

## **Impact of Formal Theory's, conceptual and Conflict Analysis Battery's technology in conducting therapy and organizing data**

### **Abstract**

The Formal Theory, FT, revamps psychology into a science by redefining the unconscious, recognizing wellness diagnostic categories and by introducing a self-assessment, that is diagnostic and therapeutic clearly documenting the process of changes. This study introduces FT's conceptualization of the unconscious as a scientific conflict resolution phenomenon, identifying wellness and pathology based on relational diagnoses, and using the Conflict Analysis Battery, CAB, in streamlining psychotherapy, and also generating a visual record in monitoring changes.

The study introduces a model of analysis of changes, the systematic organization of information as spelled in the structure of the deck of cards as an orderly system of transformations. Conflict resolution is present in every suit; it is modified in the four suits as four relational modalities, marked by the four signs, themselves alluding to conflict resolution as implying changes from the black spade, an upside down poked heart to the upright red heart. This system of changes is used in the analysis of therapeutic change in the course of therapy as a dialectic of relational changes manifested in the imagery of CAB's art generated metaphors completed during the therapeutic experience.

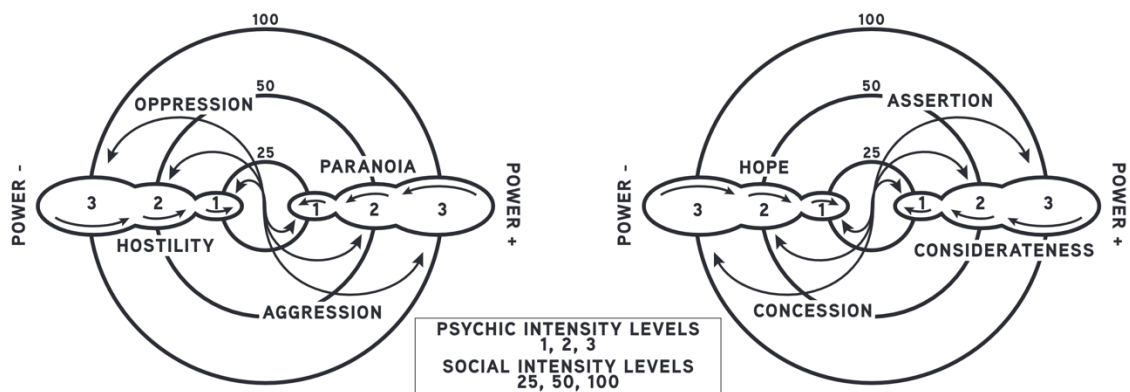
This model of formal analysis of changes is applied in the study of the spontaneous evolution of the creative process observing it in the canvases of Henry Gorski and the evolution of religions as discoveries of the modalities, by observing cultural stories, as presented in the Moral Monopoly, an educational game of cards, which examines the religions of the world as a progression of discoveries of how to improve the family system.

Four case studies address 1. The differences in pathology of dominance and subordinacy relational modalities and 2. The dialectic course of the evolution of therapy along the cycle of relational modalities using the card game's template of relational changes. Therapy is a conflict resolution processing of emotions. Case studies show that though therapy evolves through this dialectic relational process one's personality relational modality diagnosis remains the same.

We are discussing the implications of the new concepts and methods in their impact of therapy as a concise program of emotional education that can be delivered in therapy but also to the well public, and on its impact on the role of the therapist.

## Background

Two images illustrate the process of change.



The images illustrate the formal analysis of two alternative types of relating as having measurable graphically portrayable natural science sociological and emotional dimensions. The two images: a woman battling Eros with an arrow in his hand, a playful antagonistic system, versus the Virgin holding a happy child may be viewed as reflecting measurable progress in relating. The art is interpreted below graphically conveying dimensions along three formal distinctions, the dichotomies of power, attitude and intensity, the relational alternatives of the unconscious process in resolving conflicts. The diagrams depict relationally the social and personal opposite emotional social alternatives the first depicting conflict as antagonism, counterclockwise vectors, and the second as conflict resolution, with cooperation, clockwise vectors.

This sample analysis is key to the simplicity of translating transactional phenomena into abstract science, utilizing the concepts of the Formal Theory, FT, and the technology of the Conflict Analysis Battery, CAB, a self-assessment, in the service of both diagnostic and therapeutic work. The battery generates art tasks, qualified with metaphors, identifying relational patterns, reflecting emotional social growth occurring during therapy.

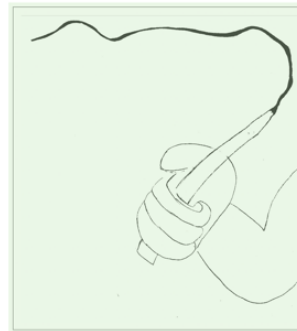
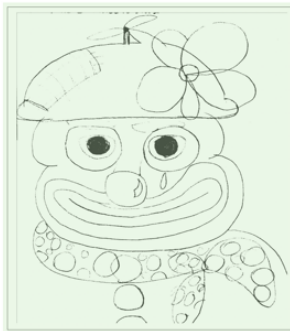
### Images of before and after therapy

#### The Thai princess evolved from being scared to holding a whip.

##### Before and After Images

Therapy's outcome illustrated with a before and after therapy drawing:

"How I perceived myself when I had to make a presentation  
[Before I talked to Dr. [Levis](#)]. 'Joker Clown.'  
[After]. 'Same Clown, but this time he's holding a whip!'"



### FT's conceptual innovations:

The FT departed from observing the creative process as a scientific conflict resolution phenomenon reflecting the unconscious as a homeostatic mechanism transforming conflict as emotional energy, to resolutions, as social adjustment. The mechanism was identified structurally as consisting of a six-part syndrome and four relational modalities abiding by two phenomena of science; the syndrome was an emotional oscillation abiding by the laws of the Simple Harmonic Motion, SHM, and the modalities, as alternatives, along the three equilibrial formal attitude-changing operations restoring balance to the trays of a scale, transforming passivity to activity, antagonism to cooperation and alienation to mutual respect.

Based on the conflict resolving unconscious FT identified four wellness diagnoses as consisting of two components: syndromes as dialectic of six emotions, and four relational modalities, as the alternative ways of resolving conflict along the principles of reciprocity as passivity versus activity, and the principle of negation as the opposite attitudes, antagonism and cooperation. These diagnoses depart from DSM medical clinical symptoms illness diagnoses. They identify dominance versus submissiveness and their variations as antagonistic and cooperative relating. These diagnoses are about wellness but they also account for particular pathologies. Recognizing these diagnoses is key to properly conducting therapy.

Based on the unconscious as a syndrome and relational modalities, FT introduced the Conflict Analysis Battery, a self-assessment utilizing creativity for self-discovery, also generating a visual clinical record

and its interpretation by the test taker along the dichotomies reflecting power distinctions as dominance versus submissiveness, attitude distinctions as cooperation versus antagonism, and intensity distinctions as alienation versus mutual respect. The general public can understand these criteria as dynamic relational systems. The assessment generates insights into the unconscious as syndromes and relational modalities evoking emotional catharsis and the recognition of needs for moderation of the relational variables leading to optimization. Thus the assessment is didactic/cognitive, diagnostic and therapeutic.

The image below illustrates the concepts discussed above as affecting the four disciplines of psychology: First we recognize the epistemology as the scientific analysis of the energetic transformations of the unconscious. Second, we identify the four relational modalities, wellness diagnoses as a personality typology. Third we illustrate the CAB report identifying the two components of the unconscious, the syndrome illustrated by the interrelated emotions as images generated by the tests, and the numbers generated by the inventory identifying a person's relational modality. Finally, fourth, the new science addresses the issue of morality as a psychological phenomenon integrating four religions as discoveries of the relational modalities increasing happiness in the family, while integrating them as moral monopolies into the exact science of psychology, the Moral Science.

### 1. THE UNCONSCIOUS, A UNIVERSAL HARMONIC, A SIX-ROLE STATE RESOLUTION ABIDING BY THE LAWS OF TWO PHENOMENA OF SCIENCE

**THE FIRST SCIENTIFIC PHENOMENON OF THE UNCONSCIOUS:**  
PERIODICITY OF THE PENDULUM OSCILLATION  
AN ENERGETIC TRANSFORMATION

**THE SECOND SCIENTIFIC PHENOMENON OF THE UNCONSCIOUS:**  
The three formal equilibrial principles of the scale

**THE SYNDROME AND THE RELATIONAL MODALITIES**

### 2. FOUR RELATIONAL SYNDROMAL RELATIONAL MODALITIES AS DIAGNOSTIC CATEGORIES A WELLNESS PERSONALITY TYPOLOGY

TWO FORMAL OPERATIONS LEAD TO FOUR ALTERNATIVE WAYS OF RESOLVING CONFLICT

**THE GAME-BOARD OF MORAL MONOPOLY, A GAME OF STORY-TELLING CARDS, AS THE MAP OF THE SELF-IMPROVING UNCONSCIOUS**

### 3. THE CONFLICT ANALYSIS BATTERY IDENTIFIES THE UNCONSCIOUS WITH CREATIVITY TASKS AND A PERSONALITY INVENTORY

**THE SYNDROME AND THE RELATIONAL MODALITIES**

### 4. THE UNIVERSAL HARMONIC INTEGRATES RELIGIONS' CULTURAL STORIES AS THE COMPLEMENT OF FOUR RELATIONAL MODALITIES, FOUR MORAL MONOPOLIES AS DISCOVERIES OF THE MORAL SCIENCE



### **Technological advantages of the Conflict Analysis Battery in collecting data about therapeutic progress**

The Conflict Analysis Battery creates a visual record of symbolic representations that are interpreted as measurable relational entities by the test taker. This record offers objectivity in examining the emotional transactions integrated into a conflict resolution syndrome. The ongoing use of the testing creates a record as the journal of the therapeutic developments; this record can be analyzed objectively to identify changes in the patient's attitude in a number of relationships reflecting the issues dealt during therapy. This record addresses the manifestation of one's relational pattern in a number of important relationships including that of the therapeutic relationship.

The Conflict Analysis Battery illustrates the evolving emotional changes establishing a visual record that can be readily interpreted and graphically illustrated, reflecting the conflicts as well as the changes experienced in dealing with them during therapy. This visual annotated record of metaphor constructions reflects the evolution of problematic relations towards their respective resolutions.

### **Relational diagnoses and the principles modifying them**

Formal relational modalities as alternative types of relating and communicating lead to particular relational diagnoses and related pathologies. We establish diagnostic categories based on relational criteria and judge wellness and pathology in terms of relational deviations and intensity of emotions. We examine the course of therapy and judge therapy outcome observing the artwork to detect improvement of the relational dispositions in every relationship of interest.

The focus on resolving conflicts entails the correction of deviations within the person's emotional system. Therapy addresses modifications emphasizing the relational principles as moral values: moderation in power reducing relational extremism, while furthering cooperation and mutual respect. The objective with dominant persons is reduction of power and antagonism as anger, blame, alienation, ridicule of others, whereas with submissive people the objective is seeking power as assertiveness, while also reducing antagonism, and alienation. Effective changes of attitude and power in the respective modalities reduces the emotional intensity, leading to resolution of conflicts, and elimination of symptoms.

### **Data collection to detect relational changes:**

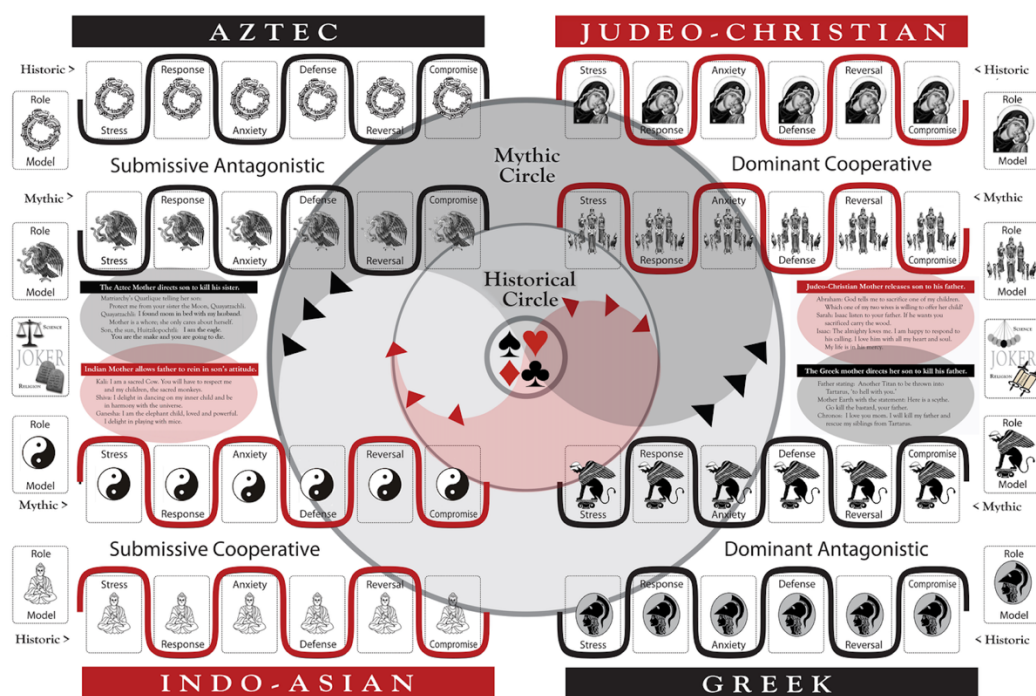
The testing records clearly portray the evolution in key relationships with imagery, which is analyzed by the client for its personal relevance. Part of the record is a letter to one's friend about the assessment experience. The online testing is completed with a query of 20 items evaluating critically the assessment experience. The responses are available for statistical analysis.

Upon conclusion of therapy the patient, client identifies with images how she felt upon the inception of therapy with how she feels upon its termination. The before and after therapy imagery illustrate the evolution of a patient's feelings. Another measure of recovery is the record of incidents of adverse behaviors such as self-mutilation, episodes of cutting, eating impulsivity, and sexual conduct.

**Model of therapeutic change as the dialectic through the relational modalities as illustrated in the deck of playing cards applied to the evolution of religions as discoveries of the relational modalities, in the game of Moral Monopoly.**

1. Every suit exemplifies the conflict resolution process with two sets of stories resolving conflict along one relational modality.
2. The four suits exemplify the four relational modalities.
3. The signs of the suits are a model of cyclic improvements; signs' symbolism is a continuum of relational transformations: the spade as a black upside down stabbed heart. It evolves through the expanded black stabbed club to the red diamond and finally the bright red upright heart.

Moral Monopoly is an educational game through the formal analysis of cultural metaphors. The game introduces the spontaneous evolution of religions in resolving domestic conflicts as an example of the personal evolution in resolving conflicts during therapy. Examining the structure of the deck of playing cards the template of the game becomes a map of the organization of therapeutic changes.



### Moral Monopoly introduces cultural stories exemplifying the relational modalities

The template of the deck of cards identifies relational modalities differing as degrees of effectiveness in resolving conflict. The template is used to retrace the evolution of religions through cultural maturation of moral paradigms identified as changes of the family institution in terms of power and attitude in the gender relations. We observe the evolution from Matriarchy as the submissive antagonistic phase in the development of family relations manifested both in Greece but prevailing in the Aztec cultures. Matriarchy evolved to dominant antagonistic patriarchy in Greece. We observe the development of submissive cooperation in India's asceticism and Buddhism; finally we observe dominant cooperation in the Jewish monotheism completed with Messianic cultures' focus on the trinity, as the mother son father equalitarian relationship.

Concluding, psychology is presented as the science of morality, the Science of Conflict Resolution, abbreviated into the Moral Science. This science reconciles epistemology, diagnosis, assessment,

morality leading to the delivery of therapeutic services through a program of wellness education utilizing the creative process as a concise program of wellness emotional education. The FT encompasses knowledge, the pure sciences, physics and logic with biology by identifying the unconscious as a homeostatic mechanism transforming energy, changing attitudes, resolving conflict by abiding to normative conformity. The theory integrates psychology with sociology founded on science and biology. The process of change embraces religions as psychological phenomena. They originate in the psyche, leading to sociological change addressing domestic conflicts, improving role relations by sanctifying norms. Norms have been redefined to increase fairness in the family relations and abstraction on the nature of the divines. Gods have evolved ascribed the attributes of the relational modalities, aspects of the human unconscious creative process.

The online delivery of the self-assessment, free to the public, is supported by artwork, the exhibits of the Museum of the Creative Process and by the educational game Moral Monopoly retracing the history of religions. The three prong program may be delivered as an emotional education but can be applied for therapeutic objectives. The theory has a home, the Wilburton Inn, incorporated in 1987 as the Art to Science, Inc. It features a mansion built in 1902 as a twin project to the Hildene, next door, the home of the Lincoln family, commemorating the history of America's deadliest conflict leading to its resolution as a critical social change.

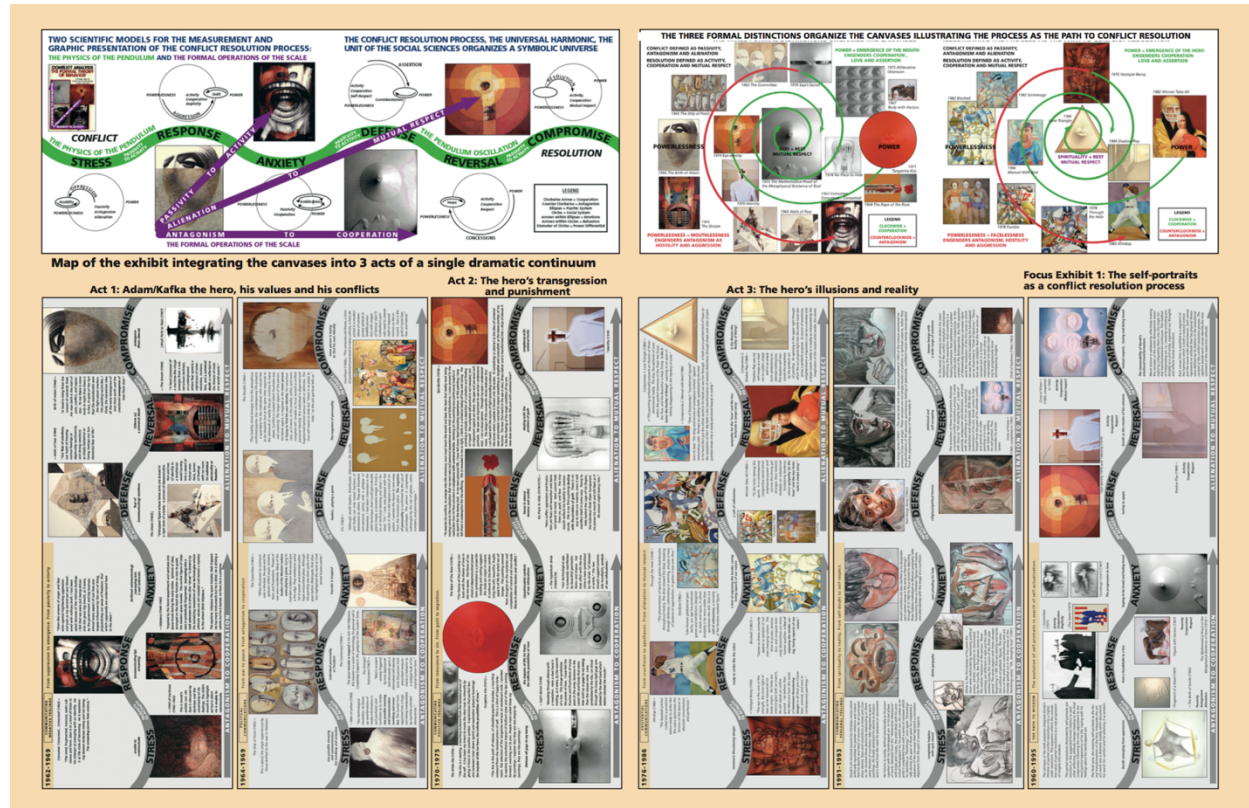
In the structure of Moral Monopoly we see two levels of growth. In each culture we recognize two phases illustrated respectively by two stories, one from mythology of the culture's principle conflict, and one of a historical era, which shows the cultural conflict's resolution. At another level we identify four cultures as a series of four relational modalities and how cultures evolved through history by discovering improvements in the modalities. This gradual transformation exemplifies the evolution of personal dynamics during therapy; a person starts with a conflict based on her relational modality, submissive antagonism, proceeds to explore alternative resolutions. The person remains diagnosed along a modality but she evolves from the conflictual phase to the optimal resolution, upon termination of therapy.

### **Psychotherapy outcome research using CAB journal to observe emotional improvement in terms of relational modality changes**

The prototype of the deck of cards illustrated with the evolution of cultures along the four relational modalities is applied in the analysis of metaphorical imagery produced by patients in the course of therapy utilizing the CAB. The card game template, and the MM cultural relational illustration of the pattern, present the model of reference in examining progress in therapy along the four modalities. Utilizing the CAB as a journal in the course of therapy, generating metaphors, we observe the evolution of the personal pattern as relational phases in the course of therapy. Relationships are predictably evolving along the four relational modalities. We see the progression in the art generated by the metaphor testing in the course of therapy as phases of conflict resolution. This pattern of relational improvements recorded by the use of the metaphorical constructions of the battery is observed in the course of therapy with four patients, two dominant and two submissive. The actual diagnosis as a relational modality does not change but persons evolve through phases in dealing with their respective conflicts. The therapeutic process duplicates the spontaneous course of relational transformations. We observe these by presenting a study of an artist's retrospective illustrating this progression through alternative cycles of symbolic choices: mouthlessness, kisses, sports paintings and that of institutionalized individuals.

## The Gorski Retrospective is an example of the spontaneous evolution in resolving conflicts yet consistency of one's relational modality

We study the evolution of spontaneous imagery, of creativity, as such unfolds in the Henry Gorski retrospective examining the evolution of relating along one's relational modality.



We begin by observing this evolution in analyzing spontaneous creativity in the imagery of the canvases of one artist. The Gorski canvases illustrate this progression as the artist is shifting from the original phase, the phase of submissive antagonism, of mouthlessness, and abandoned bodies, to political criticism during the Vietnam era, then a phase of sexual risk taking, as dominant cooperation, leading to his crucifixions and a phase of sports paintings as dominant antagonism; the artist's work evolves to a phase of submissive cooperation as he focused on images of the institutionalized disabled people as the heroes of the culture, who though disabled express their feelings, both joy and anger. In the image above we see the phases of his art work as a conflict resolution as three acts of a play. The play begins portraying his autistic son as 'the child of darkness' and ends with depicting disabled people as the heroes of expressing joy and anger. The artist personality diagnosis remained submissive throughout the relationally diverse phases as depicted in all his canvases.

- He evolved from disabled bodies experiencing pain, abandonment and hostility.
- He expressed assertiveness as expressing political advocacy during the Vietnam era suffering but denouncing the politicians: In 'the committee' and 'five percent'.
- He evolved through erotic risk taking with the phase of kisses, which ended with his transgression, the 'rape of the rose' leading to 'nowhere to hide' and being crucified at the end of the series.

- He focused on sports heroes but they always wear masks; he evolved in this phase to safe spirituality with 'winner take all' and 'love triangle', a kiss that was spiritual though alluding to sexuality as a Christian values system, love as spiritual.
- His final phase are disabled people expressing their emotions, but they are handicapped.

### **Dominance case studies**

Dominance is a modality whose six-role sequence evolves from stress to anger, generating paranoia, eliciting strong defensiveness, setbacks as social strain that brings a person to therapy. Compromises as resolutions are very hard to come by.

Two patients are presented here. Segmet is a teacher in conflict with the school and parent-teacher relations. Kathy was in personal distress, restless and needy, unable to function as a mother, not feeling good about herself. She had a lifelong experience with therapies that confused her.

Segmet is a good example of the pathology of dominance and of the evolution of therapy as a cycle of relational developments. She was a 47-year-old, married, school teacher, with no children. Her case is unique as a record of developments because her metaphors consistently identified critical figures in her life as the same characters throughout her metaphors, diligently executed during the course of her therapy. She presented herself as a black cat, the therapist as a wizard, her husband as the Siamese cat and her mother as a dog.

In the course of therapy, we observe the evolution of her relationship with her mother, the origin of intense conflicts during developmental experiences and eventually as she is transformed in the course of her therapy. She was originally portrayed as a rabid vicious dog with the black cat in her mouth; she was eventually transformed upon termination to a dachshund licking her face.

We observe her relationship with her husband in the beginning as the magnified loving support person evolving through multiple crises to portray him finally as her victim, as an observer of her madness, her pathology, which she was eventually able to confront as her own problem.

Her feelings of exaggerated valuation of the therapist as a charismatic wizard upon the inception of the therapy gradually evolved as I hurt her feelings upon placing her in a joint session with her husband, and then in group therapy with other patients. We observe the reduction of the importance of the loving figure of the wizard as she reduced me gradually to a gray cat, which I considered as a positive sign of her emotional growth. Eventually she overruled me, stealing the wizard's cape, magic wand, and hid behind a wall 'rewriting history'.

We also observe the evolution of her relationship with fellow patients in group therapy evolving from anger to the expression of gratitude accepting their support and criticism; she was no longer threatened and angry but receptive and grateful.

In a parallel way she evolved in her relationship with her students from being very threatened and controlling to experiencing comfort with them having a good time.

Close to termination she presented herself in front of two doors leading to flowers versus anger, she became aware of the inner choices in relating; she placed herself on the crossroads of independence versus dependency alternatives. The dilemma was solved by feeling loved by her mother, transformed into a dachshund licking her face; that feeling enabled her to go forward on her path to the classroom.



This marked the timing of termination. She was not cured but she was aware of her tendency to feel easily rejected and becoming livid with anger.

**Four phases in the healing process, while maintaining the dominant personality type.**

Examining a format of changes through therapy we may analyze her transformations of attitude and power as evolving through four phases, along the card game's four quadrants of the relational modalities.

Therapy began with feeling fragile identifying herself as a victim of her very critical and demanding mother as a vicious dog while perceiving the therapist as a magical loving wizard. Soon afterwards she showed her vulnerability to rejection by portraying the wizard's shoes stepping upon two cats, herself and her husband. The trauma was the doctor first placing her in a joint session with her husband and then placing her in group therapy, where she was sharing me with fellow patients. She felt betrayed. Thus the first phase was experiencing submissive antagonism.

Staying in therapy dealing with her sensitivities of dependence and rejection she entered the phase of dominant antagonism, which began by admitting the hurt she experienced upon the birth of her brother at the age of 4. This phase began with her emerging from her grave delivered by the wizard; she expressed her massive anger at her mother, killing the rabid dog and burying her under the carpet. The phase was completed as she tolerated rejection upon the alliance of her husband and the doctor. She illustrated this rejection as 'falling through the cracks'.

The next phase of personal growth is marked by ongoing confrontation of the therapist in a phase of dominant cooperation. She examined critically her hurts and reconciliation with the doctor yet consistently robbing him of his power. She also learned about making choices.

The last phase was one of submissive cooperation during which she was able to feel loved by her redefined mother and was able to confront her own problematic reactions of anger. She was the cat in flames, while her mother, the dachshund, her husband, the Siamese cat, and the doctor, the grey cat, were helpless watching her in flames.

She terminated therapy, accepting responsibility for her feeling readily hurt and becoming excessively angry and admitting experiencing therapy as an immunization course of dealing progressively with little rejections and learning about restraining her massive reactions to hurt.

This study is a clear record of the formal relational cyclic developments in the course of therapy. The patient gradually becomes conscious of her pattern of sensitivities and anger. She became aware of her vulnerability to emotional happenings perceived as traumatic experiences, be those in her relation with her mother upon the birth of her brother, be those of therapy upon my seeing her husband in joint consultation, feeling upstaged in her seat, feeling stepped upon by being in group therapy, where she was not unique; she learned to overcome these feelings of rejection and to reduce her dependency needs for an exclusive relationship with a magical authority. She was able to terminate therapy feeling reconciled with her mother, whom she had experienced as a sadist.

Our conclusion about therapeutic work is dual. First, we recognize the dynamics of dominance, the relational modality explained her behaviors and her anxieties, paranoia. She was cooperative when feeling loved and antagonistic upon feeling hurt. The second point is that we may recognize four

relationally distinct phases in the course of the therapeutic relationship following the pattern of the four modalities marking the emotional evolution of dealing with reality. First, expressing oppression, then anger, then gradually negotiating power in therapy, finally recognizing her pattern, interfering with all relationships, her fellow teachers, her students, her husband, the doctor, fellow patients and her students. She was able to own the flames of her anger.

Four phases of growth in the course of therapy.

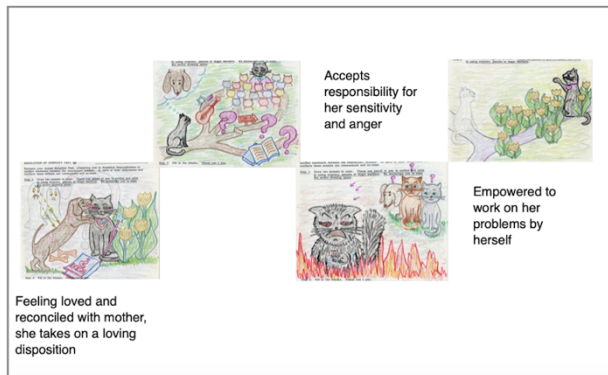
#### Phase 1: Submissive antagonistic



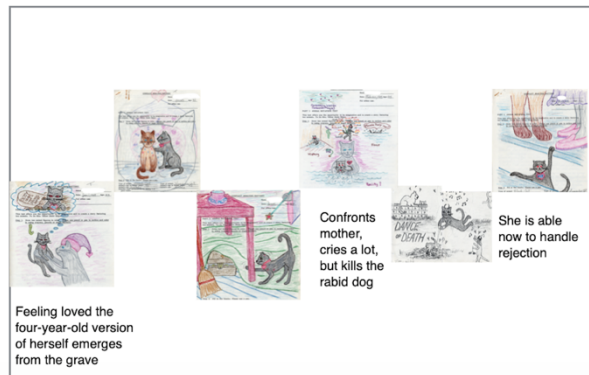
#### Phase 3: Dominant cooperative



#### Phase 4: Submissive cooperative



#### Phase 2: Dominant antagonistic



*This image illustrates the four distinct cycles of conflict resolutions in the course of her therapy.*

**Kathy's sequence of 5 books illustrates conflict resolution at each book starting with a conflictual memory and ending with a resolution portrayed in a short story. The sequence of the books illustrates progress in therapy as the workbooks evolved to portray relational growth.**

Reading the summaries of the succession of books one can detect the consistency of therapy as emotional healing and personal empowerment. Kathy was a 40-year-old married mother of three in a desperate search for acceptance. Her problems started as an adopted child, from a foundling home, where she had been emotionally deprived during the first six months of her life. Her pictorial journey records her rollercoaster odyssey as five interrelated cycles of self-discovery and personal transformation. Her books are interrelated as a dialectic continuum of soul-searching departing from a serious sense of feeling damaged with a fragile self to a solid sense of identity, feeling part of a loving well connected family system. To get an idea of her growth simply read the captions transcribed as the summary of her metaphors. The metaphorical images attest to a radical emotional transformation. We observe the evolution from the beginning of the therapy to termination as a sequence portraying her attitudinal transformation. Her workbooks recorded this transformation from a fragile twig of a crystal

**11. MONITORING THE HEALING PRO-  
CESS OF METAPHOR TESTING.** Kathie was an angry 40-year-old mar-  
ried mother of three in a desperate search for acceptance. Her paternal journal records her roller coaster ride  
as she tested the limits and finds new boundaries (The Wounded Unicorn), in Book I she started by admitting  
All the end of this journey, her life had new meaning and a sense of fulfillment.

**BOOK I,  
STRESS:  
ADMITTING  
HURT**

She started to grieve  
Steps to getting  
help. But she declined help.

She was a Unicorn at the mercy  
of the elements.

**BOOK II,  
RESPONS  
ANXIETY:  
TAKING RISKS  
FEELING  
THREATENED**

Admission to the childhood  
room. New version of freedom  
and safety. A unicorn.

Her anger blew her in  
opposite direction.

**BOOK III,  
DEFENSE:  
PASSION IS  
FRIGHTENING  
MOVES  
BOUNDARIES  
DESIRABLE.**

Therapy was the birth canal that  
released her from a world of conflict  
into one of resolution.

But her anger, like a breathing  
dragon, was in her way.

**BOOK IV,  
ROLE REVERSALS:  
TRAPPED  
FEELING LOST.**

She was a prisoner  
in the spot light.

She buried the past by  
driving a stake.

**BOOK V,  
COMMITMENT:  
FEELING  
ACCEPTED  
EMOTIONAL  
RESPONSE.**

She grew new roots and found  
her own happiness. Her new home.

**STRESS  
PARENTAL FAMILY PORTRAIT,  
MEMORIES**

**RESPONS  
MASK I and  
MARITAL FAMILY PORTRAIT**

**ANXIETY  
MASK II and  
MASK III**

**DEFENSE  
ANIMAL METAPHOR TEST**

**REVERSAL  
FAIRYTALE DREAM  
INTENSIFIED METAPHOR**

**COMMITMENT  
SHORT STORY METAPHOR**

ried mother of three in a desperate search for acceptance. Her paternal journal records her roller coaster ride  
as she tested the limits and finds new boundaries (The Wounded Unicorn). In Book II she started by admitting  
All the end of this journey, her life had new meaning and a sense of fulfillment.

She started to grieve  
Steps to getting  
help. But she declined help.

She was a Unicorn at the mercy  
of the elements.

She dreamed of safety  
but was disappointed  
by self-imposed limits.

She was willing flowers  
waiting for water she  
didn't want.

But her positive  
energy, from childhood  
her imagination took.

A wounded unicorn  
would like a heavy rain  
to make a new world.

A horseman, a dragon,  
the boundary.

Her fatherhood was  
threatened by her  
prideful unicorn.

Therapy was a chance where  
she had control, she was  
strong and vulnerable.

Therapy was a chance where  
she had control, she was  
strong and vulnerable.

Her passion, anger for the dragon that  
possessed her body, she refused to let  
it take away her husband.

With anger her two  
opposites, husband a  
father (dragon).

She was in conflict  
between the two, the  
dragon and the unicorn.

In a dream she was surrounded  
by water, she had made peace  
with them.

The tender was her  
creativity, freedom in  
her body.

Her dreamer (dragon) played  
games in her mind to win.  
The dreamer was the unicorn.

She would always  
grow in her mind to win.  
The dreamer was the unicorn.

Book I, Stress: Admitting Hurt					
She started as a tree struck by lightning. Yet she distrusted help.	She was a twig at the mercy of the elements	She was wilted flowers yearning for water and light.	She dreamed of plenty but was immobilized by self-consciousness	Her world crumbled like a crystal forest. Yet she held the secret of growth in the palm of her hand.	Her cracked crock started healing and could retain some milk.
Book II: Response and Anxiety: Taking Risks but Feeling Threatened.					
Abandonment was her childhood. It made her feel vengeful towards her adoptive mother.	Her anger blew her into opposite directions.	But her positive energy reconstructed her fragmented self.	A wounded Unicorn worked with a beaver to rebuild a damaged dam.	A horseman straddled the boundary.	Her new self as a butterfly was threatened by a predatory fish.
Book III: Defense: Passion is Frightening and Makes Boundaries Desirable.					
Therapy was the birth canal that delivered her from a world of conflicts into one of resolutions.	But her anger like a fire-breathing dragon was in her way.	She knew she had to restrain this dragon and put its fire out.	Therapy was a one-way mirror that made her feel naked and vulnerable.	Her passion scared her like a demon that possessed her body. She escaped to the safety of her husband.	With relief her twin opposites hatched a cooler identity.
Book IV: Role Reversal: Trapped but Reconciled					
She was a spider in the spotlight	She buried the past by draping a cross.	An angel by an ornate gate unlocked an orderly world.	She was in control like Jack-in-The -Box, like a spider darting on the web.	In a dream she was surrounded by spiders. She had made peace with them.	The spider was her creativity hidden in her hand.
Book V: Compromise: Feeling Accepted, Respectful and Inspired					
She grew new roots and found the keys to happiness. Her obscure past yielded her new innocence.	Art and Science, Love and Restraint bridged the alienated individuals of her family.	Enlightenment transformed her from an old fossil into a live embryo.	With tears she buried the dinosaur of her anger into a bed of waterlilies.	Her dinosaur eggs hatched playful monkeys and she could be vulnerable to her husband.	She could accept the four seasons of her life.

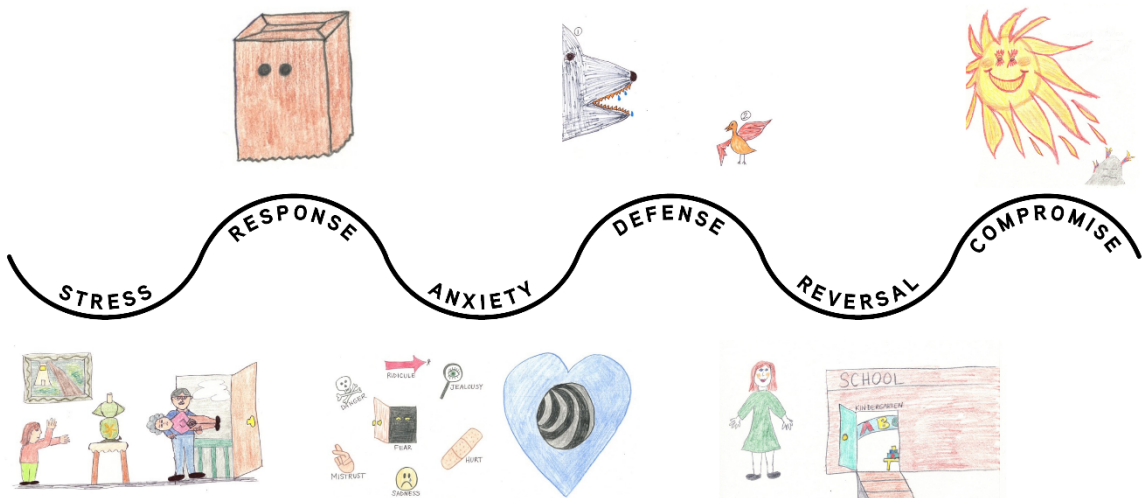
## Submissiveness

Submissiveness represents a very different pathology illustrated in two case studies below.

The pathologies were misdiagnosed determined as medical symptoms: self-mutilation and eating disorders. The patients from the formal theoretical perspective were diagnosed as suffering of the submissive personality wellness diagnosis, a relational modality. Both patients had difficulty asserting themselves feeling angry inside but unable to deal with their feelings. The one was expressing her anger with cutting herself and attempting suicides. The other responded to criticism and feelings of rejection by secretly binging and using alcohol. The first patient was cured from cutting in 16 sessions attested with forty years remission. The second evolved gradually with the communicational correction by becoming a poet and a therapist.

Alicia was a 30-year-old married teacher who had sliced systematically her entire body in spite of therapy and three hospitalizations during the past four years. From a chronic condition, resistant to cognitive therapy, she was cured in 16 sessions. The changes are recorded in two workbooks summed up below. We observe the evolution of Alicia's portrayal of herself from one set of workbook images to the second detecting the evolution of all tests of the battery showing growth and reflecting her recovery. The artwork and comments identify changes in each symbolic system, reflecting her interpersonal relations along the six key tests of the battery as recorded in two workbooks a few weeks apart. The personal growth in relating to others is clearly depicted in contrasting her short stories of the two workbooks. She evolved from a troll hiding from the sun, that gets burned upon interacting with the sun, to one of being the moon taking turns with the sun in illuminating the earth.

**Table 1:** Conflict Analysis Battery, Book one: the metaphor profile upon the evaluation phase of therapy

					
<b>Stress</b> Losing her loving grandmother.	<b>Response:</b> Mask is a bag over her head.	<b>Anxiety:</b> A list of traumas and negative feelings followed by an empty heart.	<b>Defense:</b> Open mouth of a wolf despises helpless, worthless bird with broken wing.	<b>Reversal:</b> Dreaming of teaching again.	<b>Compromise:</b> Sun and troll afraid of light, burning with flames over his head.



**Table 2:** Conflict Analysis Battery, Book two: The metaphor profile mid-course of therapy reflecting many changes in the equivalent tests

<b>Stress</b>	<b>Response:</b>	<b>Anxiety:</b>	<b>Defense:</b>	<b>Reversal:</b>	<b>Compromise:</b>
Conflictual Memory of the car accident that killed her aunt for which she felt responsible.	Balance between positive and negative feelings.	Heart is alive but divided by pain and healing.	Turtle gets out of the way of the cruel lion.	Dream about ex-husband's death.	Modification of characters: Sun and troll now as moon sharing control of universe, moon shining at night.

Gladys was a 45 y.o. married woman suffering of an eating disorder throughout her life. Her real pathology was being a submissive cooperative/antagonistic person with her pathology in the area of eating behaviors. She had chosen to be in the weight-watchers business. We observe the evolution of her therapy through the use of a single evaluation workbook followed by the use of ongoing creation of a diversity of animal metaphor protocols, which we identify as three phases:

The evaluation book presented her as submissive antagonistic: She was deprived of communications. Her mask presented a face with a perpetual smile. The hidden image depicted her mouth as the black hole. Her heart presented a moat dividing good feelings and hidden sadness and distress. Her animal metaphor presented a dog and a cat turning their backs to each other and the viewer. Her dream was hiding her fat body, submerged in a submarine, her short story was about herself as a dragon burning her family to a crisp.

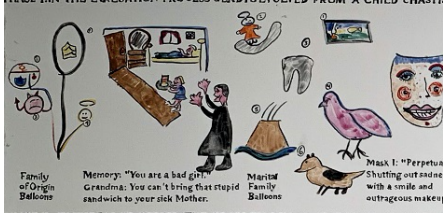
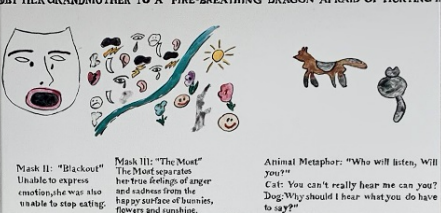
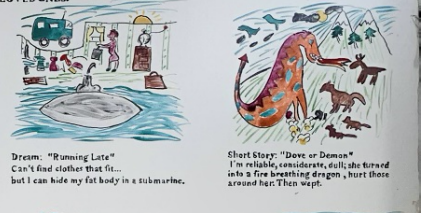
The second phase was submissive cooperative, by establishing dialogues with people across the moat. The third phase presented dominant antagonism, The phase was elicited by her trying to impress a woman, fellow therapist, by intensifying the eating disorder conflict. She was seeking to prevail as an anorexic snake in fighting the bulimic culture in herself. The sequence of struggles ended with both being devoured by a tiger and her being hospitalized because of her physical health.

In the final phase, dominant cooperative relating, she evolved to truly expressing her feelings. She evolved from the initial Animal Metaphor Test to the final phase by asserting herself in dialogues with


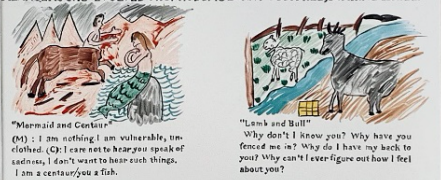

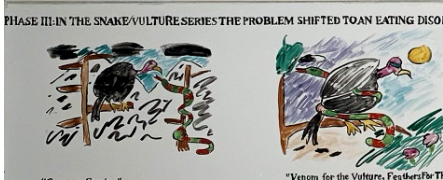
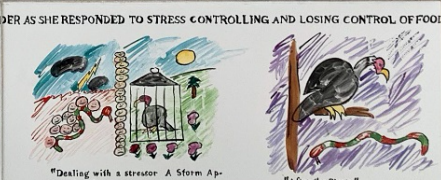
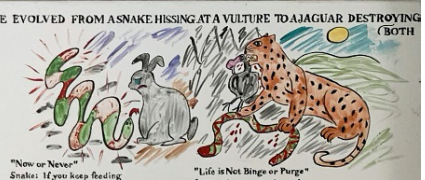
the important people in her life. She presented in a series of metaphors of animals facing each other communications with all parties with whom she had conflicts: her mother as a kangaroo who had rejected her from her pouch, to her employer, finally her husband. Upon the inception of the therapy her two animals turned their backs to each other and the viewer. Her comments, 'what do I care about your feelings?' Upon completion she addresses her husband 'We can argue and still be friends'. The final metaphor establishes her identities in transition: 'I am a we not an I'. Expressing her feelings she became comfortable in relations and less obsessed about her looks and her eating disorder. She excelled in becoming a poet and also a therapist.

**12. MONITORING THE HEALING PROCESS OF A SUBMISSIVE BULEMIC THROUGH THE REPEATED USE OF THE ANIMAL METAPHOR TEST.**

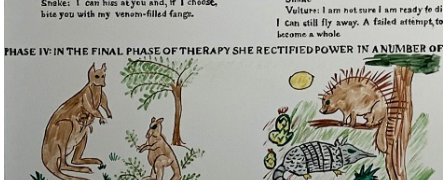
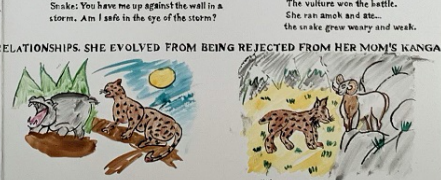
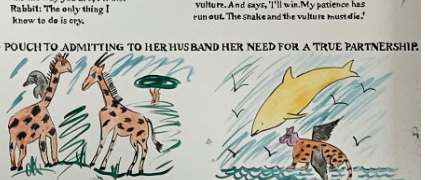
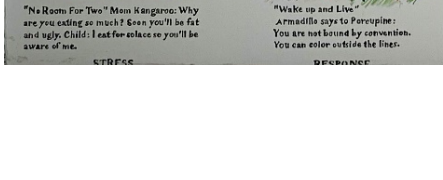
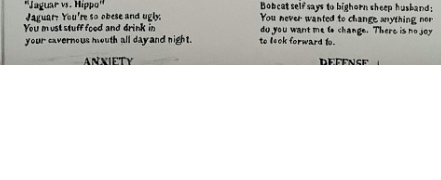
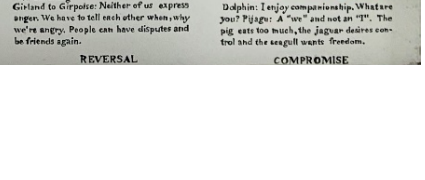
**PHASE I: IN THE EVALUATION PROCESS GLADYS EVOLVED FROM A CHILD CHASTISED BY HER GRANDMOTHER TO A FIRE-BREATHING DRAGON AFRAID OF HURTING HER LOVED ONES.**

 <p><b>Family of Origin:</b> Bulimic</p> <p><b>Memory:</b> "You are a bad girl! Grandma: You can't bring that stupid sandwich to your sick Mother."</p> <p><b>Mask I: "Perpetual Bulimic"</b> Shutting out sadness with a smile and outrageous makeup.</p>	 <p><b>Mask II: "Blackout"</b> Unable to express emotion, she was also unable to stop eating.</p> <p><b>Mask III: "The Most"</b> The Most separates her from feelings of anger and sadness from the happy surface of bunnies, flowers and sunshine.</p> <p><b>Animal Metaphor:</b> "Who will listen, Will you?" Cat: "You can't really hear me can you?" Dog: "Why should I hear what you do have to say?"</p>	 <p><b>Dream: "Running Late"</b> Can't find clothes that fit... but I can hide my fat body in a tukamarine.</p> <p><b>Short Story: "Dove or Demon"</b> I'm reliable, considerate, dull; she turned into a fire breathing dragon, hurt those around her. Then wept.</p>
---	--	---







**PHASE II: IN THE MOAT SERIES THE PROBLEM WAS CLARIFIED AS A POWER IMBALANCE AS SHE EVOLVED FROM A DUMB BUNNY TO A FREE, SOARING EAGLE.**

 <p><b>"Rabbit Run"</b> Gilla: Rabbit, you are the proverbial dumb bunny. You are gullible, insane and spineless.</p>	 <p><b>"A Ray of Sunshine"</b> Griffin: Hey aerie, it's nice to see you without your head in the sand. You say others don't hear you, but you never listen to ME, your inner self.</p>	 <p><b>"Mermaid and Centaur"</b> (M): I am nothing I am vulnerable, unclothed. (C): I came not to hear you speak of sadness, I don't want to hear such things. I am a centaur/you a fish.</p>	 <p><b>"Lion and Bull"</b> Why don't I know you? Why have you fenced me in? Why do I have my back to you? Why can't I ever figure out how I feel about you?</p>	 <p><b>"The Fowl Fowl"</b> Dear: Your big teeth and claws scare me. You might hurt me. Bear: You're making me mad. Get over here before I lose my temper and bite you.</p>	 <p><b>"Feathers &amp; Claws"</b> Here I am soaring upward. Why haven't I been here before? The eagle flew beyond the mountains and the last waved goodbye.</p>
--	--	--	---	---	---

**PHASE III: IN THE SNAKE/VULTURE SERIES THE PROBLEM SHIFTED TO AN EATING DISORDER AS SHE RESPONDED TO STRESS CONTROLLING AND LOSING CONTROL OF FOOD. SHE EVOLVED FROM A SNAKE HISSING AT A VULTURE TO A JAGUAR DESTROYING (BOTH)**

 <p><b>"Faint on Famine"</b> Snake: I can hiss at you and, if I choose, bite you with my venom-filled fangs.</p>	 <p><b>"Venom for the Vulture, Feathers for the Snake"</b> Vulture: I am not sure I am ready to die. I can still fly away. A failed attempt, to become a whole.</p>	 <p><b>"Dealing with a stressor: A Storm Approaching"</b> Snake: You have me up against the wall in a storm. Am I safe in the eye of the storm?</p>	 <p><b>"After the Storm"</b> The vulture won the battle. She ran amok and ate... the snake grew weary and weak.</p>	 <p><b>"Now or Never"</b> Snake: If you keep finding me the way you are, I'll die. Rabbit: The only thing I know to do is cry.</p>	 <p><b>"Life is Not Binge or Purge"</b> Jaguar destroys snake and vulture. And says, "I'll win. My patience has run out. The snake and the vulture must die."</p>
---	---	--	--	--	--

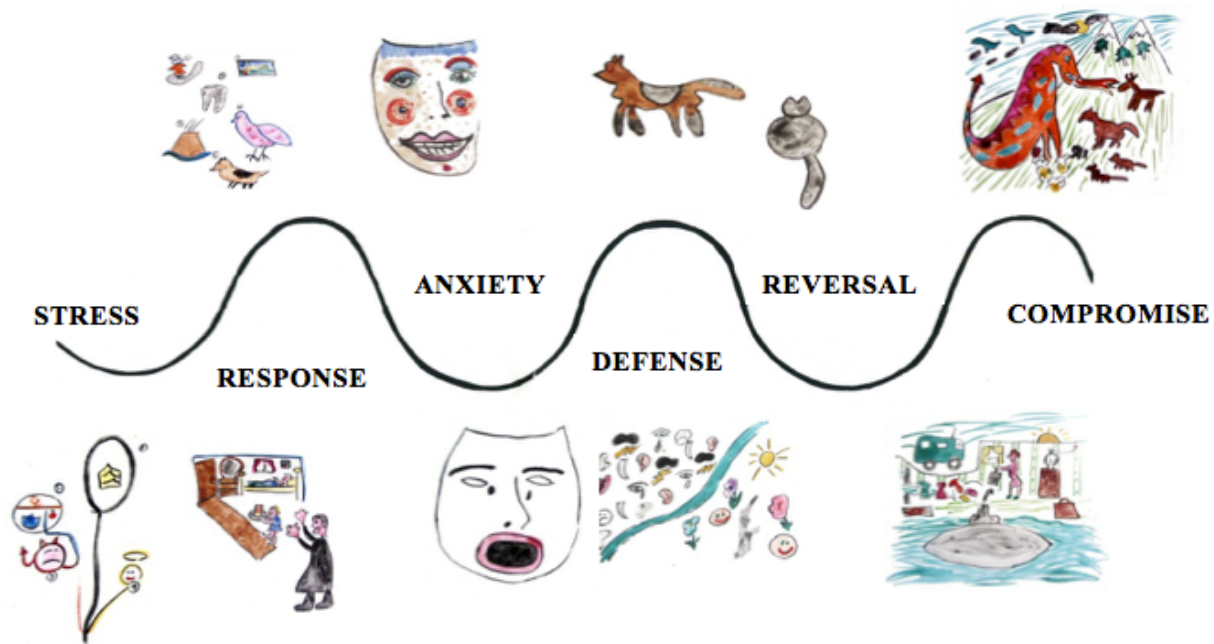
**PHASE IV: IN THE FINAL PHASE OF THERAPY SHE RECTIFIED POWER IN A NUMBER OF RELATIONSHIPS. SHE EVOLVED FROM BEING REJECTED FROM HER MOM'S KANGAROO POUCH TO ADMITTING TO HER HUSBAND HER NEED FOR A TRUE PARTNERSHIP.**

 <p><b>"No Room For Two"</b> Mum Kangaroo: Why are you eating so much? Even you'll be fat and ugly. Child: I eat for a place so you'll be aware of me.</p>	 <p><b>"Wake up and Live"</b> Armadillo says to Porcupine: You are not bound by convention. You can enter outside the lines.</p>	 <p><b>"Jaguar vs. Hippo"</b> Jaguar: You're to obese and ugly. You must stuff food and drink in your cavernous mouth all day and night.</p>	 <p><b>"How very dull"</b> Bobcat tells says to bighorn sheep husband: You never wanted to change anything nor do you want me to change. There is no joy to look forward to.</p>	 <p><b>"An unwell"</b> Giraffe to Giraffe: Neither of us express anger. We have to tell each other when, why we're angry. People can have disputes and be friends again.</p>	 <p><b>"Who Am I?"</b> Dolphin: I enjoy companionship. What are you? Pig: A "we" and not an "I". The pig ate too much, the jaguar desires control and the seagull wants freedom.</p>
---	--	---	---	--	---

**STRESS      DEFENCE      ANXIETY      REVERSAL      COMPROMISE**

## PHASE I

In the evaluation process, Gladys connected being chastised by her grandmother to having a black hole for a mouth, as well as becoming a fire-breathing dragon afraid of hurting her loved ones. In the process she admitted her problem of repression of emotions: 'Express rather than repress.'



### FAMILY OF ORIGIN BALLOONS & CONFLICTUAL MEMORY:

Grandma: You can't bring that stupid sandwich to your sick mother.

### MARITAL FAMILY BALLOONS & Mask I: "Perpetual Smile."

Shutting out sadness with a smile and outrageous makeup.

**Mask II:** "Blackout." Unable to express emotion and being preoccupied with eating.  
**Mask III:** The moat separates her feelings of anger and sadness from the happy surface of bunnies and sunshine.

**ANIMAL METAPHOR:** "Who Will Listen, Will You?"  
Cat: You can't really hear me, can you?  
Dog: Why should I hear what you have to say?

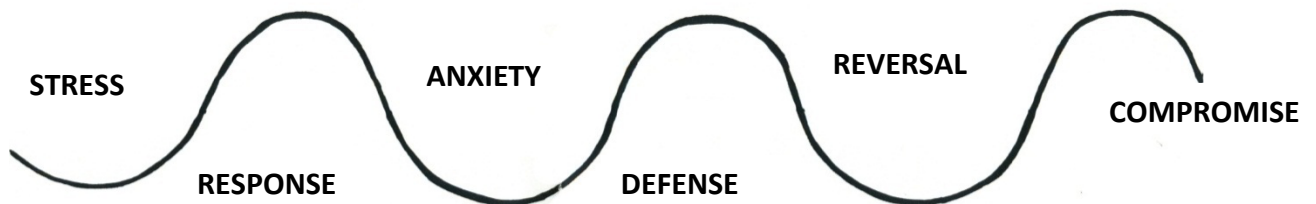
**DREAM:** "Running Late."  
Can't find any clothes that fit...but I can hide my fat body in a submarine.

**SHORT STORY:** "Rage and Fear."  
I'm reliable, considerate, dull. She turned into a fire-breathing dragon and hurt those around her. Then she wept.



## PHASE II

In the moat series, the problem was clarified as a power imbalance as she evolved from a dumb bunny to a soaring eagle.



**“Run, Rabbit, Run”**  
Gila: Rabbit, you are the proverbial ‘dumb bunny.’ You are gullible, inane and spineless.

**“A Ray of Sunshine”**  
Griffin: Hey, ostrich, it’s nice to see you without your head in the sand. You say others don’t hear you, but then you never listen to me, your inner self.

**“Mermaid and Centaur”**  
(M): I am vulnerable, I am unclothed. (C): I do not want to hear such things. I am a mighty centaur. You are nothing but a fish.

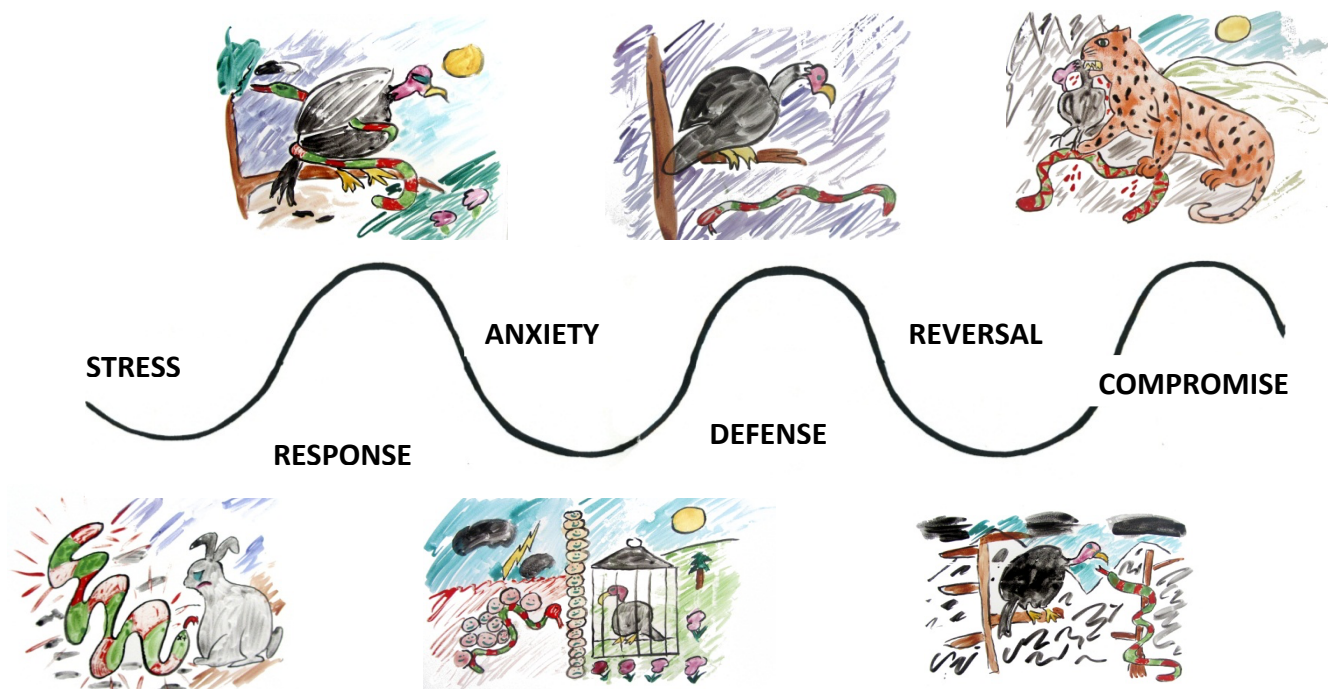
**“Lamb and Bull”**  
Lamb: Why don’t I know you? Why have you fenced me in? Why do I have my back to you? Why can’t I ever figure out how I feel about you?

**“The Feckless Fawn”**  
Deer: Your big teeth and claws scare me. You might hurt me. Bear: You’re making me mad. Get over here before I lose my temper and bite you.

**“Feathers and Claws”** Eagle: Here I am, soaring upward. Why haven’t I been here before? The eagle flew beyond the mountains and the bear waved goodbye.

### PHASE III:

In the Snake / Vulture series, the problem of the eating disorder reemerged as she responded to stress, controlling and losing control of food. Her metaphors evolved from snake hissing at a vulture to a jaguar destroying both snake and vulture.



#### **“Feast or Famine”**

Snake: I can hiss at you, and if I want, bite you with my venom filled fangs.

#### **“Venom for the Vulture, Wings for the Snake”**

Vulture: I am not sure I am ready to die. I can still fly away. A failed attempt to become a whole.

#### **“Dealing with Stress, or, a Storm Approaching”**

Snake: You have me up against the wall in the storm. Am I safe in the eye of the storm?

#### **“After the Storm”**

The vulture won the battle. She ran amok and ate...the snake grew weary and weak.

#### **“Now or Never”**

Snake: If you keep feeding me the way you are, I'll die.  
Rabbit: The only thing I know how to do is cry.

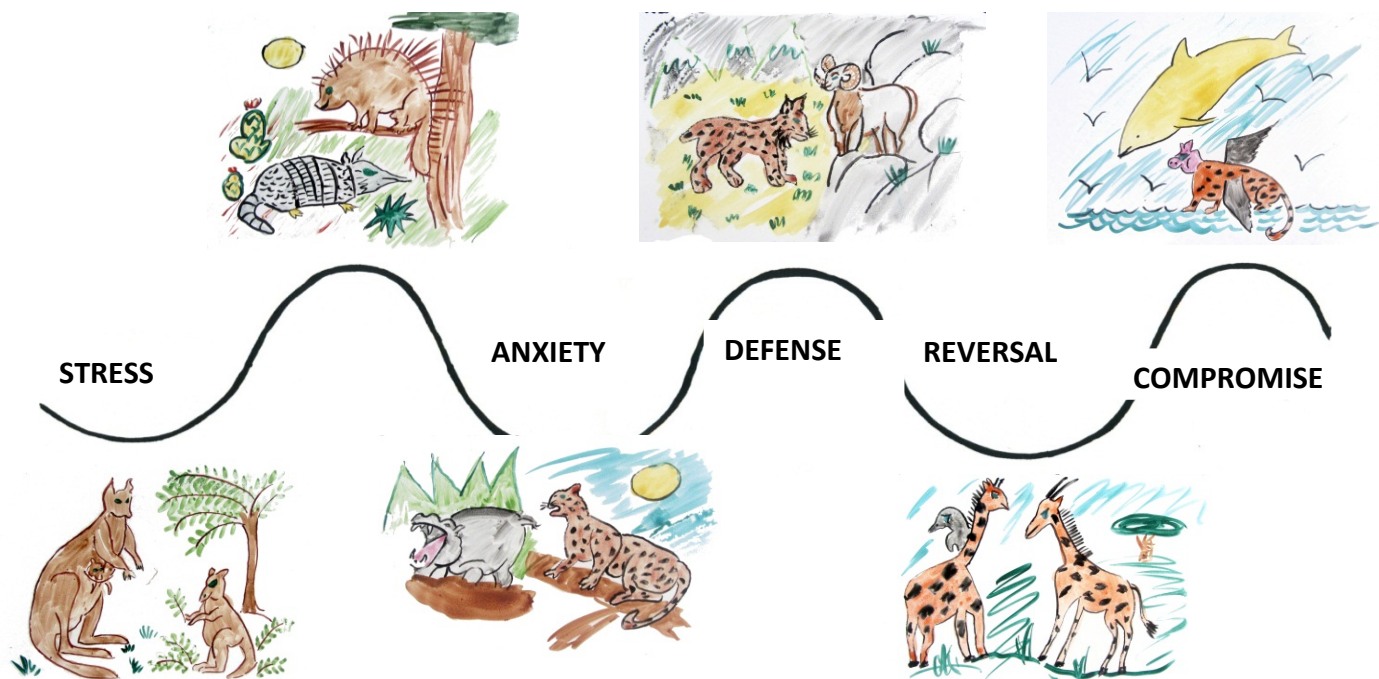
#### **“Life is Not Binge or Purge”**

Jaguar destroys vulture and snake, and says, “I'll win. My patience has run out. The snake and vulture must die!”



#### PHASE IV

In the final phase of therapy she rectified power in a number of relationships. She evolved from being rejected from her mom's kangaroo pouch to admitting to her husband a need for a real partnership, seeking acceptance for all parts of her many hidden identities.



#### DISCUSSION

The study addresses the topics of the conference on therapeutic changes and on data reflecting the changes. It begins by introducing the concepts of the FT and then their clinical application

##### **"No Room For Two"**

Mother: Why are you eating so much? Soon you'll be fat and ugly.  
Child: I eat for solace. I eat so you'll be aware of me.

##### **"Wake Up and Live"**

Armadillo says to Porcupine: You are not bound by convention. You can color outside the lines.

##### **"Jaguar vs. Hippo"**

Jaguar: You're ugly and obese. You must stuff food and drink in your cavernous mouth all day and night.

##### **"How Very Dull"**

Bobcat self says to bighorn sheep husband: you never wanted to change anything nor did you want me to change. There is no joy to look forward to.

##### **"An Unveiling"**

Girland to Girpoise: Neither of us express anger. We have to tell each other when, why we're angry. People can have disputes and be friends again.

##### **"Who Am I?"**

Dolphin: I enjoy companionship. What are you?  
Pigagu: A "we" and not an "I". The pig eats too much, the jaguar desires control and the seagull wants freedom.

monitored with the use of the CAB self-assessment.

The unconscious is qualified as diagnostic categories: four syndromal relational modalities, wellness personality typology, but also determining pathology. The unconscious as a scientific phenomenon is measurable with the CAB assessment technology. One readily becomes conscious of the unconscious, while generating a record. Therapeutic changes, are monitored by the repeated administration of the assessment or simply one of its metaphor creation tasks.

The formal theoretical relational diagnoses were applied to two sets of cases, illustrating the differences of pathologies between dominance and subordinacy; the assessment records reflecting the conflict resolution six-role state process and the cyclic evolution of modalities marking the course of therapy itself as a conflict resolving continuum. The assessment records illustrate the syndromal process evolving through the cycles of the alternative types of resolution.

Thus this study gives us an opportunity to examine two aspects of the therapeutic experience. First, identifying pathology as determined by the relational syndromal modality diagnoses distinguishing the differences between dominant and submissive alternatives. Second, by examining the evolution of changes in the course of psychotherapy as four phases of a dialectic progression in attitude changes; these do not impact the original relational modality diagnosis, they constitute a conflict resolution continuum.

### **Review of the two points**

The crucial contribution of the Formal Theory is in clarifying pathology associated with the two key relational modalities as syndromes of six interrelated emotions. We recognize modalities as the principle diagnostic criterium determining pathology and entailing alternative interventions. The four case studies illustrate dominance and subordinacy diagnoses becoming relational communicational disorders that we must recognize as leading to distortions of reality. Being aggressive leads to perceiving reality as threatening, overreacting, challenging the social system and seeking help because of experiencing power struggles with others. Being submissive leads to experiencing fears of expressing one's feelings leading to the intensified inner conflicts; emotions held in leading to escapist behaviors, such as hostile wishes to hurt somebody or alternatively hurting oneself, conditions generating fears of losing control.

These distortions of reality must be recognized in their consequences in affecting therapeutic interventions. The therapist has to address the excruciating sensitivities of dominant individuals and the need for reassurance for the submissive individuals in expressing their feelings.

The second point is in detecting therapy evolving as a conflict resolution process as a sequence of relational phases. Therapy evolves through the four modalities as phases of the individual growing along the process of conflict resolution. The therapist must be receptive in allowing theses modalities to manifest as need for alliance and need for ruptures. This relational evolution occurs around one's relational modality diagnosis. The personal modality remains unchanged as genetically determined.

Dominant persons start therapy feeling in a passive aggressive phase as victims, tortured by social conflicts, lack of social support in domestic and in professional environments, frequently in panic because of paranoia due to projection of their own role choices. The distortions impact the therapeutic relation. Segmet felt abandoned by the Wizard, Kathy was cautious having been truly traumatized by prior therapeutic experiences. The dominant patient needs support and reassurance; empowered by alliance with the therapist the distressed dominant person emerges empowered to express anger in dealing with relationships. Next this anger is turned into a phase of assertiveness combatting the therapist. Then comes the phase of termination during which the patient feels self-confidence and self-sufficiency; upon termination the dominant Segmet felt loved by her mother, husband and therapist, but also felt responsible for her distortions and overreactions. The dominant person upon successful termination becomes aware of her pathology, accepts responsibility for it, which we consider as the submissive cooperative disposition phase of therapy; the patient remains consistently dominant in spite for the cycling. It is desirable to terminate therapy with the dominant person showing respect and gratitude for the therapist. Establishing mutual respect is a criterium of successful termination.

Similarly we witness phases in the course of therapy with cases of submissiveness. The individuals evolved through the four phases as modalities. Gladys struggled, shadow-fighting with her inner escapist impulses, bingeing and drinking, staying deceptive. She evolved through phases, from hiding her emotions and behaviors, to seeking assertiveness in the moat series, by evolving communications, in the next phase her anorexic snake struggled with her bulimic vulture, unable to prevail, her inner animals in conflict were devoured by a tiger. In the final phase she was able to confront the dreaded authorities. She could not totally prevail. Her identity remained questionable; she was a 'we rather than an I'. She was many animals rather than a single one. The point is that modalities are stable diagnoses, but during therapy they evolve as improvements in the way of resolving conflict; changes are gradual but predictable.

### **The therapeutic relationship**

The assessment changes the therapeutic relationship. The patient through the self-assessment identifies the problem and how to address it. The battery is didactic, diagnostic and therapeutic by itself. It generates readily clear insights, as personal analysis conducted by the patient examining her pattern. The battery evokes a cathartic emotional experience, and it helps the patient to identify the needed changes by herself. The patient gets used to the analysis of her creative process, leading to insights and changes. The pattern also manifests in the relationship with the therapist, but we recognize the transference as one of several manifestations of the pattern. The patient becoming self-sufficient, the role and work of the therapist becomes modified, less complicated. Transference evolves in the course of therapy. One's feelings in the relationship with the therapist change. His role is in explaining the sequence of interrelated emotions.

There is a sociological significance of this reduction for professional services as it allows introducing this type of therapy through its psychoeducational delivery. The battery may be used by educators in the classroom and by self-managed peer support groups. This self-

sufficiency facilitates the work of the therapist as an expert of the science; the therapist becomes an educator. This role reduces the dependency needs of the client to the therapist; it increases the challenges of learning about how to achieve self-confidence and acceptance of responsibility for one's emotions and behaviors.

**The methodological significance of this research: The FT ushers in the era of science, of moral reason.**

Concluding, psychology is presented as the science of morality, the Science of Conflict Resolution, abbreviated into the Moral Science. This science reconciles epistemology, diagnosis, assessment, morality leading to the delivery of therapeutic services through a program of wellness education utilizing the creative process. The FT encompasses knowledge of the pure sciences, physics and logic with biology by identifying the unconscious as a homeostatic mechanism transforming energy, changing attitudes, resolving conflict by abiding to normative conformity. The theory integrates psychology with sociology founded on art, science and biology. The process of change embraces religions as psychological phenomena, as normative institutions. They originate in the psyche, leading to sociological change addressing domestic conflicts, improving role relations by sanctifying norms. Religions evolved changing norms to increase fairness in the family relations and abstraction on the nature of the divine. Gods have been ascribed the attributes of the human unconscious creative process.

It is important to understand a methodological shift as the essence of the scientific breakthrough. It is a shift from the axiomatic method to the relational. The relational method departs by identifying an object of study as a unit entity by examining its nature as a closed periodic entity. The function of the unconscious is completing an energetic transformation with biological origination and sociological conclusion encompassed in the emotional relational structure of any story.

The definition of the unconscious has been presented axiomatically defined by theorists like Freud and Jung. Freud advanced several models, focusing on sexuality and aggression as the motivational forces, yet he also evolved a developmental model, an economic model, the structural model, the transference model, and utilized free associations on the couch as the therapeutic method. Jung departed from the unconscious as determined by archetypes inherent to the unconscious explored through dream interpretation. He introduced a key distinction in personality typology, the distinctions of being introvert versus extrovert. The Myers Briggs assessment introduced his set of descriptive distinctions. Similarly, all assessments identify traits and use non-relational distinctions such as warmth and cold, agency and communion.

The FT clarifies the unconscious as energy, and as relations. It identifies a syndromal sequence following formal operations to the formation of four relational modalities. This entails clear diagnostic categories and an assessment identifying measurable relational alternatives, scientific dichotomies that allow graphic mapping of the personal and social positions as interrelated social and psychic measurable variables. These dichotomies are actionable, if you are dominant, antagonistic and alienated you need to explore power, attitude and intensity in

relating. The CAB self-assessment identifies the social and emotional components as interrelated and as measurable variations according to intensity in the social and psychic realms. The diagnostic distinctions of dominance and submissiveness are interrelated in terms of communications as flow of energy. The dominant expresses oneself readily while the submissive channels energy internally. The dominant experiences socialization conflicts, while the submissive experiences inner conflicts. These conditions require alternative interventions and goals.

The CAB provides relational imagery. The images are meaningful through the relational method. Analysis is based on by contrasting one image to the other. The original with the ones following. We can detect changes by contrasting the original image of conflict with the final. There is the evidence of changes. The card game symbolic signs show change in the comparison of the spade to the heart. The Gorski retrospective presents change by contrasting the artist's conflict beginning the retrospective with the 'child of darkness', portraying his autistic son, completed years later with the series of 'empowered disabled figures'. The dominant Segmet begins captured in her mother's vicious dog's mouth and ends with her mother as a dachshund leaking her face. Kathy starts as a twig broken from a tree, fire-breathing dragons and completes her therapy with her family united by bridges, seasons of the year, key chains and dragons delivering playful monkeys. Alicia is transformed from a troll failing in hiding from the sun and getting burnt to becoming a moon illuminating the nights, a partner. Gladys departs from the animal metaphor of two animals turning their backs to each other and the viewer to two animals facing each other and admitting that 'we can express anger but still be friends'. The religions evolved from destructive matriarchs like Medusa, and Oedipal divisiveness to becoming wise virgins, like Athena and biblical matriarchs trusting their sons with their fathers, in the father-son covenant. So this study examining change and delivers evidence of therapeutic change. But the study has a broader relevance. It serves in rethinking psychology from the conflict of unintegrated axiomatically defined disciplines to resolution of the conflict by adopting a clear relational methodology. Psychology thus becomes the well-documented Moral Science.

### **Training facility and programs**

The online delivery of the self-assessment, free to the public, is supported by artwork, the exhibits of the Museum of the Creative Process, a museum volume is available, and by an educational game Moral Monopoly retracing the history of religions. The three prong program may be delivered as an emotional education that can be applied for therapeutic objectives. Seven volumes present the research on the Formal Theory. The theory has a home, the Wilburton Inn, incorporated in 1987 as the Art to Science, Inc. is our training center. It features a mansion built in 1902 as a twin project to the Hildene, next door, the home of the Lincoln family, commemorating the history of America's deadliest conflict leading to its resolution as a critical social change. Political conflicts are generated by religions and by problematic leaders. Now we can neutralize the distortions of perceptions of reality by having a clearer understanding of the psyche and the divine.