
T.A.T. Card 2 Scoring Guide

1999 - 2000

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Introduction to the T.A.T Scoring Guide

This guide supports the T.A.T. Score Sheet developed for Card 2 for the first year interviews, 1998-1999. It is intended both as a training tool for scorers and a reference guide for the research group when sorting through ambiguous narratives or resolving disagreements in how scorers assessed a particular item for a specific narrative.

We suggest you begin by reading through the explanations below with the T.A.T. score sheet in hand. Make sure you understand what each scale measures as well as how each item on the particular scale differs from the others.

Continue to use the guide as you work through each narrative until you have internalized the scoring system. At this point refer back to it only when necessary.

The nine scales

Introduction

The first scale – *Story Theme* – aims at clarifying what type of story it is, so that the subsequent coding is more to the point. The next three scales, namely *Definition of Success*, *Attribution of Success* and *Resolution*, are geared towards projective narratives that tell an achievement story – regardless of whether the story is a classic McClelland story of achievement motivation or another kind of personal achievement such as harmonious relations with friends or family. Thus they are mainly relevant only when "*Story Theme*" is coded as "*Achievement*" or "*Both*". Whether it attributes the success or failure or not, or if there is a resolution to the story or not, it can still be an achievement story. However, Certain relational stories can also be coded as having the dimensions of "*Success*". .If It Is a relational story and there Is an explicit determination to resolve a relational problem, this story will receive a score on the next three scales. Also, a story which Is relational and shows determination to help others (without the element of needing to achieve In other ways, such as getting an education or wealth), also receives a score In the following 3 scales. In the rest of the cases, relational stories usually get a NRC score on the next three scales.

As you work, you must remember to choose scale items according to *evidence supplied by the storyteller*. Be diligent about not projecting your thoughts onto the narrative. If the storyteller didn't say it, it isn't so! The scales for *Story Theme*, *Definition of Success*, *Attribution of Success* *Resolution*, and *Decision*, require that you choose one item that *best* represents the story. For the *Source or Type of Pressure*, *Expressed Affect* and *Noted Themes* scales you may choose as many items for which there is explicit evidence in the narrative. In the *Interpersonal Relationships Scale* you can choose one description of the nature of the relationship for each type of relationship described.

As you score the story, make sure to read EACH possible code for each scale, asking yourself if it is relevant, rather than just scoring the first thing that jumps up at you.

Story Theme

After reading the story, choose ONE of the following themes that best represents the dominant type of story -- achievement story, relational story, both achievement and relational, or descriptive story. Since TAT Card 2 does not pull exclusively for achievement stories, but very much so for relational stories, it is helpful to distinguish between them. Determining the dominant theme also helps filter the purely descriptive stories, since in this study, Card 2 has tended to elicit many of those.

Achievement	Code the narrative as an achievement story if the dominant theme is that of the protagonist working toward a goal, achieving success, dealing with a task – independent of whether success is achieved or not. These are stories in which relationships are not invoked at all, or if they are, they are not relevant to the striving to achieve – i.e. they are neither helping or impeding success. These stories should be coded for the following 3 scales.
Relational	Code the narrative as relational if the major plot circles around interpersonal contacts, concerns, connection or disconnection with others. If two or more people are interacting in any way, and achievement is not relevant (<i>except</i> when achievement is defined within or through the relationship itself) it is a relational story. Typical examples are love triangle stories.
Both Achievement and Relational	These stories are about achievement, with explicit help or hinderance by others in the process of striving for the goal. In these stories both themes are integrated and cannot be pulled apart.
Descriptive	The story is descriptive if it just describes the picture, lists who is present and possibly what they are doing, without, however creating a plot or a connection between the characters and without attributing goals and emotions. If there is minimal intentionality or connection between descriptions, while staying very close to the picture, it is still a descriptive story. If a story is descriptive, it will receive a score of NRC for the following three scales.
Other	If the story cannot be scored as any of the above.

Definition of Success

The *Definition of Success* scale assesses how the storyteller conceptualizes success (or failure). SCORE ONLY ONE ITEM FROM THIS SCALE. If there are two themes score the dominant one. If that is not obvious, then score the one that ends with a resolution.

Education	Score this item when the student tells a story about the importance of going to school and getting an education, about efforts to go to school in spite of barriers, about possible achievements through education. For example, score this item when the story tells about achieving high levels of success and mastery in career through education. In education stories the books which the girl in the foreground is holding are usually noticed.
Working	Score this item when the story circles around the importance of working – usually working on the farm. If, however, the major theme is going to school to learn skills that will be helpful for working on the farm, score this as an educational story.
Marriage/ Motherhood	This item is for stories that describe getting married and having a family and children as the major goal of the protagonist or others in the picture.
Wealth	Score this item when the main goal is achieving wealth, a high salary, etc.
Helping or Teaching	Stories for which the major definition of achievement is helping or teaching can also be relational stories, educational or work stories, but it is clear that everything is done with the <i>major aim</i> of ultimately being helpful to others and teaching others skills.
NRC	NRC - No Related Content -- indicates that the story is not a story about achievement. If the story has a score of NRC in this scale, it will also have NRC for the following two scales

Attribution of Success

To what does the storyteller attribute the possibility success (or failure), assuming the story is an achievement story? **YOU CAN SCORE MORE THAN ONE ITEM FROM THIS SCALE**, but only if they are present in pretty much equal strength. If one of them clearly dominates, use just that item.

Innate Talent	If the storyteller attributes the outcome to talent or innate ability (or lack thereof) then assign an <i>Innate Talent</i> rating. For example, if a character achieves success because of innate musical ability, score this item.
Personal Effort	If the storyteller attributes a successful outcome to hard work, practice or effort, then assign the <i>Personal Effort</i> rating. This can include stories which state that one can depend only on self, that much practice is needed to learn a task. Sustained effort must be evident even if 'hard work' as a phrase is not explicitly stated.
Help/Sacrifice from Others	When the protagonist succeeds because a teacher, relative or other person assists or models a process, then success is due to the <i>Help of Others</i> . It is about help provided TO the protagonist. It is not necessary for someone to have actually helped – only that success or the possibility of it is attribute to that help. Talking to others about a problem, if it is seen as promoting success, is also coded <i>Help of Others</i> . This item does not contradict with the presence of <i>Personal Effort</i> and they can be scored together.
Faith	When success follows on the heels of prayer or an explicit appeal to a higher power, then that success is attributed to <i>Faith</i> .
Fate or Chance	If the narrator tells a story of success (or failure) where the outcome is a matter of fate, inevitable or by chance, then a <i>Fate or Chance</i> rating is assigned.
No Attribution of Success	If the storyteller relates a success story but doesn't attribute the success (or failure) to anything, including fate or chance, then a no attribution rating is given. Usually the lack of attribution in this case is due to the outcome being a non sequitur in the logical progression of the story.
NRC	No related content indicates that the story was not a story about success.

Resolution

The *Resolution* item assesses the nature of the story's resolution. Was the story a success or failure, or did it end in another way? SCORE ONLY ONE ITEM FROM THIS SCALE.

Success	When the teller relates a story with a successful outcome, then the resolution is <i>Success</i> . Any task that is completed is a success.
Failure or Poor Performance	When the teller relates a story, which ends in failure or a poor performance, then the resolution is <i>Failure or Poor Performance</i> . This usually, (but not necessarily) includes statements of "can't", "fail", "can't do it".
Giving Up	This is scored if the story contains explicit mention or suggestion of giving up, not being able to go on. The protagonist doesn't only distance oneself from the activity, but also cannot continue, gives up in general and usually expects not to come back to the task.
None	When the story structure begs a resolution but none is forthcoming then score <i>None</i> .
NRC	When the story is not an achievement story, then score <i>NRC</i> for no related content.

Source or Type of Pressure

This scale concentrates on possible sources of external pressure, usually pressure on the protagonist to do something s/he doesn't want to do. It also looks for tensions in each of the situations, which are not necessarily connected to external pressure. For example, the student might be concerned about a romantic relationship which is a source of tension. Or poverty is an impediment with which the characters in the story have to deal with. **YOU CAN SCORE MORE THAN ONE ITEM FOR THIS SCALE – AS MANY AS ARE PRESENT IN THE STORY.**

Parents	Pressure from mother, father or other adult in that role. Parents forcing children to do something they don't want of forbidding them. Conflicts created in the interactions with parents.
Peers/ Community	Pressure and tensions, conflicts or problems with classmates, friends, gangs, neighbors and community as a whole.
Poverty	Any mention of being poor, not being able to make ends meet, having to beg or to ask for money. This includes any references to a general lacking because of limited resources, not enough food, and implications of need.
Boy/Girl Friend	Tensions, conflicts, impediments arising in romantic and intimate relationships.
School/ Work/ Performance	Pressure from teachers, testing situations, homework, jobs, and performance situations. Also tensions arising in such situations.
Duty/ Obligation	When the protagonist has a sense of duty and that is creating a tension, possibly through indecision about which way to proceed. This is scored only if the tension is being experienced by the protagonist.

Interpersonal Relations

The *Interpersonal Relations* scale assesses the protagonist's relations with family, peers, teachers, and the community along a positive, negative, neutral axis. Look for explicit mention of these types of interpersonal relationships in the narrative. Once you locate them, assess whether the tenor of the relationship is positive, negative or neutral. Make sure you have identified explicit evidence in the text for labeling a relationship positive or negative. If there is none, then assess the relationship as neutral. If the relationship changes and there is both conflict and connection, this does not add up to a neutral score – score *Both*. If there is no mention of this type of relationship – a peer relationship for example – then rate the item as *NRC*.

Child/Family	The relationship between a child and anyone in a kinship or fictive kinship relationship -- parents, siblings, uncles, cousins.
Love/ Romance	When there is an explicit love /romance /sexual relationship.
Teachers	Anyone specified as a teacher or anyone that is not a relative or peer acting as a teacher.
Friends	Friends, school mates, competitors and peers in any context. These are usually an individual or a specified group of peers, such as the gang.
Community	When the story contains mention of the neighborhood, the workers on the fields – this is a much more unidentified group of people than the previous category. For example, score this item if the story talks about "working in the field with others".
Other	Someone that does not fit into any of these categories – for example "man" or "woman" without a clarification of who they are.

Expressed Affect

The *Expressed Affect* scale assesses the range of emotions *explicitly expressed* in the narrative. Affect is scored if it is present in the story, independent of whether it is the protagonist or someone else who is experiencing the emotion. SCORE AS MANY FOR WHICH THERE IS TEXTUAL EVIDENCE. Be mindful of not projecting your idea of what you think the affect should be for the story. Score a '99' if another affect that is not included in this scale appears in the story.

Anxiety/ Fear	Nervousness, worry, fear or concern.
Anger	Anger, rage, being mad at someone or about something.
Happy	Happiness, joy, pride, etc.
Sad/ Depressed	Sadness, unhappiness, depression, crying, etc.
Jealousy	When a romantic relationship or love triangle is the cause of jealousy.
Guilt/ Shame	Shame, humiliation, embarrassment, guilt, etc.
Upset/ Bad	Score this when they say "... felt bad" or when there is general discomfort or unease, yet it is not as strong as sad/ depressed.
Frustrated	When frustration, disappointment, discouragement are mentioned.
Bored	Disinterest in task or activity.
Tired/ Sick	Tiredness, illness or hunger.
Love	Love in the romantic sense.
NRC	No feelings conveyed.

DECISION

This scale is relevant only for stories that talk about leaving home and follows the plot of what happens after leaving home or staying. Card 2 can elicit this story-line because the girl is frequently interpreted as aiming at an education and distant from the other figures. It is also a theme relevant to the lives of immigrant children and families.

Leaving Permanently	When the story is about a desire to leave the home (usually leaving the farm for the city) with the definitive intention not to come back (except for visits?).
Sending Remittances Back	When the story tells of someone who has left and helps out the family back home through sending money / supplies / presents.
Coming Back to Stay	Score this item if there is a story about leaving the farm/home for a while to gain an education or skills, but coming back to work and live at home.
Indecision/ Torn	When the storyteller can't make a decision about what to do in terms of leaving or staying.
NRC	The issue of whether deciding to leave or not is not present.

Noted Themes

This scale describes other possible themes that frequently appear in the stories, but are not necessarily captured through the previous scales. SCORE AS MANY FOR WHICH THERE IS TEXTUAL EVIDENCE. Score a '99' if another theme that is not included in this scale appears in the story.

Hard Work	Explicit mention that working hard is required – something that will not be captured by <i>Definition of Achievement</i> . This includes hard work related to education.
Love Triangle	Any mention of a romantic triangle – usually accompanied by jealousy. The three figures represented in the picture are frequently seen in that relationship, but additional characters can be brought in by the storyteller.
Pregnancy	Any mention of pregnancy (usually seeing the woman in the background as pregnant).
Ambivalence	Being torn, not knowing what to decide, usually because of a sense of duty, but not necessarily. Score only if the ambivalence is being experienced by the protagonist. This item can capture sources of ambivalence that were not captured in <i>Decision</i> and <i>Source of Tension</i> .
Abuse	Violence, hitting, physical punishment and sexual abuse.
Gender Relations	If the story contains an awareness of gender relations and differences – either in a positive or negative light. For example: description of unequal treatment of men/women and boys/ girls – either in the classroom, among peers or in the family. Also, an awareness of different roles for brothers and sisters in the family can be coded with this item.
Race Relations	Similarly, an awareness of racial issues and differences, either in a positive or negative light. For example, awareness of racial issues, different treatment, discrimination of some races relative to others, or descriptions of conflictual relations between races.
NRC	No additional themes
