projective situation, therefore, would imply that through the medium of the story written to it, the situation would elicit from the S his identification with the character/characters of the situation and would make him reveal imagination within the limits of his inherent capacity to do so. The stories of 21 Ss, written to five situations, therefore, were interpreted to find out how far they had revealed Identification, Variation (in plot) an Imagination in them. It was thought that the more of these three criteria a situation would elicit from the Ss, the more productive it would be. However, with a view to better understand the criteria, five questions for each criterion were devised. The method of obtaining the answers from the judges in the quantitative form was adopted to submit the data to statistical treatment (3). The inter-judges correlations on the three criteria in case of all the five situations were found positive. This established the validity of the questions for the evaluation of productivity criteria. No doubt, some of the correlations were found low, but the experimenters who have worked with the TAT protocols have learnt that usual criterion of statistical significance cannot be applied to this type of complex material (4). Inter criteria correlations were worked out thinking that productivity is a unitary term and three criteria devised to facilitate the evaluation of stories, would inter-depend and would show positive correlations in case of situations which are going to prove productive for projective purposes (5). But this was found true in case of four out of five situations only. The situation No. 3, a dream sequence, showed two

out of three inter-criteria correlations, negative. The same situation also failed to meet the third stipulation of productivity i.e. to be productive a situation should obtain at least 60 per cent score on each of the three criteria. The Dream Sequence was rather incoherent in content. This, therefore, suggests that a movie picture projective situation to be productive has to have a 'sense of directions' too about it, in addition to the criteria which Symonds has laid down for selecting static type of projective pictures.

CONCLUSION

To find out the projective productivity value of five movie picture situations, the stories written by 21 Ss to them, were evaluated by two judges working independently. The stories were assessed to find out how far the Ss have revealed (i) Identification (ii) Variation (in plot) and (iii) Imagination in them. To evaluate each of these three criteria, five questions were devised. A judge scored the story written to a situation by answering the questions in the form of awarding any marks from 1 to 3 to a question depending upon the degree of positiveness in his answer. The data thus obtained were treated statistically to find out which of the situations showed inter-judges reliability, inter-criteria reliability and at least 60 per cent scores on each of the three criteria. Four out of the five situations met these stipulations to a fair extent. But situation No. 3, a dream sequence, which was rather incoherent in content, failed on the counts of inter-criteria reliability and 60 per cent score limit. It, therefore, appears that a movie picture situation to prove productive for projective purposes has to have a 'sense of direction' too about it, in addition to the criteria which Symonds has laid down for selecting static projective pictures.

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