DEFENSIVENESS IN DREAM RECALL IN RESPONSE TO A PROVOCATIVE DAY RESIDUE.

SHEILA ANNE. CLYNE-JACKSON
University of Windsor

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Defensiveness in Dream Recall
in Response to a Provocative
Day Residue

Sheila Anne Clyne-Jackson

A Dissertation
Submitted to the Faculty of Graduate Studies
through the Department of Psychology in
Partial Fulfillment of the Requirement for
the Degree of Doctor of Philosophy at the
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Windsor, Ontario
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Abstract

The purpose of the present study was to determine the effect on dreams of either a neutral day residue, or a day residue which is evocative of psychosexual conflict. Sixty male subjects divided into two groups--frequent dream recallers and infrequent dream recallers--were exposed to one of the following stimuli: (a) a neutral picture, (b) a picture which is strongly evocative of psychosexual conflict, or (c) a picture which is similar to picture "b" but which has been modified in an effort to make it less evocative. Subjects were asked to free associate to the picture and their free associations were examined for evidence of unconscious disturbance. The day following this exposure, they were asked to report a dream and to free associate to it. These dream reports were examined for evidence of primary process material, oedipal and oral conflict, and defensiveness, by means of scales adapted for this study.

Analysis indicated that exposure to the neutral picture produced less evidence of oedipal and oral material in dream reports and free associations than did exposure to either of the experimental pictures. Exposure to the most provocative picture, on the other hand, produced the greatest amount of oral and oedipal material.

In addition to its effect on dream reports, exposure to a provocative day residue was far more likely to produce dream recall failure in frequent recallers. Infrequent recallers were much
more likely to experience dream recall failure regardless of
the picture to which they were exposed.

The types of defenses which subjects showed in their dream
reports were also examined. It appears that infrequent recallers
prefer such defenses as repression, denial and silences, while
frequent recallers prefer such defenses as speech disturbances,
omissions, "ahs", evaluators, and retractors.

The author drew the conclusion that exposure to a disturbing
day residue resulted in increased evidence in dream reports of
material related to that disturbance. In addition, infrequent re-
callers showed much greater evidence of defensiveness in the presence
of a female experimenter than did frequent recallers, resulting
in a dramatic increase in forgetting of their dreams. Finally, the
defenses utilized by frequent recallers differed from those of
infrequent recallers, and may be related to different stages of
psychological development.
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Fraud's Conceptualization of the Perceptual System
CHAPTER I
INTRODUCTION

Significance of Freud's Dream Theory

The Interpretation of Dreams (Freud, 1900) is a document containing such penetrating insights into the functioning of the human mind that it still forms the foundation for much of the present exploration of the depths of the human psyche. Through his study of the dream process, Freud was able to describe, not only unconscious processes and content in general, but, in particular, the unconscious material that is being actively repressed in the unconscious and restrained by the defenses from motoric discharge. In addition, he clarified the critical differences between primary and secondary thought processes and established the existence of a second level of dream content—called latent content—which was critical to unravelling the mysteries of dream formation.

The publication of Freud's theories, particularly those regarding sexuality, brought upon him both public and professional censure. However, the realization that his descriptions of mental functioning were both factual and comprehensive, won him increasing respect in professional circles. By 1932, Jastrow was able to conclude about Freud's work: "The Interpretation of Dreams may be said to date the Freudian century. According to enthusiastic disciples it has come to occupy the same central and important place for abnormal psychology as the 'Origin of Species' did for biology". (p. 51)

Freud, for his part, grew to regard his work on the dream process
as the most significant of his scientific discoveries. He believed that the hypotheses presented in The Interpretation of Dreams were crucial to the understanding of all Freudian theory. In the preface to his second edition of The Interpretation of Dreams, he stated:

During the long years in which I have been working at the problems of the neuroses I have often been in doubt and sometimes have been shaken in my convictions. At such times it has always been The Interpretation of Dreams that has given me back my certainty. (Freud, 1900, p.47)

In his preface to the third edition, he added:

This book with the new contribution to psychology which surprised the world when it was published (1900), remains essentially unaltered. It contains, even according to my present day judgement, the most valuable of all the discoveries it has been my good fortune to make. Insight such as this falls to one's lot but once in a lifetime. (Freud, 1900, p.56)

A further sign of the importance of Freud's work is that it has endured. Throughout the years from its inception to the present, the influence it exerts upon the course of development of psychology, has increased. Today, writers and students alike, still struggle to comprehend and appreciate his insights which contain numerous subtleties and qualifications. Brenner (1955), a modern psychoanalyst, university lecturer and author of a textbook on psychoanalytic theory, described the effects of Freud's contributions to dream theory as providing a means of studying the mind in conflict with itself:

In no other phenomenon of normal waking life are so many of the unconscious processes of the mind revealed so clearly and made so accessible to study. Dreams are indeed a royal road to the unconscious reaches of the mind. Yet even this does not exhaust the reason for their importance
and value to the psychoanalyst. The fact is that the study of dreams does not simply lead to an understanding of unconscious mental processes and contents in general. It leads particularly to those repressed, or otherwise excluded from consciousness and discharged by the defensive activities of the ego. Since it is precisely the part of the id which has been barred from consciousness that is involved in the pathogenic processes which give rise to neuroses and perhaps to psychoses as well, one can readily understand that this characteristic of dreams is still another, very important reason for the special place that the study of dreams occupies in psychoanalysis. (pp.162-163)

Freud's realm of influence, however, is not limited to psychoanalytic and academic spheres. The vast majority of research conducted on dreaming is based on the theories introduced in The Interpretation of Dreams (1900). Foulkes (1978, p.27) described Freud as the "absolute starting point of any serious study of dreams today." He went on to explain that the reason Freud's work must form the basis for such research is that the processes he described form the basis, not only of dreaming, but of all mental functioning, and that any researcher who wishes to study dreams must begin with the mind. He wrote:

But Freud saw in dreams an opportunity which earlier theorists had missed: the chance to observe that the human mind does—what it is like—when it is operating on its own, freed from perceptual inputs and the imperatives of social order outside. By systematically comparing this mind with the more familiar one of waking experience, Freud saw that he not only could assimilate dream phenomena to waking psychology but that he also could, at the same time, immensely expand the scopes of waking psychology.

While it is the case that most dream researchers use Freudian theory as a basis for their research, it is not equally certain that the form-
ulations they employ are accurate. Much of the controversy that still surrounds Freudian theory has arisen as a result of inaccurate interpretations. A strong understanding of Freudian tenets cannot be gleaned from second-hand accounts of his work, but requires careful study of his original writings. Unfortunately, not all researchers have invested the necessary effort, and as a result, there presently exists a body of research containing a multitude of conflicting results. Fisher and Greenberg (1977) attempted to dispell some of the confusion in this area by conducting a critical review of some of this research. They considered the studies concerning three major postulates of dream theory: The nature of the latent content of dreams, dreams as outlets for impulses, and the sleep-preserving functions of dreams. Although a detailed review of their work falls outside the scope of this study, their conclusion about these areas of investigation is noteworthy.

A network of scientific results exists compatible with Freud's central concept of dreaming, namely, that it offers an outlet or release for internal (unconscious) tensions. Definitive experiments have yet to be done in which labelled inputs known to arouse specific unconscious tensions are then traced to focal expressive dream imagery. (p.62)

One potential exception to this conclusion exists. They reported some convincing physiological evidence (Dement, 1964) to indicate that sleepers ordinarily awaken briefly following dream periods, thus casting some doubt upon the sleep-preserving aspect of Freud's dream theory.

Since there has arisen little solid evidence to discredit Freud's work in the more than eighty years since its inception, it retains its value as a solid foundation of theory from which may spring new exploration.
Freud's Theory of Dream Formation

Freud's study of dreams led him to the discovery of three conditions which were essential to dream formation. The first of these conditions included predictable, but critical, changes in the perceptual system that occurred only in the sleeping state and allowed dream formation to take place. The second requirement of dream formation was the existence of conflictful material, developed during early childhood and repressed, but which still remains active in the unconscious. Freud believed that the energy attached to these repressed conflicts was responsible for initiating the dream. And finally, the third condition necessary to dream formation was the existence of a suitable "day residue", that is, an innocuous experience from the day preceding the dream, from which the dream images could be constructed.

In addition to these three factors, Freud identified a fourth component which he considered to be capable of provoking a dream, but not necessary to the formative process. This element includes ordinary stimuli of all sorts, such as hunger, thirst and noises, which impinge upon the sleeper to a greater or lesser extent during the night. Most of these stimuli never become sufficiently disturbing to make their way into dreams. Only when they become so urgent or salient to the sleeper that they threaten to disturb his sleep, do they provoke a dream as a means of maintaining the sleep-state.

Freud down-played the importance of this final element because of its seemingly haphazard and unessential contribution. He preferred, instead to concentrate on the three essential elements and the roles
they played in dream production. In order to gain an understanding of the role that each element plays in the construction of a dream, it will be necessary to examine each one in turn. As the description progresses, we shall begin to appreciate the complexity of the process by which these three diverse elements interact and change to produce the dream.

The Perceptual System and Dream Formation

Freud believed that the human perceptual system functions differently during sleep than in the waking state. It is these changes in functioning which allow the process of dream formation to occur. In order to understand the changes that take place, it is necessary first to describe the normal structure and functioning of the perceptual system, and then to consider the changes which occur during sleep. Figure 1 presents a simple schematic representation devised by Freud to illustrate his conception of the perceptual system.

![Diagram](image)

**Figure 1**

Freud’s Conceptualization of the Perceptual System
Freud asked the reader to picture the perceptual system as being like a telescope containing multiple lenses. This system has a perceptual end, called the System Pept, through which impulses from the outside world are received, and a motor end where the possibility of motoric activity occurs. Between these two ends lie a series of components, called \( \Psi \) systems, which register and censor perceptions. These systems are arranged in a fixed order so that perceptions entering at the sensory end move through the systems in a fixed temporal sequence from the sensory to the motor end.

A perception entering the system excites the System Pept only momentarily and then passes on to the next component—the Mnem Systems. This process allows the System Pept to remain continuously clear to receive new stimuli. The function of the Mnem Systems is to record multiple aspects about the perception, such as time, location, and various other kinds of associational similarities accumulated throughout life experiences, and to store them in permanent memory.

Finally, the perception passes to the preconscious which acts as a censoring agent for the conscious. It allows a perception from the unconscious to enter consciousness only if certain conditions are met. If it fails to meet these requirements, the preconscious forces it back into the unconscious where it continues to press for discharge. During sleep, the functioning of the perceptual system changes. The system loses its ability to express impulses motorically, and, in addition, the usual stream of perceptual impulses from the outside world are cut off. Because of these changes, the perceptual system
begins to function in a regressive or retrogressive manner, that is, impulses from within the system—the unconscious—are able to move backwards and to stimulate the System Pcept to form an image. The result of this backward-moving stimulation is the formation of the dream image.

This, then, describes the role of the perceptual system in dream formation. It concerns mainly the functioning of the physical apparatus that permits the formation of a dream image. It is the next two components, however, that determine the content of that image.

**Infantile Conflict and Dream Formation**

Freud placed great stress upon the role of unconscious impulses in dream formation. He believed that this unconscious material results from conflicts encountered by the individual during early childhood. These conflicts produce extreme anxiety in the child, and in an effort to reduce this tension, the child represses the impulses which give rise to the conflict in the first place. Even though they are banished to the unconscious, these impulses continue to press for expression, and it is the energy which they possess that provides the motivating force for the dream. Freud (1900) described the role of these unconscious impulses in the following terms:

> If we now bear in mind how great a part is played in the dream thoughts by infantile experiences or by phantasies based upon them, how frequently portions of them re-emerge in the dream content and how often the dream
wishes themselves are derived from them, we cannot dismiss the probability that in dreams too the transformation of thoughts into visual images may be in part the result of the attraction which memories couched in visual form and eager for revival bring to bear upon thoughts cut off from consciousness and struggling to find expression. On this view a dream might be described as a substitute for an infantile scene modified by being transferred into a recent experience. The infantile scene is unable to bring about its own revival and had to be content with returning as a dream. (pp 696-697)

Two of the early childhood conflicts which are of particular importance to the present study are the Oral conflict and the Oedipal conflict. In both the oral and oedipal stages of development, the object of the child's affections is the mother. The motive for his desire, however, shifts. In the oral period, the child seeks the mother's attention for the satisfaction of his needs for nourishment and physical comfort. In the oedipal period, he seeks her attention for the satisfaction of his desire for sexual gratification.

Resolution of the oral stage depends upon adequate but neither excessive nor insufficient satisfaction of the child's oral needs. Failure to resolve the oral stage results in fixation of the personality development and the formation of oral traits in his personality. If fixation occurs in the early stages of oral development, which is signified by pleasure in such activities as sucking and swallowing, personality traits reflect attributes related to "taking in". Fixation in the latter part of this stage, which is characterized by biting and chewing activities, leads to the development of personality traits reflecting oral hostility.
The Oedipal Conflict too occurs early in life and leaves its mark on personality in the form of the development of traits related to the conflict. At the beginning of the Oedipal period of development, the child's strongest object relation is generally with its mother. With the developing sensitization in its genitals, he or she turns to the mother as the favoured object to satisfy his genital needs, and wishes to displace or destroy all other competitors. At this point, the male child realizes that he cannot displace the father, and begins to fear reprisal from him for his attempts to seduce the mother. The reprisal he fears from his father is castration and, in addition, he fears the loss of his mother's love because of his behaviour. This fear is called castration anxiety. In order to relieve the anxiety generated by his fear, the child represses his incestuous wishes towards his mother and forms an alliance with his father.

The female child's development differs from that of the male. She also desires to possess her mother sexually but realizes that she has already suffered castration, so cannot do so. With this discovery, her love turns to rage at her mother for allowing her to be born without a penis. Freud called this desire to possess a penis "Penis Envy". She turns to her father as a love object and attempts to displace her mother as his sexual partner and gain possession of his penis. However, she fears genital damage from sexual penetration by her father. In order to relieve her anxiety, she too represses her desires for her father and aligns herself with her mother.

In both sexes these impulses again become active at puberty.
At that time, the individual must learn to direct these urges towards a suitable sexual object.

Incestuous and murderous urges, feelings of jealousy and rage toward parents and siblings, fantasies about sexual activities, impregnation and birth, and fears of castration, penetration and loss of love constitute some of the material which becomes a part of the unconscious during childhood development. It is these impulses and feelings that attempt to achieve consciousness and satisfaction in the form of dreams. Naturally, they are too threatening to be expressed directly: the dreamer would awaken in alarm. Therefore, they must take on a disguised form to make them acceptable. The day residue furnishes the form of the disguise. The process of changing the impulses into their disguised form will be described in a later section of the paper.

Day Residue and Dream Formation

Freud observed that in the content of every dream there is some link with a recent daytime experience which is of a seemingly insignificant nature. He believed that the reason these events are favoured in dreams is that by nature of their unimportance, they are non-threatening to the ego, and therefore more likely to pass censorship. He described this process in the following manner:

The reason why these recent and indifferent elements so frequently find their way into dreams as substitutes for the most ancient of all the dream thoughts is that they have least to fear from the censorship imposed by resistance. But while the fact that trivial
elements are preferred is explained by their freedom from censorship, the fact that recent elements occur with such regularity points to the existence of a need for transference. Both groups of material satisfy the demand of the repressed for material that is still clear of associations. (Freud, 1900, p.717)

The object of dreams, you may recall, is to permit some unconscious material partial gratification by a fantasied satisfaction. In order to do this, the unconscious material must be disguised to a sufficient extent to permit it to pass the censor. The purpose of the day residue in dreams is to provide a vehicle for disguising the unconscious material to allow it passage to consciousness.

An Extension of Dream Theory

Freud described unconscious material as constantly seeking a means to attain conscious expression. Dreams are one way of obtaining this, and an appropriate day residue the necessary vehicle upon which to carry out the transfer. He described the process in the following terms:

My supposition is that a conscious wish can only become a dream if it succeeds in awakening an unconscious wish with the same tenor and in obtaining reinforcement from it...these unconscious wishes are always on the alert, ready at any time to find their way to expression when an opportunity arises for allying themselves with an impulse from the conscious, and for transferring their own great intensity onto the latter's lesser one. (Freud, 1900, pp. 704-705)

Keeping in mind that repressed material comes from predictable and universal conflicts of childhood, and that this material is always alert for an opportunity to ally itself with conscious impulses in the
hope of gaining gratification, it is then possible to predict that a carefully prepared stimulus presented to the unconscious in the form of an image may be used to elicit unconscious material from a particular period of development. If it is, in fact, possible to accomplish this, then it would also be possible to study, in an experimental setting, the process of dream formation. This could be accomplished by presenting a day residue to elicit a predictable conflict and then examining the dream report to determine the manner in which the subject dealt with the elicited material.

Evidence already exists to suggest that a stimulus presented to a subject during the day can affect his dreams that night. Poetzl (1917), for example, presented pictures to subjects at tachistoscopic exposure rates and then required them to describe as much of the picture as possible. When he examined their dreams of the following night, he discovered that the parts of the picture not described by the subjects were significantly more likely to show up in their dreams that night than were the parts of the stimulus picture already identified. Some years later, Shevrin and Luborsky (1958) utilized a similar research strategy and reported results confirming those of Poetzl. The research evidence, therefore, appears to support the belief that a stimulus presented in an experimental setting can affect the dreams of subjects exposed to it.

The first step in developing a procedure to test the effect of a stimulus on dream production was to determine what kind of stimulus would most effectively produce the desired effect. Again, former
research provided a promising lead.

Wake (1968) conducted a study on the effect of a stimulus which is provocative of a psychosexual conflict on the free associations of subjects to the stimulus. She presented subjects with a series of pictures judged to be in varying degrees provocative of psychosexual conflict. She then examined the free associations of subjects to these pictures by means of a number of scales which she developed to measure unconscious disturbance. She was able to differentiate at a significant level between groups of subjects exposed to different pictures. The picture which she found to produce the greatest unconscious conflict when compared to a neutral picture, was entitled "Separation". A reproduction of this picture is in Appendix A.

Once an effective stimulus had been identified, it became possible to develop a research design to study the effect of exposure to it on dreams. Burger (1979) combined the experimental designs of Wake (1968) and Poetzl (1917) and created the required design. In addition, he had been impressed by research conducted on frequency of dream recall. Therefore, he enquired of subjects how often they recalled their dreams and compared two groups differing in frequency of recall. The first group contained subjects who reported rarely recalling their dreams, and the second group, subjects who reported frequently recalling their dreams. Half the subjects in each group viewed "Separation" and the other half viewed Wake's neutral picture. On the day following the picture exposure, subjects described a dream from the previous night and produced free associations to the dream elements. Burger (1979)
analyzed these reports according to a series of scales he developed to measure the presence of oedipal and oral themes in dream reports.

Burger reported the following results: Male subjects who typically remember few of their dreams responded differently from those who typically remember a great many dreams. Infrequently-recalling subjects who saw the conflict-arousing picture on the preceding day, expressed fewer themes related to oedipal and oral conflict in their dreams than those infrequently-recalling subjects who saw a neutral picture. Burger inferred from this that the lesser expression of conflict-related material resulted from a repressive process. On the other hand, males who frequently recalled their dreams and who saw the conflict-arousing picture, had more themes related to conflict than frequently-recalling males who saw the neutral picture. From this finding, Burger inferred that male frequent-recallers were not strongly disposed to use repression to deal with conflict. Comparing the results for frequently-recalling and infrequently-recalling males, Burger interpreted the overall result as consistent with the hypothesis that infrequent recallers are more prone to repression than are frequent recallers.

Female subjects demonstrated no significant differences related to type of picture presented on the preceding day. However, the infrequently-recalling women did express fewer conflict-related themes in their dreams than the frequently-recalling women did. This, of course, is consistent with the same hypothesis, that lack of recall is related to repression.
Burger's repression hypothesis received some indirect support in a study conducted by Woodison (1980). She studied the free associations of subjects who did not recall a dream on the day following exposure to either "Separation" or to a neutral picture. She reported that subjects who repress their dreams also obtain a significantly higher repression score on Wake's (1968) scales of unconscious disturbance.

From the preceding studies we have some converging evidence that a relationship exists between frequency of dream recall and repression. That is, infrequent dream recallers are significantly more likely to use repression as a defense against anxiety than are frequent dream recallers. This relationship, however, must be examined within the context of what has already been discovered about dream-recall frequency. The following section presents a brief survey of this area.

**Frequency of Dream Recall**

The discovery by Aserinsky and Kleitman (1953) that all people dream four or five times each night sparked a controversy concerning the discrepancy between dream experience and dream recall. The question under investigation is: "When all people dream every night, why is it that some people recall their dreams almost every night, while others rarely recall dreaming?" Wolpert (1972) was among the first to investigate this phenomenon. He proposed that dream recall is simply a special instance of the general faculty of memory. If this were the case, then those factors which affect general memory, should also be found to affect dream recall. From his work, he identified four such
For any dream to be remembered (1) it must be perceived or registered for a definite time period (Mueller's Law of Consolidation); (2) the possibility of recall of a dream decays in a lawful manner as the consolidation is temporarily removed from the occurrence of the dream; (3) in selecting which of the many consolidated dreams might be remembered if all are not, the laws of stimulus characteristics (Ebbinghaus's Laws) will statistically hold significantly; (4) the external conditions under which the sleeper awakens affects the possibility of dream recall. These four laws represent parameters of a basically physiological nature, delineating the field within which physiological factors may affect the recall of dreams. (1972, p.49)

In a similar vein, Giora (1973), Koulack and Goodenough (1976), and Trinder and Kramer (1971) conducted studies to determine the extent to which memory factors affect dream recall. They concluded that the factor of memory plays an important role in the recall of dreams, but that it could not account completely for the dream recall effect. Therefore, there must exist another factor or factors which are of importance to the explanation of differences in dream recall.

In The Interpretation of Dreams, Freud had anticipated the previous findings and formulated the following analysis:

All the causes that lead to forgetting in waking life are operative for dreams as well. When we are awake we frequently forget countless sensations and perceptions at once, because they were too weak or because the mental excitation attaching to them was too slight. The same holds true of many dream images. They are forgotten because they are too weak, while stronger images adjacent to them are remembered. (pp. 106-107)
The search for this new factor turned initially in the direction of personality dimensions. DeKonick (1975), Koulack and Goodenough (1976), and Whitman (1963), studied the effects of personality dynamics in conjunction with classical memory factors, and reported a positive relationship. However, the effects of personality dynamics without the memory factor were not very encouraging. Personality dimensions such as extroversion, anxiety, ego strength, field dependency, rigidity, creativity, and the cognitive control of sharpening (Baekeland, 1969; Bone, Thomas, & Kinsolving, 1972; Cohen & Wolf, 1973; Cohen, 1970; Domhoff & Getsen, 1967; Lachman, Lapkin & Handleman, 1962; Schechter, Schmeidler & Staal, 1965; Schonbar, 1965; and Wallach, 1963) yielded only weak associations with frequency of dream recall. Some cognitive-style variables such as divergent thinking (Austin, 1971), associative productivity (Orlansky, 1966), imagery ability (Hiscock & Cohen, 1973; Holt, 1972; Richardson, 1972), and richness of inner life (Orlinsky, 1966) demonstrated somewhat stronger correlations.

Cohen reviewed the previous research and concluded that the findings just reported make it reasonable to conclude that an "awareness of or attention to inner life process" may be the critical variable affecting dream recall.

This line of investigation provided only minimal insight into the factors which are active in producing individual differences in frequency of recalling dreams. However, if we turn at this point to Freudian theory, we will learn that Freud's description of the process of dream-formation provides a clear direction for research.
Repression

Freud (1900) proposed that "repression" is the active factor in the forgetting of dreams. "The forgetting of dreams too, remains inexplicable unless the power of a psychical censorship is taken into account" (p.555).

The preconscious acts as the agent of this repression, and the unconscious impulses derived from childhood conflicts are the object. The way that the preconscious works is by allowing unconscious impulses into consciousness only if certain conditions are met. As has been previously discussed, the impulses cannot be admitted to consciousness in their original form because they would alarm the dreamer and awaken him. Therefore, they must undergo a series of changes to disguise them and render them acceptable to the dreamer. These changes Freud compared to the task of translating a manuscript into a different mode of expression.

The unconscious material, or dream thought, Freud believed was readily comprehensible once one knew about it. This dream thought must change into the language of the dream content, which is pictographic in form. The process that produces the series of changes the dream thought undergoes is called "Dream Work".

Freud called attention to five kinds of dream work. The first of these is called "condensation". In condensation, the dream thoughts become highly compressed by connecting them through previously established associative links. The concept of condensation accounts for the relative brevity of dream reports as compared to the range and wealth
of the dream thoughts contained within them. Freud described the dream content as a highly fragmentary and incomplete translation of the dream thoughts.

The second device, "Displacement", shifts the focus of interest of the dream away from emotionally charged elements of the dream to others of seemingly incidental value. In addition, emotions are shifted in direction or polarity and certain dream-thought characteristics may be represented by their opposite.

The third device in dream work is called "Means of Representation". This mechanism is concerned with the work of preparing the verbal material of the dream thought for translation into suitable dream images. Verbal material which proves to be unsuitable for this purpose may change into a new verbal message which lends itself more readily to translation. Once again, this change of form always occurs along a chain of established associations. Some of the ways in which elements substitute for others include: A logical connection may be suggested by simultaneity in time, causal relationships by temporal sequences, and similarities between people by composite figures.

The fourth mechanism concerns the choice of images to represent the dream thoughts. Many symbols are a relatively direct representation of particular thoughts. However, if a dreamer has to choose between a number of symbols, he will favour that one which is associated with the rest of the material of his thoughts. In addition, symbols frequently have more than one meaning--sometimes several--and it is this ambiguity which allows for the representation in a single image of thoughts and
wishes which are often widely divergent in nature.

Once the translation of the dream thoughts into images is complete, the final step of the dream work is to mold all of the dream images into a single, coherent and intelligible story-line that is acceptable to the dream censor. Freud called this process “Secondary Revision”.

This process of dream work changes the dream thought sufficiently to allow it to pass the censor and enter consciousness in the form of a dream image. However, once the individual awakens, these impulses will again attempt entry into consciousness. But the censor which is now fully functional, will no longer allow them through. Because of this censorship, the dreamer, upon awakening, frequently can no longer call to memory the dream images. At times, he may retain only the recollection of having dreamed, or, if he does recall parts of the dream, he will find that he forgets them soon after awakening.

Freud believed that the true meaning of the dream could only be discovered by identifying the dream thought which gave rise to the dream in the first place. He developed a technique, called “Free Association”, to unravel the distortion imposed by dream work. In this process, the subject must relate everything that comes into his mind about each element in the dream. The rationale underlying the technique of free association is that once the mind is relieved of the burden of rational thought and social censorship, it will be free to trace the lines of association and distortion and will be led back to the dream thought, discovering the impulses which initiated the dream.
Studies of Repression and Dreaming

Attempting to assess the importance of repression to dream recall, David B. Cohen, at the University of Texas, has vigorously pursued research about repression and dreaming. Employing a number of different measures of repression, he tentatively concluded from his findings that the evidence does not support Freud's views concerning the role of repression in regulating memory of dreams.

One of the experimental methods that Cohen utilized involved correlating a variety of supposed measures of repression, such as the MMPI R scale with frequency of dream recall. After gathering data using this approach Cohen (1974c, pp. 139-140) reported:

The overwhelming evidence is that the various repression scores correlate with dream recall frequency at best approximately .25 (often not reaching significance at the .05 level with a 2-tailed test), but more typically failing to correlate at a significant level...

Approaching the issue another way, Cohen made use of a stressful presleep stimulus (specifically, violent or erotic films) in the belief that stress would increase repression (Albert & Boone, 1975; Baekeland, 1971; Cartwright, Bernick & Borowitz, 1969). These studies also failed to yield the predicted results.

Cohen employed still other methods to study whether repression accounts for the forgetting of dreams. Cohen and Wolfe (1973) attempted to induce repression by informing subjects that dreams reveal a great deal about psychopathology. They reported that this instruction, rather than increasing the subject's forgetting, caused infrequent recallers generally to increase their recall. In another series of
studies, Cohen (1974a, 1974b) correlated dream recall with presleep indices of mood, assuming that negative mood would increase repression. He reported an effect opposite to that proposed; subjects recalled more dreams under the low self-confidence condition, and this was particularly true of infrequent recallers. From these findings, Cohen (1974c) drew the conclusion that dreams are usually unaffected by repression.

Burger (1979) presented the following criticisms of Cohen's work:

First, the test measures of repression that have been used are of questionable relevance. Cohen (1974c, p. 139) acknowledges that "they probably measure adequacy of defensiveness or psychological competence rather than repression per se". Second, both the stress-film research and Cohen's own research are assuming that anxiety and stress will necessarily induce repression. This is at best a questionable assumption. Clearly the nature of the stress is a critical variable. (pp. 16-17)

Burger's (1979) work, which was described in an earlier section of this paper, arose partially in response to what he considered to be Cohen's misinterpretation of the concept of repression as a determinant of forgetting of dreams. Burger believed that by using a relevant stimulus to evoke psychosexual conflict, he could more closely simulate the process of repression described by Freud. Using this stimulus, he had expected to find more evidence of conflictful material in the dreams and free associations of infrequent recallers because, they should be initially more disturbed by the stimulus. In fact, he found just the opposite effect. Infrequent recallers tended to produce significantly less conflict-related material than did frequent recallers, when ex-
posed to a picture which was strongly evocative of psychosexual con-

flict. He concluded that this effect was produced by repression;

that is, that infrequent recallers are more highly defensive than are

frequent recallers and therefore tend to repress the memory of the

contlictful material of their dreams.

Present Research

Although Burger concluded that repression could account for the

lower level of conflict-related material produced by infrequent re-
callers, he had no direct evidence of this, apart from the coincidence

of less conflict-related material in the groups that would be expected
to be most vulnerable to repression. A major purpose of the present
study is to provide independent evidence that a repressive process can
account for the appearance of less conflict-related material in some of
the groups.

A secondary purpose is to broaden the canvass of types of defense,
to consider how isolation and other defenses besides repression, play
a part in the subject's reaction to the intensification of conflict
brought about by a provocative picture.

Hypotheses

At this point it is appropriate for us to review the theoretical
basis for predicting that persons who less frequently recall dreams are
more disposed to use repression and other defenses. I am proposing that
some people more than others have a low tolerance for tension, and at
the first stirrings of anxiety are prone to utilize repression or some other defense. I would expect such persons to remember their dreams less well, because repression blocks their memory of the dreams. I would also expect them to have a greater readiness to respond repressively, or with some other defense mechanism, when confronted with a conflict-arousing picture.

It is assumed that the person who has less tolerance for tension can use either repression or some other defense to block the buildup of tension. Therefore, people who infrequently recall their dreams should: (a) respond more defensively when free-associating to a conflict-arousing picture, (b) in dreams on the night subsequent to seeing a conflict-arousing picture, produce less conflict-related material (because of repression), (c) in dreams subsequent to seeing a conflict-arousing picture, show more evidence of repression, such as lessened verbal production, and (d) in dreams subsequent to seeing a conflict-arousing picture, show more evidence of other defenses.

Those persons who are prone to use defenses--whom we can identify by picking out those who remember their dreams less well--I predict will have a greater need for defense when a conflict is more strongly provoked. In making this prediction, I am using the line of explanation that Burger adopted to account for what his infrequent recallers did. However, I am also applying this line of reasoning to a comparison of "Separation" and a modified version of "Separation" that Wake (1968) has shown to differ in provocativeness. It is predicted, therefore, that (a) defenses will be strongest to the most provocative version
of the picture, (b) defenses will be intermediate in strength for a modified version of the same picture, and (c) defenses will be weakest for a neutral picture.
CHAPTER 2

METHOD

Design

On Day 1, 60 male undergraduates--30 of whom reported recalling their dreams frequently, and the other 30 of whom reported recalling their dreams infrequently--were first exposed to a control picture and then asked to free associate to one of three stimulus pictures: (a) a neutral picture, (b) a picture which is strongly evocative of psychosexual conflict, and (c) a picture which is similar to picture "b" but has been altered to make it less evocative of psychosexual conflict. On Day 2, all subjects were instructed to describe a dream from the preceding night, and to free associate to elements of the dream. The dreams and free associations were analyzed by judges using rating scales developed to measure the presence in the protocols of (a) defensiveness, (b) oral and oedipal themes, (c) primary-process material, and (d) unconscious conflict.

Subjects

Male undergraduate students enrolled in the fall 1980 term of the Introductory Psychology course at the University of Windsor served as subjects for this study. The investigator made an announcement during lecture time informing them that this is an experiment to study the relationship between art and dreaming, and that they would be required to spend approximately one-half hour on each of two consecutive days. Those who were willing to meet this requirement were asked to
complete a Dream-Recall Frequency Questionnaire (see Appendix B). Two groups were formed on the basis of the questionnaire responses. The first group was called the "Frequent Recallers". They received a score on the Dream-Recall Frequency Questionnaire of between 6 (once or twice a week) and 16 (just about every other day). The second group was called the "Infrequent Recallers"; they received a score on the Dream-Recall Frequency Questionnaire of between 5 (hardly ever recall dream experiences; sometimes every day or every other day) and 0 (hardly ever recall dream experiences). There were 30 subjects in each of these two groups. Subjects were chosen randomly from within these two groups. Each subject was contacted individually by telephone and a time for his participation was established.

Materials

Dream Recall Frequency Questionnaire

This questionnaire was developed by Dr. David Cohen (1969) to measure the frequency with which individuals recall their dreams. Scores range from 16 (recall a dream just about every day or every other day) to 0 (I hardly ever recall dream experiences). This questionnaire also allows for variance over time in the frequency with which individuals recall their dreams. A copy of this questionnaire is contained in Appendix B.

Picture "A"

This picture served as the control picture. It portrays a scene
of a road winding between two thatch-roofed cottages. A photograph of this picture is contained in Appendix "A".

Picture "B"

This picture served as the neutral picture. It portrays a scene of a lake with some sailboats and a background of hills and ploughed fields. A photograph of this picture is contained in Appendix A.

Both the neutral and control pictures depict scenes of landscapes but do not have people as a major theme in them.

Picture "C"

The first experimental picture is entitled "Separation". It is a chalk reproduction (12" x 16") of a picture on the cover of the Saturday Evening Post (Feb. 15, 1958, Vol. 230, No. 33). The artist was Amos Sewell. This picture portrays a family scene in which a young mother, dressed in formal attire, is attempting to leave for an evening out with a man who is also formally dressed. Her exit however, is arrested by the loving protestations of a young boy with messy hands and face who attempts to persuade her to pass the evening with him. She, in an effort to retain the original pattern of her dress, holds her young admirer at bay with a stiff arm, while the babysitter watches the interchange from in front of the television.

Wake (1968) presented the following interpretation of this picture:

"Separation" has as a manifest theme a child's anxiety as he suddenly discovers that his parents are leaving him with a babysitter to go out for the evening. The hidden psychosexual theme suggested by symbolizations such as mother and son's absorption in each other while father looks on (disapprovingly?) is the
little boy's oedipal feelings--love for mother, competition with father, and consequent guilt. The scene as depicted in the Post cover seemed ideal for the type of symbolization needed for the experiment, since theory says that Oedipal feelings occur universally in our culture and, additionally, that it is the same constellation of feelings that usually finds substitutive expression in therapy. (pp. 21-22)

Wake exposed subjects to one of a series of pictures chosen for their presumed ability to arouse psychosexual conflict. Then, she analyzed the content of their free associations to the picture by means of a series of scales which she developed to measure this conflict. She reported that this picture aroused greater psychosexual conflict than any of the others which she used. Burger (1979) reproduced Wake's method as part of his study and reported finding evidence of oral and oedipal themes in the dreams of male subjects exposed to it. A photograph of this picture is contained in Appendix A.

Picture "D"

This second experimental picture is identical to picture "C" except that the adult male figure has been replaced with that of a female. Wake introduced this change in an attempt to make the stimulus picture less evocative of psychosexual conflict than Picture "C", while maintaining as many other factors in the same form as possible. Wake (1968) studied this picture using the methodology described in the previous section. She found significantly less psychosexual conflict to this version of the experimental stimulus; but significantly more conflict than was evoked by the neutral stimulus. A photograph of this picture is in Appendix A.
Separation Scale

Wake developed a series of scales to measure unconscious conflict in the interviews of subjects exposed to an experimental picture. The scale and scoring system are presented in Appendix D.

Primary-Process Scale

This scale was developed by Auld, Goldenburg, and Weiss (1968) to measure primary process material in dream protocols. The scale and scoring system are presented in Appendix E.

Defensiveness Scales

These scales consist of a series of eight scales originally developed to measure defensiveness in psychotherapy protocols. Five of the eight scales—negators, retractors, explaining, expressions of feeling, and evaluators—were developed by Weintraub and Aronson (1963). The rationale for their development is as follows:

The theoretical bases for this study were derived primarily from psychoanalytic principles. It is assumed that early in life various behaviours tend to reduce "anxiety" and that such defensive maneuvers eventually become idiosyncratic, showing themselves not only in response to stressful situations, but also in general day-to-day behaviour. Since speech is used almost exclusively in interpersonal relationships where stress is likely to arise, such defensive "habits" should, of necessity, be present to a great extent in verbal behaviour. It was hypothesized that the manner in which a person expresses himself is relatively stable from one period to the next; largely out of the speaker's awareness; and sufficiently idiosyncratic so that people could be placed in differentiable groups. (Weintraub & Aronson, 1963, p.169)
In order to identify such speech habits, Weintraub and Aronson focused on verbal operations which clinical theory proposed indicated that psychological defense mechanisms were operating. The use of negative expressions in speech, for example, was termed "negators" and related to the psychoanalytic defenses of negation and denial, "explaining" was related to the defense of rationalization, and "retractors" to undoing after the fact. The use of evaluations in speech (Evaluators) was related to the workings of the superego, and "expressions of feelings" to the attempt on the part of the individual to either avoid feelings by focusing on facts, or, conversely, to avoid facts by focusing on feelings. Weintraub and Aronson (1963) reported interjudge reliability estimates of from 70 to 94 percent for the scales. Test-retest reliability estimates ranged from .50 to .78 as measured by a Pearson product moment correlation coefficient.

Once they had constructed these scales and established a satisfactory rate of reliability for their use, Weintraub and Aronson attempted to establish their validity by relating them to observable clinical behaviours. They studied the speech habits of five distinct groups of psychiatric patients—patients exhibiting extremely impulsive behaviour (1964), depressed patients (1967), patients who overate (1969), delusional patients (1965), and compulsive patients (1974). They compared these groups with non-psychiatric control groups (1963, 1967) and were able to distinguish these groups both from each other and from the control groups. The
scales which were effective in differentiating between the groups supported psychoanalytic descriptions of the defense mechanisms predominant in each of the syndromes.

The sixth scale developed for this study is called "silences". It was adopted from the work of Mahl (1955) who also was attempting to measure the presence of defenses in speech. His clinical experience led him to believe that whenever speech is interrupted by silences, it is because anxiety is intervening in the thought processes, and that this anxiety activates the defenses. Therefore, he proposed that significant silences in a subject's speech were indicative of the working of defenses.

The seventh scale for this study was also developed by Mahl (1955) to measure disturbances in speech. Such speech disturbances included the sound "ah", sentence corrections, sentence incompletions, repetitions of one or more words, stuttering, intruding incoherent sounds, tongue slips (which included both the transposition of words from their correct serial position and the substitution of an unintended for an intended word), and omissions of parts of words or of whole words. The occurrence of speech disturbances interrupt the smooth flow of speech and Mahl proposed that they are indicative of the presence of anxiety and, by extension, of defensiveness. Mahl reported interjudge reliability rates for scoring of speech disturbances of .94 using a product moment correlation coefficient, and .96 for silences.

The eighth and final scale for this study was developed with
reference to a study by Eldred, Hamburg, Inwood, Salzman, Meyersburg, and Goodrich (1954). They studied psychotherapy protocols in an attempt to develop methods of objectively evaluating psychiatric interviews. They focused on one particular verbal occurrence within the interviews that they believed to be significant—change of subject. They developed criteria to judge whether a change of subject was actually a result of the normal course of the interview, or whether it was introduced in an attempt to alter the course of the interview. It was the latter change of subject that they focused on as an indication of the presence of defenses. This scale has not, to my knowledge, been tested experimentally. The present study will form the initial attempt to apply it in an experimental setting.

These scales and the rules for their application are in Appendix F.

Procedure

Two rooms in the University's psychology building, each furnished with an easy-chair and a tape recorder on a table beside the chair, were used. A third office was occupied by the experimenter. It was furnished with a table on which four pictures—one neutral, one control, and two experimental—were lying face down. As well, a tape recorder was placed on the table to record the associations of the subjects. All three offices were purposely designed to be free of distractions such as art on the wall or books on bookshelves.

When subjects arrived on Day 1, they were assigned to one of two experimental groups, or the control group. In the initial session,
the subject was seated across the table from the experimenter in the experimenter's office, and given the following instructions (adapted from Wake (1968) by Burger (1979)):

This is a study exploring the relationship between art and dreaming. Your contribution will be an important part of the study. At this point we are interested in your reactions to the art I will present. We are not interested in the technicalities of art productions—such as whether they are done in oils or crayons, what kind of brush stroke they use, whether they have good formal balance, and things like that. What we are interested in is the effect an art work has on you, how it makes you feel—for instance, whether it makes you like it or not like it, or whether it seems to you that you might have been or might sometime be in the place or situation it describes.

Since we do not know exactly what psychological factors may be involved, I am going to ask you to free associate to a picture and I will record what you say on the cassette recorder. By free associate I mean that I want you to try to say whatever thought, feeling, idea or emotion that comes to mind as you look at the picture, whatever it is about the picture that suggests it to you.

Subjects were then asked if they understood the instructions, and any questions they posed were answered.

Once the subject indicated that he was ready to proceed, he was presented first with neutral Picture "A" and told to look at it for purposes of comparison, but that no response was required. The picture was removed after 5 seconds, and the student was presented with either the neutral Picture "B", or one of the two experimental pictures according to their assignment. The student was reminded of the instructions to free associate and asked to begin. The tape recorder
was turned on at this point.

The student was allowed to continue to associate to the picture until he indicated that he had finished or until a silence of 10 seconds ensued (unless he appeared to be actively searching or struggling with self-expression). Then he was asked to answer all of the following questions except those already covered during the free association period. For the neutral picture, questions 2, 3, and 5 were eliminated.

1. Do you like the picture?

2. Can you imagine how the people in the picture might be feeling (check for all characters not spontaneously described).

3. Anything else? (picture is then removed).

4. What do you think is the most noticeable thing about this picture? What was it that drew your attention to it?

5. (Check on symbols.)
   (a) Did you notice what was on the TV program?
   (b) Did you notice what everyone was wearing?
   (c) Did you notice anything about the little boy's hands and face?

6. Which of the two pictures I showed you did you like better? Why? I am going to give you four choices to describe how much better you liked it:
   (a) There was hardly any difference between the pictures;
   (b) I liked it a little better;
   (c) I liked it quite a bit better;
   (d) I liked it a lot better.

7. Is there anything else that comes to mind about this picture now? (The cassette recorder was turned off here).
The student was then read the following statement:

We did say that this is a study exploring the relationship between art and dreaming. Dreaming has proven to be a very interesting and fascinating topic of research. Recent research has proven conclusively that all humans dream periodically throughout each night's sleep; but that humans vary markedly in the extent to which they remember their dreams. It has also been shown that under certain conditions individuals (even those who seldom recall dreams) are far more likely to experience dream recall. Our research has invariably shown us that our subjects typically recall a dream from the night of this picture exposure. For this reason, it is crucial that you attend tomorrow's session even if you wake up and think that you haven't dreamt. If you recall only part of a dream don't be concerned—the rest will come back to you during tomorrow's session.

When you arrive tomorrow you will be seated in a private office adjacent to here. Written instructions will direct you in relating your dream experience. I will be available in this office in the event that you have any confusion.

Any questions?

Thank you.

When the student arrived on Day 2, he was asked if he recalled a dream from the previous night. If he did, he was directed to one of the two experimental offices which was equipped with an easy chair beside a table containing a prepared tape recorder and the following written instructions:

What we would like you to do today is to report your dream just as you remember it. Do not attempt to change or organize it in any way, but
rather report it just as you recall it. While it is not always the case, your dream may seem illogical or even impossible, humorous or outrageous. No matter. Allow yourself the freedom to report it just the way you remember it. When you have finished reporting your dream we would like you to free associate to it. What this will require is that you retell your dream, but this time stop between each thought or event. When you stop allow yourself to report any thoughts or feelings you have concerning that section. The process works best if you allow yourself to express all your thoughts and feelings, whether they seem relevant or not. I repeat, give your mind free reign and express whatever occurs to you. When you have exhausted your thoughts or associations to that section of the dream, proceed to the next section and repeat the exercise. Continue until you have completed the dream and your associations to it.

Now, if you are ready to, take the microphone, turn on the recorder (a simple one-step instruction sits by the machine), lie back and make yourself comfortable in the easy chair and enjoy your dream experience.

In the event that a subject indicated on Day 2 that he could not recall a dream, he was directed to one of the two experimental rooms described above, and asked to relax, let his mind go free and see if anything of the former night's dreams returned to his mind. If after 5 minutes nothing occurred to him he was to return to the experimenter's office and was told the following:

Some people in this study have not recalled a dream on the first day but we have found that they recall significant dreams within the next few nights. Your dream report is still an important part of this study and we would appreciate it if you will come back, if possible, on that day that, you recall your first dream. If you cannot come in on that day could you please note the dream and the day it occurred, and come in to report it at your earliest convenience.
Preparation of the Protocols

Typescripts were made of all completed interviews and dream reports. Devices such as dots, punctuation marks (or lack of them), and improper spellings were used in an effort to reproduce the general impression of the subject's manner of speech. Noises such as coughs, laughs and sighs were noted in parentheses at the point of occurrence, as were pauses of over 5 seconds. Initial reaction times were noted at the top of the first page. The number of words spoken by the subject during the period of free association was noted at the end of the transcript. This method of transcription is essentially the same as that developed by Dollard and Auld (1959, pp. 28-29), and has been employed by Wake (1968) and Burger (1979) in similar research.
CHAPTER III
RESULTS

Reliability of Unitizing

The data analysis began with the task of unitizing the dream material. In his doctoral research, Burger (1979) used the system of unitizing developed by Dollard and Auld (1959). Burger demonstrated that this procedure could be used reliably to divide dream protocols into sentences. Having decided to follow Burger's lead in using this system, I tested the interjudge reliability by having Dr. Auld and myself divide three psychotherapy protocols into units. We agreed on 100 per cent of the unit divisions. Once I had demonstrated the reliability of my unitizing, I then unitized the 60 dream protocols that provide the material for this study.

Reliability of Coding and Rating

Having divided the dream protocols into sentences, I then scored them on the following variables:

(a) defensiveness scales developed by the author for this study;
(b) oedipal and oral scales that had been developed by Burger (1979);
(c) a scale of unconscious responses to a provocative picture, developed by Wake (1968); and
(d) a scale of primary process material in dream reports, developed by Auld, Goldenburg, and Weiss (1968).

Interjudge reliability indices were computed for all scales in the following manner: Thirty protocols were randomly selected from
the whole set of 60 protocols. These selected protocols were then scored independently by both D.R. and myself. Next, a Pearson product-moment correlation coefficient was computed. The results of these computations are presented in Tables 1-3.

Table 1
Interjudge Reliabilities for Wake's Subscales

<table>
<thead>
<tr>
<th>Scale</th>
<th>Mean Scores</th>
<th>Significance of r</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Rater A</td>
<td>Rater B</td>
</tr>
<tr>
<td>Defenses</td>
<td>24.0</td>
<td>24.2</td>
</tr>
<tr>
<td>Delay-Blocking Syndrome</td>
<td>2.7</td>
<td>2.9</td>
</tr>
<tr>
<td>Obsessive-Compulsive Syndrome</td>
<td>1.5</td>
<td>2.5</td>
</tr>
<tr>
<td>Selective Perception</td>
<td>3.0</td>
<td>5.3</td>
</tr>
<tr>
<td>Attention</td>
<td>5.4</td>
<td>6.6</td>
</tr>
<tr>
<td>Accuracy, Visual</td>
<td>5.3</td>
<td>5.3</td>
</tr>
<tr>
<td>Accuracy, Theme</td>
<td>3.2</td>
<td>2.1</td>
</tr>
<tr>
<td>Accuracy, Qualities</td>
<td>5.8</td>
<td>7.1</td>
</tr>
<tr>
<td>Disproportionate Affect</td>
<td>21.6</td>
<td>30.6</td>
</tr>
<tr>
<td>Extreme</td>
<td>0.5</td>
<td>1.7</td>
</tr>
<tr>
<td>Displaced</td>
<td>2.4</td>
<td>3.4</td>
</tr>
<tr>
<td>Unexplained</td>
<td>0.1</td>
<td>0.2</td>
</tr>
<tr>
<td>Primary Process</td>
<td>48.6</td>
<td>60.0</td>
</tr>
<tr>
<td>Displacement of Focus of Interest</td>
<td>1.2</td>
<td>2.8</td>
</tr>
<tr>
<td>Other</td>
<td>21.7</td>
<td>27.8</td>
</tr>
<tr>
<td>Scale</td>
<td>Mean Scores</td>
<td>Significance of $r$</td>
</tr>
<tr>
<td>-----------------------------------</td>
<td>-------------</td>
<td>--------------------</td>
</tr>
<tr>
<td></td>
<td>Rater A</td>
<td>Rater B</td>
</tr>
<tr>
<td>Castration Anxiety</td>
<td>0.7</td>
<td>1.1</td>
</tr>
<tr>
<td>Castration Wish</td>
<td>0.4</td>
<td>0.4</td>
</tr>
<tr>
<td>Penis Envy</td>
<td>2.0</td>
<td>2.2</td>
</tr>
<tr>
<td>Rivalry/Jealousy</td>
<td>2.4</td>
<td>1.0</td>
</tr>
<tr>
<td>Family Sexual Interactions</td>
<td>0.0</td>
<td>0.0</td>
</tr>
<tr>
<td>Oral Incorporation</td>
<td>0.4</td>
<td>0.3</td>
</tr>
<tr>
<td>Oral Emphasis</td>
<td>0.0</td>
<td>0.3</td>
</tr>
<tr>
<td>Oral Character</td>
<td>0.6</td>
<td>0.6</td>
</tr>
<tr>
<td>Primary Process</td>
<td>2.8</td>
<td>2.5</td>
</tr>
</tbody>
</table>
### Table 3
Inter Judge Reliabilities for Defensiveness Scales

<table>
<thead>
<tr>
<th>Scale</th>
<th>Rater A</th>
<th>Rater B</th>
<th>r</th>
<th>Significance of r</th>
</tr>
</thead>
<tbody>
<tr>
<td>Negators</td>
<td>6.7</td>
<td>6.7</td>
<td>1.00</td>
<td>.0001</td>
</tr>
<tr>
<td>Retractors</td>
<td>1.7</td>
<td>1.2</td>
<td>0.52</td>
<td>.0001</td>
</tr>
<tr>
<td>Explanations</td>
<td>4.0</td>
<td>2.2</td>
<td>0.76</td>
<td>.0001</td>
</tr>
<tr>
<td>Feelings</td>
<td>2.0</td>
<td>0.5</td>
<td>0.42</td>
<td>.0008</td>
</tr>
<tr>
<td>Evaluators</td>
<td>4.1</td>
<td>3.0</td>
<td>0.76</td>
<td>.0001</td>
</tr>
<tr>
<td>Speech Disturbances</td>
<td>25.7</td>
<td>20.2</td>
<td>0.97</td>
<td>.0001</td>
</tr>
<tr>
<td>&quot;Ah&quot;</td>
<td>9.9</td>
<td>9.8</td>
<td>1.00</td>
<td>.0001</td>
</tr>
<tr>
<td>Sentence Corrections</td>
<td>2.9</td>
<td>2.3</td>
<td>0.76</td>
<td>.0001</td>
</tr>
<tr>
<td>Repetitions</td>
<td>5.4</td>
<td>5.2</td>
<td>0.98</td>
<td>.0001</td>
</tr>
<tr>
<td>Stutters</td>
<td>0.8</td>
<td>0.8</td>
<td>0.97</td>
<td>.0001</td>
</tr>
<tr>
<td>Omissions</td>
<td>1.6</td>
<td>0.4</td>
<td>0.4</td>
<td>.0008</td>
</tr>
<tr>
<td>Tongue Slips</td>
<td>0.4</td>
<td>0.2</td>
<td>0.2</td>
<td>.0569</td>
</tr>
<tr>
<td>Incompletions</td>
<td>3.8</td>
<td>0.6</td>
<td>0.5</td>
<td>.0002</td>
</tr>
<tr>
<td>Incoherent Sounds</td>
<td>1.1</td>
<td>0.9</td>
<td>0.74</td>
<td>.0001</td>
</tr>
<tr>
<td>Silences</td>
<td>2.5</td>
<td>2.5</td>
<td>1.00</td>
<td>.0001</td>
</tr>
<tr>
<td>Shifts</td>
<td>0.9</td>
<td>1.2</td>
<td>0.59</td>
<td>.0001</td>
</tr>
<tr>
<td>Total Units</td>
<td>28.2</td>
<td>28.0</td>
<td>1.00</td>
<td>.0001</td>
</tr>
</tbody>
</table>
Adjustment for Length of Protocol

Once the scoring was completed, the analysis of the raw data began. The number of units present in the dream protocols varied considerably because subjects were given complete freedom to decide the length of their dream reports. A preliminary survey indicated that the number of units composing a dream report varied between a minimum of 3 units and a maximum of 102 units. Because of this variance, it was necessary to compute an adjustment formula that would render the protocols statistically comparable to each other. A general linear models procedure was employed for each variable to derive the regression equation to adjust for length of protocol.

Normalizing Transformations

In addition, a logarithmic transformation was performed on the raw data to reduce the skewness and kurtosis in the distribution of the raw data.

Statistical Analysis

Once the data conformed to a normal distribution, the statistical analysis began. I tested whether the picture variable influenced the amount of defensiveness in the dream reports and in the free-association material, and whether the recall variable (the tendency of subjects to recall their dreams frequently) influenced defensiveness, by computing a series of analyses of variance for all of the defensiveness variables. With the exception of the positive findings presented later, none of these variables was found to be influenced by the picture on the recall variable, or by the picture x recall interaction.
Attempt to Replicate Burger's Findings

Burger had found that frequent recallers have significantly higher primary process scores (on the Goldenberg - Auld rating scale) than do infrequent recallers. In the data that I gathered, the means are in the direction predicted, but the difference between the two groups falls short of significance. The mean for infrequent recallers in this study is 1.99, and for frequent recallers is 2.47.

A second finding of Burger's study was that frequent recallers report significantly longer dreams than do infrequent recallers. In my study, the means for the total number of dream units are in the predicted direction, but the difference fails to reach significance. The mean for the dreams of frequent recallers is 3.20, and for infrequent recallers is 3.03.

A third finding of Burger's study was that infrequent recallers have significantly higher oral conflict scores than do frequent recallers. The means for the oral score for dreams are in the predicted direction, but the difference fails to reach significance. The mean for infrequent recallers is 2.13, and for frequent recallers is 2.01. There is no support for this hypothesis for the oral scores for free association or for free association-plus-dream scores.

A forth finding of Burger's study was that frequent recallers, exposed to the evocative picture, have higher scores on the oedipal and oral variables than do those seeing the neutral picture. In the present study, the means for 4 scales—(a) the total oedipal score for dreams, (b) the total oedipal score for both dreams and
free associations, (c) the total score for both oedipal and oral scales for dreams, and (d) the total score for both oedipal and oral scales for dreams and free associations—are all in the predicted direction, but the differences fail to reach significance. The means for these scales are presented in Table 4.

Table 4

Means on Oedipal and Oral Scales for Frequent Recallers

<table>
<thead>
<tr>
<th>Scale</th>
<th>Means</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Neutral Stimulus</td>
</tr>
<tr>
<td>Total Oedipal Score for Dreams</td>
<td>1.86</td>
</tr>
<tr>
<td>Total Oedipal Score for Dreams and Free Associations</td>
<td>5.09</td>
</tr>
<tr>
<td>Total Oedipal and Oral Scores for Dreams</td>
<td>1.65</td>
</tr>
<tr>
<td>Total Oedipal and Oral Scores for Dreams and Free Associations</td>
<td>3.65</td>
</tr>
</tbody>
</table>

The final finding concerning frequent and infrequent recallers reported by Burger was that frequent and infrequent recallers differed on Wake’s defensiveness scale. Data from the present study confirm this finding. The mean for infrequent recallers in the present study is 1.28 and for frequent recallers is 1.17. This difference is significant \( F(1,59) = 3.33, p < .05 \).
Testing of Hypotheses

I will now present other results from this study following the hypothesis to which they pertain.

Hypothesis 1(a): Infrequent recallers will respond more defensively when free associating to a conflict-arousing picture.

Infrequent recallers who saw the provocative picture got higher scores on Wake's defensiveness scale than did frequent recallers. The mean for infrequent recallers was 1.34 and for frequent recallers 0.81. This difference is significant \[ F (1,59) = 3.33, p < .05 \].

These results support the hypothesis.

Frequent and infrequent recallers were also different on Wake's total score, a presumed global measure of the disturbing impact of the picture. On this measure, however, which includes other subscales besides "defensiveness", the frequent recallers obtained significantly higher scores than did the infrequent recallers. The mean for frequent recallers was 3.86, and for infrequent recallers, 3.58. This difference was significant \[ F (1,59) = 5.28, p < .05 \].

Hypothesis 1(b): Infrequent recallers produce less conflict-related material in dreams on the night subsequent to seeing a conflict-arousing picture. There was no difference in the amount of oedipal or oral material in the dreams or free associations of the two groups—frequent recallers and infrequent recallers.

In testing this hypothesis, I computed an analysis of variance for each of the variables believed to measure "conflict-related material". Frequent recallers were those who said they typically
remembered their dreams at least as often as once or twice a week; infrequent recallers were those who did not meet this criterion. This criterion was chosen because it proved to be the median number of dreams recalled by the 60 subjects of this study.

Hypothesis 1(c): Infrequent recallers will show more of other evidence of repression, such as lessened verbal production, in dreams subsequent to seeing a conflict-arousing picture. An analysis of variance procedure yielded no evidence to support this hypothesis. The means for the total number of units for dreams (3.2, 2.9) were in the predicted direction but did not reach significance.

Of the 79 frequent recallers who were asked about dreams of the previous night, only 19 reported not recalling a dream on Day 2. On the other hand, of 107 infrequent recallers, 47 could not report a dream on Day 2. When these numbers are examined according to picture, however, it appears that frequent recallers are more likely to produce defensiveness in the form of no dream recall following exposure to a conflict-arousing stimulus rather than a neutral stimulus. The infrequent recallers are more likely to show this defense overall, regardless of the stimulus to which they are exposed. The raw scores for this effect are presented in Table 5.
Table 5
Number of Subjects Who Did or Did Not Recall a Dream, Under Various Conditions

<table>
<thead>
<tr>
<th>Type of Subject</th>
<th>Frequent Recallers</th>
<th>Infrequent Recallers</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Dream</td>
<td>No Dream</td>
</tr>
<tr>
<td>Neutral</td>
<td>10</td>
<td>0</td>
</tr>
<tr>
<td>Separation</td>
<td>10</td>
<td>9</td>
</tr>
<tr>
<td>Modified</td>
<td>10</td>
<td>10</td>
</tr>
</tbody>
</table>

Hypothesis 1(d): Infrequent recallers will show more evidence of other defences in dreams subsequent to seeing a conflict-arousing picture.

I conducted an analysis of variance on the defensiveness scales, but it provided no evidence to support this hypothesis.

While I found no support for the hypothesis concerning defensiveness and dream recall, it is worth noting that two of the defensiveness scales did differentiate at a significant level between frequent and infrequent recallers. When relating their dreams and free associating to them, infrequent recallers have more negations in their verbalizations when they had been exposed to the experimental
pictures rather than to the neutral picture. This difference was significant \( F(2,58) = 3.82, p < .04 \). The effect, however, did not hold for frequent recallers. The means for this effect are presented in Table 6.

Table 6
Means for Negators in Dreams

<table>
<thead>
<tr>
<th>Frequency of Dream Recall</th>
<th>Picture</th>
<th>Dreams</th>
<th>Free Associations</th>
<th>Dreams + Free Associations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Infrequent</td>
<td>Neutral</td>
<td>-0.31</td>
<td>-0.07</td>
<td>0.74</td>
</tr>
<tr>
<td></td>
<td>Separation</td>
<td>0.52</td>
<td>0.32</td>
<td>1.27</td>
</tr>
<tr>
<td></td>
<td>Modified</td>
<td>0.30</td>
<td>0.35</td>
<td>1.02</td>
</tr>
<tr>
<td>Frequent</td>
<td>Neutral</td>
<td>0.01</td>
<td>0.45</td>
<td>1.17</td>
</tr>
<tr>
<td></td>
<td>Separation</td>
<td>0.06</td>
<td>-0.29</td>
<td>0.75</td>
</tr>
<tr>
<td></td>
<td>Modified</td>
<td>0.55</td>
<td>-0.49</td>
<td>0.63</td>
</tr>
</tbody>
</table>

Frequent recallers, on the other hand, had a significantly greater tendency to spontaneously correct themselves when relating their dreams than did infrequent recallers \( F(2,58) = 3.56, p < .05 \). This effect was more pronounced for those frequent recallers who saw the provocative picture. Means for this effect are presented in Table 7.
Table 7
Means for Sentence Corrections in Dream Reports

<table>
<thead>
<tr>
<th>Frequency of Dream Recall</th>
<th>Picture</th>
<th>Means</th>
</tr>
</thead>
<tbody>
<tr>
<td>Infrequent</td>
<td>Neutral</td>
<td>0.16</td>
</tr>
<tr>
<td></td>
<td>Separation</td>
<td>-0.16</td>
</tr>
<tr>
<td></td>
<td>Modified</td>
<td>-0.24</td>
</tr>
<tr>
<td>Frequent</td>
<td>Neutral</td>
<td>-0.56</td>
</tr>
<tr>
<td></td>
<td>Separation</td>
<td>0.40</td>
</tr>
<tr>
<td></td>
<td>Modified</td>
<td>-0.06</td>
</tr>
</tbody>
</table>

However, when I analyzed Burger’s material, I did not find these same differences among his subjects. On the other hand, his frequent recollectors had more shifts \[ F(1,59) = 4.04, p < .05 \] and incompletions \[ F(1,59) = 4.15, p < .05 \] in the dream reports and free associations. This effect was stronger for those frequent recollectors who were exposed to the provocative picture rather than to the neutral picture. The effect was reversed for infrequent recollectors. The means for this effect are presented in Tables 8-9.
Table 8
Means for Shifts in Dreams + Free Associations

<table>
<thead>
<tr>
<th>Frequency of Dream Recall</th>
<th>Picture</th>
<th>Means for Dreams + Free Associations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Infrequent</td>
<td>Neutral</td>
<td>-0.08</td>
</tr>
<tr>
<td></td>
<td>Separation</td>
<td>-0.22</td>
</tr>
<tr>
<td>Frequent</td>
<td>Neutral</td>
<td>-0.32</td>
</tr>
<tr>
<td></td>
<td>Separation</td>
<td>0.11</td>
</tr>
</tbody>
</table>

Table 9
Means for Incompletions in Dreams and Free Associations

<table>
<thead>
<tr>
<th>Frequency of Dream Recall</th>
<th>Picture</th>
<th>Means for Dreams + Free Associations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Infrequent</td>
<td>Neutral</td>
<td>-10.06</td>
</tr>
<tr>
<td></td>
<td>Separation</td>
<td>-23.36</td>
</tr>
<tr>
<td>Frequent</td>
<td>Neutral</td>
<td>-19.32</td>
</tr>
<tr>
<td></td>
<td>Separation</td>
<td>-17.76</td>
</tr>
</tbody>
</table>

Hypothesis 2(a): Defense scores will be highest for the most provocative version of the experimental picture; (b) Defense scores will be intermediate for the modified version of the experimental picture; and (c) Defense scores will be lowest for the neutral picture.
I computed an analysis of variance to determine if significant differences in defensiveness scores exist between the pictures. I found insufficient evidence to support this hypothesis. Only one defense scale—negators for dreams—completely supported the hypothesis at a significant level \( F(2, 58) = 5.22, p < .02 \). A second scale—"Ah" for free associations—showed lower defense scores for the neutral picture, but the highest defense score was for the modified picture. The difference is significant \( F(2, 58) = 4.81, p < .02 \). The means for this effect are presented in Table 10.

<table>
<thead>
<tr>
<th>Picture</th>
<th>Negators in Dreams</th>
<th>'Ah' in Free Associations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Neutral</td>
<td>-0.17</td>
<td>-0.37</td>
</tr>
<tr>
<td>Separation</td>
<td>0.31</td>
<td>-0.05</td>
</tr>
<tr>
<td>Modified</td>
<td>-0.10</td>
<td>0.39</td>
</tr>
</tbody>
</table>

Although 4 of the 5 hypotheses were disconfirmed, there were some unanticipated findings that are worth reviewing.

I conducted an analysis of variance on the oedipal-oral scales
to determine if significant differences exist between frequent and infrequent recallers. The strongest finding was a picture effect. Oedipal scores and oedipal + oral scores for dreams and for dreams + free associations showed the same effect. That is, all subjects who were exposed to the neutral picture had significantly less oedipal material \( F(2, 58) = 5.37, p < .02 \), and oedipal + oral material \( F(2, 58) = 5.38, p < .01 \) in their dreams than did subjects shown either of the experimental pictures. In addition, subjects who saw the neutral picture had less evidence of oedipal material \( F(2, 58) = 5.38, p < .01 \) and oedipal + oral material \( F(2, 58) = 3.71, p < .04 \) in their combined verbalizations for dreams and free associations. In addition, subjects exposed to the most provocative experimental picture showed higher oedipal scores and combined oedipal + oral scores than subjects exposed to the modified experimental picture. The means for this effect are presented in Tables 11-12.

Table 11

Means for Picture Effect for Oedipal Scores

<table>
<thead>
<tr>
<th>Picture</th>
<th>Dreams</th>
<th>Dreams + Free Associations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Neutral</td>
<td>1.87</td>
<td>5.03</td>
</tr>
<tr>
<td>Separation</td>
<td>2.52</td>
<td>5.71</td>
</tr>
<tr>
<td>Modified</td>
<td>2.41</td>
<td>5.60</td>
</tr>
</tbody>
</table>
Table 12
Means for Picture Effect for Oedipal + Oral Scores

<table>
<thead>
<tr>
<th>Picture</th>
<th>Dreams</th>
<th>Dreams + Free Associations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Neutral</td>
<td>1.66</td>
<td>3.46</td>
</tr>
<tr>
<td>Separation</td>
<td>2.16</td>
<td>3.84</td>
</tr>
<tr>
<td>Modified</td>
<td>2.08</td>
<td>3.70</td>
</tr>
</tbody>
</table>

In addition to the picture effect described above, I found a recall effect as well. Infrequent recallers had a lower incidence of oedipal and oral material in their free associations than did frequent recallers. This difference was significant \( F (1,59) = 9.57, p < .01 \). The means for this effect are presented in Table 13.

Table 13
Means for Recall Effect for Oedipal and Oral Material

| Frequency of Dream Recall | Mean Scores
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Free Associations</td>
</tr>
<tr>
<td>In frequent</td>
<td>2.51</td>
</tr>
<tr>
<td>Frequent</td>
<td>3.05</td>
</tr>
</tbody>
</table>
The analysis of variance that I performed on Wake's scales also show a significant effect. The most evocative experimental picture produced significantly higher primary process scores than did the modified version of the picture. Features considered in scoring primary process, in Wake's procedure were: focus of interest, fantasy material, contradictions in statement, oddities, and references to feelings of déjà vu. The differences between the scores for the different experimental pictures were significant \( F(1,39) = 5.17, p < .04 \). The mean for "Separation" was 2.56, and for the modified picture was 1.89.

The analysis of variance for Defense scales showed an unpredicted recall effect. Infrequent recallers had significantly lower scores than did frequent recallers for omissions \( F(1,59) = 5.11, p < .03 \) in their dream reports, for evaluators \( F(1,59) = 6.38, p < .02 \), and for "Ah" \( F(1,59) = 5.93, p < .03 \) in their free associations, and for Evaluators \( F(1,59) = 5.80, p < .04 \) and "Ah" \( F(1,59) = 5.27, p < .03 \) in their combined dream reports and free associations. Conversely, frequent recallers had significantly lower scores than infrequent recallers for silences in free associations \( F(1,59) = 5.57, p < .03 \) and for silences in combined dreams and free associations \( F(1,59) = 5.55, p < .03 \). Means for these findings are presented in Tables 14-17.
### Table 14
Means for Recall Effect for Defenses in Dream Reports

<table>
<thead>
<tr>
<th>Frequency of Dream Recall</th>
<th>Means</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frequent</td>
<td>0.08</td>
</tr>
<tr>
<td>Infrequent</td>
<td>-0.12</td>
</tr>
</tbody>
</table>

### Table 15
Means for Recall Effect for Defenses in Free Associations

<table>
<thead>
<tr>
<th>Frequency of Dream Recall</th>
<th>Means</th>
<th>Evaluators</th>
<th>&quot;Ah&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td>Infrequent</td>
<td>-0.08</td>
<td>-0.02</td>
<td></td>
</tr>
<tr>
<td>Frequent</td>
<td>0.26</td>
<td>0.17</td>
<td></td>
</tr>
</tbody>
</table>
Table 16

Means for Recall Effect for Defenses in Dreams + Free Associations

<table>
<thead>
<tr>
<th>Frequency of Dream Recall</th>
<th>Evaluator &quot;Ah&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inrequent</td>
<td>0.68</td>
</tr>
<tr>
<td>Frequent</td>
<td>1.20</td>
</tr>
</tbody>
</table>

Table 17

Means for Recall Effect of Silences

<table>
<thead>
<tr>
<th>Frequency of Dream Recall</th>
<th>Free Association</th>
<th>Free Associations + Dreams</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inrequent</td>
<td>1.15</td>
<td>0.28</td>
</tr>
<tr>
<td>Frequent</td>
<td>0.61</td>
<td>-0.26</td>
</tr>
</tbody>
</table>

In addition to the above recall effect, there was a significant picture effect. Subjects who saw the most provocative version of the picture produced more negators in their reports of dreams of the subsequent night; those seeing the modified picture had an intermediate number of negators; those seeing the neutral picture had the fewest negators. This difference is significant \[ F (2.58) = 5.22, \ p < .02 \].

In free associating, the subjects who saw the neutral picture
produced fewer "Ah's" in their verbalizations, but they produced
the highest number of "Ah's" to the modified version of the experi-
mental picture, and an intermediate number to the most provocative
picture. Differences are significant \( F (1,59) = 4.81, p < .02 \).

When I analyzed the defences in Burger's material, I found a
similar difference between the frequent and infrequent recallers.
Infrequent recallers obtained lower scores than frequent recallers
on the following scales: retractors \( F (1,59) = 5.03, p < .03 \) and
omissions \( F (1,59) = 4.33, p < .05 \) in dream reports, and negators
\( F (1,59) = 6.41, p < .02 \), retractors \( F (1,59) = 5.08, p < .03 \),
and explanations \( F (1,59) = 4.44, p < .04 \) in combined dreams and
free associations. Infrequent recallers had a significantly higher
number of tongue slips in the combined scores for dreams and
free associations than did frequent recallers. This difference
was significant \( F (1,59) = 5.76, p < .02 \).

When I analyzed Burger's material, I found not only signifi-
cant effects of the subject's tendency to recall or not recall his
dreams, but also a significant effect of the picture that the sub-
ject had been shown. Subjects seeing the provocative picture
produced more explanations during free associations \( F (1,59) =
8.00, p < .01 \).
CHAPTER IV
DISCUSSION

The present experiment attempted to study the patterns of arousal of unconscious conflict in dream recall on the day following exposure to a neutral or experimental stimulus, and the methods of defenses used by subjects to deal with the conflict thus aroused. Two factors, frequency of dream recall and picture exposure, were assessed for their effects on the measures employed in this study.

My attempts to replicate Burger's (1979) findings met with very limited success. The majority of means for these hypotheses were in the predicted direction, but failed to reach significance. One possible explanation for this may have been the difference in population between the two studies. Burger used only extreme groups of recallers: frequent recallers obtained a score between 11 and 16 on the Dream Recall Frequency Questionnaire and infrequent recallers obtained a score between 0 and 3. My own data contained these extremes but also included subjects with intermediate scores. Two equal groups were formed by dividing the whole group at the median point, which was 6 on the Dream Recall Frequency Questionnaire. The effect of including this intermediate group may have been to moderate the scores of all. The scales developed by Burger were employed only with extreme groups. Thus the introduction of an intermediate group may have tempered the results.

Unfortunately, all attempts to obtain more subjects belonging to the extreme groups proved to be futile. All subjects who
volunteered for the experiment were used, and it was only by including the intermediate group that I was able to obtain a sufficiently large sample. The large number of subjects required to get enough subjects who reported dreams may have resulted at least partially from the extremely high attrition rate on Day 2. As you recall, on Day 2 subjects were required to report a dream and to free associate to it. Those subjects who did not report a dream could not be included in the analysis.

The predicted rate of recall previously established by Goodenough (1967) was 80 to 90 percent for frequent recallers, and about 50 percent for infrequent recallers. Burger (1979) found very similar recall rates for his study. Using a research design very similar to my own, he reported 74 percent recall for frequent recallers, and 48 percent for infrequent recallers, regardless of which stimulus they viewed. When he examined the recall rate for subjects in the control condition only, in order to control for the picture effect, he reported adjusted recall rates of 86 percent for frequent recallers and 53 percent for infrequent recallers.

The recall rates for my study vary considerably from these. The recall rate for all conditions for frequent recallers was 61 percent, and for infrequent recallers was 39 percent. When I examined these rates for the control condition only, so as to control for effects of the pictures, I found that the recall rates for frequent recallers reached 100 percent, but that the rate for infrequent recallers remained solidly at 39 percent.
In an attempt to find some viable explanation for this rather extreme difference, I examined the research designs of Burger's and my studies for any discrepancies. The only one which remains undisputed is that of the sex of the experimenter: Burger was a male experimenter, and I, female. At first glance this variable may not seem to be of sufficient importance to produce an effect as extreme as this. However, if we consider this difference in light of the material we are studying in this particular research, the importance becomes obvious.

Recall, if you will, the nature of the oedipal conflict that we are attempting to elicit by our stimulus pictures. This conflict centres around the young child's feelings toward his mother and father. The child, at the beginning of this phase of development, wishes to sexually possess his mother and destroy his father. The resolution of this conflict comes about by the child repressing his incestuous urges towards his mother, and forming an alliance with his father.

With this in mind then, we can propose that in the research setting, a male experimenter may have been perceived subconsciously as a father figure, that is, a person representing someone with whom the subject has made an alliance, albeit under duress of assuring physical safety. Thus relating to this father figure one's most secretive feelings, even in a disguised form, is bound to be a threatening situation and accounts, at least partially, for the rate of dream forgetting previously described. It is, however, the mother figure that was originally the object of and impetus for this conflict.
Coming face to face with her in a situation evocative of the original conflict may well traumatize the individual at a subconscious level. On top of this trauma of potential re-awakening of the conflict, the individual is also faced with the task of revealing to this mother-substitute his incestuous urges towards her. This double threat may account, at least in part, for the very high frequency of dream forgetting.

It is also of interest to note the differences in relationship to a mother figure for the frequent recallers as contrasted with infrequent recallers. A frequent recaller appears to be willing to confide almost anything to his mother, so long as he can avoid incestuous issues. This is reflected in the recall rate of 100 percent for frequent recallers for the neutral picture. Infrequent recallers, on the other hand, are equally unwilling to confide in their mothers regardless of the nature of the stimulus. Could it be that infrequent recallers have attained a less successful resolution of their conflicts and therefore must guard constantly against this unconscious material? This is a question that may be of interest to future researchers. However, some means of measuring success in resolving the oedipal conflict must first be developed.

Once the main line of defense--failure to recall a dream--has been breached, are there any differences in the way subjects deal with the conflicts that have been aroused? This was the basic question to which this present research addressed itself. Unfortunately, there are only hints as to differences, and no solid evidence.
It appears that infrequent recallers tend to deny issues with the liberal use of negators in their reports. In addition, they also tend to have many more periods of silence. When they do speak, they have more slips in their speech; that is, they tend to exchange one word for another. Frequent recallers, on the other hand, are more verbose in their defenses. They have a higher incidence of speech disturbances, such as omissions of words or parts of words, and "ah's" intruding into the flow of speech. In addition, they tend to evaluate significantly more often, and to retract their statements once made.

Looking at these results, it may be possible to propose that infrequent recallers tend to favour defenses such as repression, denial and silences, that are developed during earlier pre-verbal and early verbal periods of development—those which coincide with pre-oedipal and early oedipal development. Frequent recallers, on the other hand, appear to favour defenses developed during later periods of development when language is an established part of communication.

The findings from Wake's (1968) scales may also be interpreted in light of this hypothesis. Wake's scale of defensiveness—the one which distinguished to a significant extent between frequent and infrequent recallers—consists of 2 subscales. The first of these is called "Delay-Blocking Syndrome" and the components of this scale are of a nonverbal quality similar to those defenses which we found to differentiate between frequent and infrequent recallers.
are: number of pauses, number of stalling words and underproductivity on free associations to the stimulus picture. The other half of the scale is called the "Obsessive Compulsive Syndrome" and it favours verbal defenses: overproductivity, enumeration and undoing (similar to retraction). These scales are similar to those found to significantly distinguish the frequent recallers. Therefore, it is possible at this point to propose that if we are to develop a series of scales to successfully measure the differences between frequent and infrequent recallers, it will be necessary to take into account the period of development from which subjects derive their most reliable defenses. Although frequent recallers do have the ability to invoke repression under extreme circumstances, they appear to prefer more subtle defenses. Infrequent recallers, on the other hand, prefer the defenses of earlier stages of development and only uneasily resort to those of later stages when circumstances are adverse.

In summation, we found that frequent and infrequent recallers respond differently to a male experimenter than to a female experimenter when, as far as we know, all other variables are held constant. Infrequent recallers tend to show much more defensiveness in the presence of the female experimenter. Their defense techniques--failure to recall a dream, denial, repression and silences--appear to be defenses which are generally developed during the pre-verbal periods of pre-oedipal and early oedipal stages of development. Frequent recallers, on the other hand, appear to prefer defenses developed during the latter oedipal and post-oedipal periods of
development when speech is sufficiently developed to be used for purposes of communication. These defenses include speech disturbances, omissions, "Ahs", evaluaters, and retractors. This proposal indicates that future studies of the differences in defensiveness between frequent and infrequent recallers must utilize methods of measuring defenses from different periods of development.

In addition to their reactions to the experimenter, subjects also differed in the ways in which they processed conflict aroused by a day-residue. Exposure to the neutral picture resulted in less oedipal and oral material in dream recall and free associations than did exposure to the experimental pictures. Also, exposure to the most provocative experimental picture produced greater evidence of oedipal and oral material than did exposure to the modified picture for all subjects regardless of whether they were frequent or infrequent recallers. Thus, for this study, subjects who were disturbed by a day residue tended to express the disturbance in their dream recall and free associations by including more material related to the conflict, than did subjects who were not exposed to a disturbing stimulus.
APPENDIX A

Stimulus Pictures

A. Control Picture
B. Neutral Picture
C. Separation
D. Modified Separation
Neutral A was viewed by all subjects prior to the experimental picture.
Neutral B served as the control picture for the study.

* I am very grateful to Dr. M. Wake for providing the pictures for this study.
"Separation" first appeared on the cover of the Saturday Evening Post, February 15, 1958, Volume 230, No. 33; The artist was Amos Sewell who said of it:

It's typical of the male sex that Johnny is realizing how much his favourite lady means to him only when she is about to go away—and that's enough psychology for this week. So John wants to cling to her which will overlay a stunning new chocolate pattern on her dress, a chic addition to what seems to be a golden-fingerprint motif already put there by designer Amos Sewell. Without meaning to be unreasonable about this, is Miss Sitter going to come to the rescue or wait until the television program ends? Johnny's situation is a bit pathetic as mamma delivers what football fans will recognize as a beautiful straight arm; yet he does have loving parents, a swell home, luscious food, brisk entertainment and a pretty girl to dine with—what more can a young fellow ask?
Modified: In this picture, the male picture from "Separation" has been replaced by that of a female in an attempt to make it less threatening. All of the other details of the picture have been maintained so as to make the two pictures as similar as possible with only the single detail—sex of the second person—changed.
APPENDIX B

Dream Recall Frequency Questionnaire
Dream Frequency Questionnaire

Name: ____________________________

Age: _______ Marital Status: single ______ married ______

Major Area of Study: ____________________________

Are you in ____ year of your program of studies?

1st 2nd 3rd 4th

Phone number or numbers that you can be reached at:

_____________________________________________________________________

The above information is gathered only for the purposes of initially identifying and contacting you. Once you participate in the study you will be given an identification number in order to assure the anonymity of your contribution.

1. Some people are generally consistent in how frequently or infrequently they recall the content or feeling of dream experiences. For example, they recall usually many times per week, or usually hardly ever, or usually about once a week, or usually a couple of times a month. Other people are generally inconsistent. For example they recall a dream experience about once a week and then recall nothing for two months; then recall something just about every day for about a week, than a couple of times a month etc. Circle the item below most characteristic of you:

(a) The frequency of my recall of my dream experience is mostly consistent.

(b) The frequency of my recall of my dream experience is mostly inconsistent.

2. If you are generally consistent in the frequency of recall of dream experience; circle the letter of the one item below that is most true of you most of the time.

Only if you are generally inconsistent in how often you recall dream experiences, answer this question in the following way: first circle the letter corresponding to the one item below that most characterizes you most of the time. Then use the word "sometimes" to fill one blank space at the left of the item next most often true of you. Select only two (2) items: circle one, and fill in the other.

a) ______ I recall dream experiences just about every day or every other day.

b) ______ I recall dream experiences about once or twice a week.

c) ______ I recall dream experiences a couple of times a month.

d) ______ I hardly ever recall dream experiences.

Thank you for your cooperation.
<table>
<thead>
<tr>
<th>Criteria for Scoring Q.DRF from the Questionnaire</th>
</tr>
</thead>
<tbody>
<tr>
<td>Just about every day or every other day</td>
</tr>
<tr>
<td>Just about every day or every other day; sometimes once or twice a week</td>
</tr>
<tr>
<td>Just about every day or every other day; sometimes a couple of times a month</td>
</tr>
<tr>
<td>Just about every day or every other day; sometimes I hardly ever recall dream experiences</td>
</tr>
<tr>
<td>Once or twice a week; sometimes every day or every other day</td>
</tr>
<tr>
<td>A couple of times a month; sometimes every day or every other day</td>
</tr>
<tr>
<td>Once or twice a week</td>
</tr>
<tr>
<td>I hardly ever recall dream experiences; sometimes every day or every other day</td>
</tr>
<tr>
<td>Once or twice a week; sometimes a couple of times a month</td>
</tr>
<tr>
<td>Once or twice a week; sometimes I hardly ever recall dream experiences</td>
</tr>
<tr>
<td>A couple of times a month; sometimes about once or twice a week</td>
</tr>
<tr>
<td>A couple of times a month</td>
</tr>
<tr>
<td>I hardly ever recall dream experiences; sometimes about once or twice a week</td>
</tr>
<tr>
<td>A couple of times a month; sometimes I hardly ever recall dream experiences</td>
</tr>
<tr>
<td>I hardly ever recall dream experiences; sometimes a couple of times a month</td>
</tr>
<tr>
<td>I hardly ever recall dream experiences</td>
</tr>
</tbody>
</table>
APPENDIX C

Derivation of Scoring Standards for Scales
Derivation of Scoring Standards for Scales

Stanine Distribution

The scores for each scale will be rank ordered from lowest to highest. These scores will then be grouped according to a stanine distribution as follows:

Stanine 1: 4% of scores = .04 \times 60 = 2.4 or 3 scores.
Stanine 2: 7% of scores = .07 \times 60 = 4.2 or 4 scores.
Stanine 3: .12% of scores = .12 \times 60 = 7.2 or 7 scores.
Stanine 4: 17% of scores = .17 \times 60 = 10.2 or 10 scores.
Stanine 5: 20% of scores = .2 \times 60 = 12 scores.
Stanine 6: 17% of scores = .17 \times 60 = 10.2 or 10 scores.
Stanine 7: 12% of scores = .12 \times 60 = 7.2 or 7 scores.
Stanine 8: 7% of scores = .07 \times 60 = 4.2 or 4 scores.
Stanine 9: 4% of scores = .04 \times 60 = 2.4 or 3 scores.

Those scores falling within stanines 7, 8, and 9 will be assigned a score as follows:
Stanine 7 = 1 point
Stanine 8 = 2 points
Stanine 9 = 4 points
APPENDIX D

The "Separation" Scale
The 'Separation' Scale

Introductory Remarks for Scoring

The following is essentially the rationale and explanation of the 'Separation' scale as presented by Wake (1968, pp. 74a-88). The order of presentation is altered somewhat for our present purposes in order to provide a thorough review of Wake's presentation of the scale.

It will be recalled that the scale used in the experiment was constructed tentatively following a pretest run which allowed preliminary measurement and conjecture as to the types of 'unconscious response' that might occur when suitable material to elicit it was presented to 'normal' subjects. The final scale was composed of those items which remained after items which could not be used had been eliminated, either because they did not occur (e.g., the expected defense of rationalization was not used by any subject) or because they did not discriminate between subjects (e.g., the statement of a subject that he liked the neutral picture 'a lot better' than the experimental picture, used without further refinement, was useless because it was made by over one half of the experimental population).

It will be recalled, also, that construction of the scale took place in the general framework of the four sufficient conditions for the identification of 'unconscious processes' described as follows. Theoretical sources searched by the writer indicated that, for identification of a piece of behaviour as an unconscious response, two
conditions were necessary and any of four others was sufficient, provided the necessary ones were fulfilled.

The two necessary conditions have been discussed elsewhere, but need to be restated here. The first is that no item of behaviour may be considered unconscious if the subject notes that it exists, can accurately describe and label it. Unconscious processes are, by definition, "certain mental operations lacking in the quality of consciousness" (Freud, 1915b, vol. 4, p. 103). The second is that an item of behaviour, in order to be called unconscious, must present some inconsistency in terms of the stimulus. Although a response which is harmonious with the stimulus theoretically may be traced, in whole or part, to the effect of unconscious factors, by the method of 'rational deduction', sources give no way in which it may be done empirically.

Provided that both of the above necessary conditions are fulfilled, theory describes several behavioural signs which would constitute evidence of unconscious processes. One is selective perception (unless due to defective sensory organs, of course). "The psychoanalytic assumption of unconscious mental activity appears to us...an extension of the corrections begun by Kant in regard to our views on external perception...Kant warned us not to overlook the fact that our perception is subjectively conditioned and must not be regarded as identical with the phenomena perceived..." (Freud, 1915b, p. 104). Theory holds that 'not noticing', 'seeing things differently', etc., are unconsciously carried out ways of protecting oneself from the...
A second is disturbances of affect. "Whereas the control of the system (Cs) conscious over voluntary motility is firmly rooted, regularly withstands the onslaughts of neurosis and only breaks down in psychosis, the control of the Cs over affective development is less firmly established" (Freud, 1915b, pp. 111-112). Theory points to an unconscious response when affect is too great or too little for the situation where it occurs, when affect is different than is to be expected, or when it is understandable only if attributed in relation to some other object than the one to which it is said to refer.

A third indication, intrinsically diagnostic of unconscious response, is 'primary process' thinking. The mode of functioning was so called by Freud because he believed it to be the one employed by humans before the achievement of speech and its symbolic mental correlates. An important concept, it has been described extensively by Freud and other psychoanalytic writers (Freud, 1915b, pp. 118-122; Munroe, 1964, pp. 52-58; Brenner, 1955, pp. 49-58). Primary process thinking is characterized by a logic: impossibilities are possible, and opposites of time and space may co-exist without contradiction; objects, feelings, and symbolic thoughts and expressions are loosely related so that one may easily substitute for the other by means of symbolism, dramatization, imagery, misuse of words (puns, reversals of letters), condensation (telescopied representation of a number of things by a single thing containing elements of all of them) and displacement (the right feeling, thought or action but at the wrong
time or directed toward the wrong object). Primary process thinking is easily distinguished from that of the 'secondary process' (rational thought), which follows the laws of logic and syntax and therefore is free from obvious contradictions, is realistic, planful, orderly, and readily verbally communicated. The primary process may be observed, not only in its more extreme manifestations such as the compulsions, rituals and conversions of neurosis and the 'organ-speech' of schizophrenia, but also in the minor discontinuities and unexpected happenings of everyday life. The latter type of occurrence would be expected to appear in the study in any of its mild forms such as slips, jokes, errors, minor distortions.

A fourth indication of unconscious response predicted by theory would be the mobilization of defenses. Although the term 'defensed' can refer to any means available to a person to protect himself or to better adapt himself to the world, the specific meaning of it, as used in the extension of psychoanalysis known as 'ego-psychology', refers to operations unconsciously employed to control the expression of drives which conflict with personal or environmental restrictions on expressions and to allay the anxiety aroused by the dilemma. They are believed to evolve around the physiological functions and activities of childhood. They are seen to excess mainly in the neuroses but, in lesser degree, continue into everyone's adulthood as a part of his psychic life. Defense mechanisms, including repression, reaction formation, isolation, undoing, denial, projection, rationalization, have been thoroughly described (Anna Freud, 1937) and can be
objectively identified. In the study, they would be notable only if employed to excess.

Because of the theoretical framework and also because of the greater facility in working with material which had been subdivided in an orderly fashion, the various indications of 'unconscious processes' to be checked were listed under the headings of the four sufficient conditions. It should be noted, however, that the scores earned by the subjects were overall scores and that the listings in the four areas were merely for convenience in organizing and recording the material obtained; the place of the various items in the scales was assigned to them as seemed most logical to the writer, although perhaps further study might result in a different organization, but their placement was not reflected in the total score.

The scale was intended to be objective. Approximately one half of the items, all of those which could be expected to occur in the general population according to a normal distribution, were scored on the stanine distribution of the experimental group. The scoring of reaction time on 'Separation' is an illustration from Wark (1968). Two subjects (4%) took longer than 21 seconds to begin their free associations (Stanine 9); these were given a score of 4 as showing an extreme amount of unconscious response in this area. Five more subjects (7%) had reaction times in the experiment between (14-20 seconds); these were given scores of 2 as the next most extreme (Stanine 8). Seven more cases (12%) were given scores of 1 as showing some indication of unconscious disturbance in this area because of
reaction times of 9-12 seconds (Stanine 7). The items on the
'Separation' scale scored according to stanine distribution are:
reaction time, number of pauses, number of stalling words, under-
productivity, overproductivity, enumeration, mannerisms, undoing,
not noticing (repression or inattention), number of criticizing
sentences, extreme position on choice of picture (dislike of exper-
imental picture plus criticisms of it), signs of tension, and instances
of denial (of interest in, and arousal by, the experimental picture).

The other items on the scale were scored on a judgmental basis
but with standards carefully documented.

The recording of some of the items was done by the typist: Those
involving mere counting, such as number of words on free association
and reaction time. The others were recorded by the scorers. All of
the scoring was done by the scorers. Each item was scored 0, 1, 2 or
4 except that instances of primary process thinking were given weights
of either 4 or 8 because of the greater disturbance theoretically
manifested by them.
The Recording and Scoring of 'Separation'

Part I. Completing the Recording

1. Count the number of sentences in the free associations describing or enumerating objects or parts of the picture without the inclusion of affect, opinion, or some conclusion.

Examples of Enum: "There are four people in the picture. The girl is sitting at the table... The walls are white the curtains yellow." Examples not to be counted as Enum: "You can tell they're leaving because the mother and father are dressed up, and the mother is pushing the little boy away." "I don't like the dark blue carpet."

Record the number of sentences under Enum. (Defenses, Obsessive-compulsive.)

2. Count the number of instances of 'undoing', i.e., instances where a subject criticizes the picture in some way, then reverses himself with a compliment or concession.

Examples of undoing: "I really don't care for the way it's done. Of course, you can tell a little how they are feeling from the expressions on their face. Still, it isn't what I would call a deep picture. But it does show what they are feeling, though." (Score: Undoing, 2.)

Record the number of instances under Undoing (Defenses, Obsessive-Compulsive.)

3. Count the number of sentences criticizing the picture for its technique, story, the actions or qualities of the characters, etc.

Examples of Crit: "There's not enough shadowing in the picture." "The babysitter should be over there holding the little boy." "Our babysitter was just like her, lazy."

Record the number of sentences under Crit. (Disproportionate Affect).

4. Count the number of sentences in which the subject denies being interested or roused by the picture, or denies that the picture has any meaning, depth, etc.

Examples of Denial: "This picture is like 'A child's Story Book' - it's cute but it has no depth." "It doesn't give any emotion at all."
Record the number of sentences under Denial (Disproportionate Affect).

5. Check through the protocol to find what the subject sees as the theme. Record under Theme (Selective Perception: Intellectual), as follows:
   ++ Subject notes that adults are leaving him, and that child either wants to prevent them or go with them; also that the child is dirty and will soil the white dress if he touches it.
   + Either of the above without the other (record as +, - or -,+).
   G A general statement.

Write in oddities. Examples: Subject sees the adults as siblings instead of parents; child wants to feel the dress; wants to say hello or goodbye or just kiss her.

6. Record under H, F (Selective Perception: Intellectual) a+ if subject notices the dirt on the boy's hands, a+ if he notices dirt on the face; record minuses if not noticed.

7, 8, 9, 10. Record briefly in the allotted spaces the principal qualities of the mother, the boy, the man by the door and the babysitter.

Examples: "The mother is anxious and is in a hurry." "The man is disgusted." "The little boy is frightened."

11. Record the main reason subject gives for choosing the experimental or neutral picture under Rationale for Pax Pos (Disproportionate Affect). Also note choice of Pax Pos under Disproportionate Affect.

Example: "The first picture was quaint and calm. The family scene was just too busy and too unreal."

12. Record any unusual affect the subject states he feels.

Examples: "It makes me feel nervous." "It gives a feeling of freedom, and this of constriction." "Gives me a feeling of withdrawal." Student calls the experimental picture 'very cold' a number of times. List also affect which is general rather than specific: "I feel something of the unexpected."

13. Record the reason subject gives for what he found to be the most
noticeable thing in the picture under Rationale for Focus.

Examples: "The mother's clothing, it was intriguing." "The father's facial expression, it was peculiar." "The mother - she's in the center of the picture."

14. Read the protocol carefully for examples of primary process material. Do not score here fantasy which has already been scored under qualities, but do score fantasy not so recorded. Score here by number of themes not sentences.

Example: "He probably is a mother's boy." "It seems there is no husband in the family."

Name the type it appears to be and record under Primary Process: Other.

Examples: Contradiction - S says the picture has no meaning, later chooses the other picture because this one is too sentimental. S says he didn't see what was on the T.V, later names it as a cowboy show. S says the picture is like a photograph, also calls it a cartoon. S says the parents are coming home, later says they are leaving. S calls the theme 'an everyday weekend party.' S says the picture makes him feel depressed yet noted that the scene is basically depicting a happy family.

Fantasy - "This family looks very well off." "Mother is very worried about how her son will behave while she is away." "This is the little boy's mother or his aunt." "This seems to be a very close family." "Father is a rich business executive." "The mother is wearing a wedding gown." "There is no father in the family." "She probably feels just like my mother did when she left us." "He probably is a mother's boy."

N.B. Do not score here fantasy which has already been scored under qualities, but do score fantasy not so recorded.

Play on Words - Puns ("The colours seem to strike each other, so they're striking." "The loud colours sort of scream at you.") Misuses ("The child knows he's doing something wrong. He's sort of smug." "Her clothes are old fashioned much more subtle."

"Dinner is in the table.")

Neologisms ("I see unexpectedness." "Gives me a homey feeling." "It's a richy house.")

Oddities - "When I was little I always ran to my parents like that but it never mattered - they were always gone." "That babysitter looks almost like the one we had." "This is a picture of people going to work or to a funeral." "This woman is the mother or her aunt." "This is the description of a woman by
her clothes." "This is just a flat room picture." "This is the kind of thing you would look at and say 'That's a picture.'" "It looks like any American room." "I never ran after my parents when I was little." Also included if S changes the choice of picture after having decided on one of them, or if he does something unexpected (such as turning over the picture at the end of the interview to see what he couldn't recall).

Symbolism: Sees mother's purse as a gift for her son.
Humour: This reminds me of my childhood, way back last year.
Drama: When S gives the words of the characters, so that they are put in quotes.
Displacement: The colour of the curtains is outrageous. The carpet is shocking.
Deja vu: "I've seen this picture many times before." "You see pictures like this quite often." "It's exactly our living room."

Part 2. Scoring

A. Defenses:
   1. Delay-Blocking Syndrome
      (a) Reaction Time (Rt). Rank order reaction times for all protocols. Score: Stanine 7 = 1 point
          Stanine 8 = 2 points
          Stanine 9 = 4 points

      (b) Pauses: Rank order number of pauses for all protocols.
          Score: Stanine 7 = 1 point
          Stanine 8 = 2 points
          Stanine 9 = 4 points

      (c) Stalling words (stalls): Rank order number of stalls for all protocols. Score: Stanine 7 = 1 point
          Stanine 8 = 2 points
          Stanine 9 = 4 points

      (d) Underproductivity: Rank order word count from all protocols. Score: Stanine 3 = 1 point
          Stanine 2 = 2 points
          Stanine 1 = 4 points

   2. Obsessive-Compulsive Syndrome
      (a) Overproductivity: Rank order word count from all protocols. Score: Stanine 7 = 1 point
          Stanine 8 = 2 points
          Stanine 9 = 4 points
(b) Enumeration (Enum): Rank order Enum scores from all protocols. Score: Stanine 7 = 1 point
Stanine 8 = 2 points
Stanine 9 = 4 points

(c) Undoing: Rank order undoing scores from all protocols. Score: Stanine 7 = 1 point
Stanine 8 = 2 points
Stanine 9 = 4 points

B. Selective Perception:

1. Selective attention: Under (a), score 4 if there is no recall of the TV program; under (b), score 4 if none of the clothing is noticed for a character and total; under (c), score 4 for a minus (recorded under H); under (d), score 4 for a minus (recorded under F).

2. Visual accuracy:
   a. TV program.
      0 = two cowboys, two faces, two heads, two men vague (cowboy; western; men's faces); or not noticed.
      2 = general (people) or undecided (cowboy or clown; western or cartoon).
      4 = misperceptions. Examples: an announcer; a face, a man and a woman; a western figure; one man.
   b. Mother figure.
      0 = two or more correct adjectives or nouns (recorded as ++); or not noticed.
      2 = general, vague, or only one correct adjective (recorded as +).
      4 = misperceptions (write-ins).
   c. Boy. Same as b.
   d. Person by the Door (PBD). Same as b.
   e. Babysitter (BS). Same as b.

   a. Score 0 if the central figure is seen as the boy's mother (+); score 4 if not (-).
   b. Score 0 if the child's dirtiness is integrated into the theme (+); score 4 if it is not.

   The general criteria are to score 0 for qualities appropriate to the picture; 2 for qualities which are not entirely appropriate but are not extreme; 4 for strong emotions imputed to the characters (this is a whimsical theme). Examples follow under the appropriate classifications.
a. Mother:
Score 0 - doesn't want to get her dress dirty; is "taking the situation in stride."
Score 4 - can't tell; guilty; will worry about child all night long; cold; mad and in a hurry.

b. Boy:
Score 0 - doesn't want mother to go or wants to go with her; sad; unhappy.
Score 4 - is spoiled; in the depths of despair; curious; wants mother to love him; wants to feel the dress; is afraid mother will never come back; is afraid of the babysitter.

c. Person by door:
Score 0 - watching; unconcerned; indifferent.
Score 4 - disgusted; guilty; mad at the boy or mother; thinks the boy is spoiled and is mad; very unconcerned; hates the kid; S can't tell.

d. Babysitter:
Score 0 - surprised; just looking; doesn't care.
Score 4 - will probably have hard times with the boy; will have to put up with him; wants the boy to stop thinking she's evil; wishes she were not there; not too good; "feels sick - he's a bratty kid"; S can't tell.

C. Disproportionate affect:
1. Extreme:
(a) Number of criticisms (Crit). Rank order
Crit scores from all protocols. Score:
Stanine 7 = 1 point
Stanine 8 = 2 points
Stanine 9 = 4 points
(b) Extreme dislike of experimental picture.
Only N4's are to be scored. Rank order number of criticisms from N4 protocols.
Score: Stanine 7 = 1 point
Stanine 8 = 2 points
Stanine 9 = 4 points

2. Displaced:
(a) Rationale for dislike of the picture.
(E choices are not scored).
0 = neutral picture is quaint, warm, friendly, etc.
1 = the neutral picture is more open, it has more depth, is more abstract.
2 = vague ("It looks like Europe").
4 = oddities "I like to see something that's a scene, not something involving people". "I'm prejudiced against portraits." S gives a confused answer which can't be understood. "It's a lousy drawing." Also criticisms of technique: the neutral picture is done better. "The lines in 'Separation' are too sharp."
(b) Unusual affect.
   2 – generalizations ("I see emotions and
       that upsets me, they seem like
       loving people").
   4 – oddities ("I feel a coldness";
       "I feel depressed").

3. Unexplained:
   (a) Denial
       Score 1 for 1 or 2 instances;
       Score 2 for 3 or 4;
       Score 4 for 5 or more.

D. Primary Process:

1. Displacement of focus of interest:
   (a) Object.
       0 – the mother, son, person by the door, or
       all three.
       2 – babysitter.
       4 – the meal on the table; the TV program;
       the carpet; the walls, the curtains
   (b) Rationale.
       0 – the tallest or biggest thing; brightest
       colours; the facial expressions; realism.
       2 – redundancies; "Because it's the most
       obvious thing."
       4 – oddities: "The colours are outrageous."

2. Other:
   Score each instance 4 if it is effective (e.g.,
   humour) or if the significance of it cannot be
   seen directly ("community" for "community").
   Score 8 if it does not disguise its purpose or
   if it is very odd.
   Examples:
   4 = "unexpectingness", "smug", "richy", "it
       reminds me of my childhood way back last
       year." "It looks like a warm happy family."
   8 = "The boy's mouth is too round (or mother's
       mouth)." "That man doesn't belong to the
       family." "Lots of warmth and giving is the
       impression I get."
PART 2

The items as listed on the 'Separation' scale are as follows:

A. Defenses:
   1. Delay-blocking syndrome
      a. reaction time
      b. number of pauses
      c. number of stalling words
      d. underproductivity on free association
   2. Obsessive-compulsive syndrome
      a. overproductivity on free association
      b. enumeration
      c. undoing

B. Selective Perception:
   1. Attention (not noticing)
      a. TV program
      b. clothing of the four main characters
      c. the dirt on the boy's hands
      d. the dirt on the boy's face
   2. Accuracy, Visual - Symbols
      a. TV program
      b. mother's apparel
      c. boy's apparel
      d. person by the door's apparel
      e. babysitter's apparel
   3. Accuracy, Intellectual - Theme
      a. woman seen as mother
      b. the danger of dirty hands
   4. Accuracy, Intellectual - Qualities of Characters
      a. mother
      b. boy
      c. person by the door
      d. babysitter

C. Disproportionate Affect:
   1. Extreme
      a. number of criticizing sentences
      b. extreme position on choice of picture
   2. Displaced
      a. rationale for choice of picture
      b. unusual affect named
   3. Unexplained
      a. signs of tension
      b. denial
D. Primary Process:
1. Displacement of focus of interest
   a. focus
   b. rationale

2. Other (instances of: contradiction, fantasy, play on words, symbolism, oddities, drama, displacement, slips, humour aside from puns, **deja vu**, sex, confusion)

The subject's score on the scale was the total of all of the items.
Interview Questions for Sample

1. Do you like the picture?

2. Can you imagine how the people in the picture might be feeling? (Check for all characters not spontaneously described, mother, son, man by door, babysitter.)

3. Anything else? (Picture is then removed.)

4. a) What do you think is the most noticeable thing about the picture?

   b) What was it about that that drew your attention to it?

5. (Check on symbols.) a) Did you notice what was on the TV program? b) Did you notice what everyone was wearing? c) Did you notice anything about the little boy's hands and face?

6. a) Which of the two pictures I showed you did you like better?

   b) Why?

   c) I'm going to give you four choices to describe how much better you liked it:

      a. There was hardly any difference between the pictures.
      b. I liked it a little better.
      c. I liked it quite a bit better.
      d. I liked it a lot better.

7. Is there anything else that comes to mind about the picture now?
A Sample of Scoring Separation

Day 1 Interview

Rt. 6 sec

The kid doesn't want to be left alone. Because uh he's running for his mother, but uh, they're on their way out and they're a little annoyed I think, and the babysitter doesn't really care too much about the kid. She's more interested in the TV and uh what she's going to be doing for the evening. (3 sec) I think. Uh that's about it I think.

(Q. 1) No

(Q. 2) Well like I said the father looks a little annoyed. Uh the child wants his mother he doesn't want her to leave. And uh the babysitter looks you know. Um, she doesn't really seem too interested. (Mother) she just wants the kid to stay away uh or it seems like she has mixed emotions you know. She'd like to stay. Er, let's see. Maybe she doesn't want to get dirty from s-stuff the child seems to have on his hands. Um.

(Q. 3) No I don't like that one

(Q. 4) About the people or about the picture itself. Uh I don't know I didn't just didn't like it. For some reason I didn't like the way it was done I didn't like that was in it. I would say that the child wanting his parents. Uh, well it was in the foreground eh and it seemed to be the uh the most important part of the picture.
(Q. 5) uh, no. I just saw the shapes I didn't really realize what was on it.

(b) um, the father was dressed formally. The mother had a dress and a cape. Child just had shorts, a shirt, and a bib. And uh, the babysitter had. I think, either shorts or a short dress and socks and running shoes and a sweater.

(Q. 6) definitely that the first one. Well, it gave me a a nice feeling like that would. That would be some place that I would like to be. And uh, well the colours were softer too. And uh, just looked like some place I'd like to be. Spend some time.

(b) d

(Q. 7) um, nothing.
WORKSHEET FOR PART 1
The Recording and Scoring of Separation

Subject Number:

Reaction Time: 6

Word Count of Free Assoc. 62

Number of Pauses (5 seconds or over) 1

Number of Stalling Words (e.g., uh, er, oh, well, you know, let's see, etc.) 4

Defenses

Obsessive-Compulsive 0

Enum

Undoing 0

Selective Perception

Intellectual +

here (+, +, +, -, -)

G-general statement (write in oddities) mother had on a cape

H +

F +

Disproportionate Affect

(here score how much better a, b, c, 0)

Choice of Pix Pos.

Separation 1

Separation 2

Neutral A

Crt 0

Denial 0

Rationale for Pix Pos. (write in main reason here) gave me a nice feeling - softer colours.

Principal Qualities

Mother mixed emotions - wants kid to stay away, annoyed doesn't want to get dirty

Boy doesn't want to be left alone

Person at Door annoyed

Babysitter not interested
PART 2 - SEPARATION SCORING SCALE

A. Defenses
   1. Delay-blocking syndrome
      a 1 b 0 c 0 d 0
   2. Obsessive-compulsive Syndrome
      a 0 b 0 c 0 d

B. Selective Perception
   1. Attention
      a 4 b 0 c 0 d 0
   2. Accuracy, Visual
      a 0 b 4 c 0 d 2
      e 0
   3. Accuracy, Intellectual: Theme
      a 0 b 0
   4. Accuracy, Intellectual: Qualities
      a 0 b 0 c 2 d 0
      Total 13

C. Disproportionate Affect
   1. Extreme
      a 0 b 0
   2. Displaced
      a 0 b 2
   3. Unexplained
      a 0
      Total 2

D. Primary Process
   1. Displacement of focus of interest
      a 0 b 0
   2. Other
      0
      0
      0
      0
      Total 0

Grand Total 15
Record here any unusual affect the student states he/she feels:

I just didn't like it - I didn't like the way it was done -
I didn't like what was in it.

Record here Rationale for focus in picture as described by student:
The child wanting his parents - in the foreground most
important part of the picture.

Record here Primary Process

Other N.B. instruction 14
APPENDIX E

Measurement of Primary-Process Thinking in Dream Reports
Measurement of Primary-Process Thinking in Dream Reports

- discussion of the construction and reliability of this scale is contained in Auld, Goldenberg and Weiss (1968).
- Scoring of the seven point scale is based on the following judgment criteria reprinted from Auld, Goldenberg and Weiss (1968).

Scale of Primary-Process Thinking

The scale of primary-process thinking is as follows:

1. The dream is logical, and there is nothing unusual happening in it.
   Example: I was at a restaurant, and I was with this woman I work with. We were eating. I was wearing a very stunning medium-blue dress. It had big, puffy, three-quarter-length sleeves. My hair was a little longer than it is now.

2. The dream is logical and orderly, but an unusual (though not impossible) event is described in it.
   Example: I dreamed that my sister looked up a word in the dictionary, which she described to my mother. I don't remember the word, but I didn't like it, and I looked up the word. It had something to do with funerals, being dead or in the state of dying—something like that. I told her she shouldn't do that, and I don't know if I hit her or not. It took place in my sister's bedroom.

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3. Some event in the dream is impossible or involves a contradiction; or there is obvious symbolism; or the transitions in time, space, and sequence are not explained; or there is something mildly uncanny in the dream, such as a feeling that one cannot move.

Example: I was at the administration building sitting at the outside of the building selling shoes. But I really wasn't selling shoes, I was just sitting there. I had my shoes on, and this guy came along and stole my shoes. He was Bill, who is a salesman at Hudson's. There was also a bunch of other guys lined up with me by the administration building. Bill stole my shoes, and he was conducting a rummage sale. I had to buy my shoes back for 98 cents, and I was pretty mad. I don't remember if I had the 98 cents or not.

4. There are rapid shifts in time, locale, or sequence without any linkage provided by secondary revision; or there is a highly illogical or quite impossible series of events; or human qualities are attributed to animals or to inanimate objects; or the dream depicts a dead person coming back to life to watch the living; or the dream as a whole is moderately bizarre or uncanny.

Example: I was in the state of Washington, and I saw a guy walking down the street with a sweatshirt on. It said "Booth
Newspapers." The next thing I knew there was girls running in a track race. They were wearing track suits. Then I was in photography class here at Wayne and the instructor was looking at the pictures and analyzing them. He was looking at this one picture and said it was a very good shot. I looked at it, and all of a sudden I was really there. The picture was of a big cliff with the ocean at its bottom. I was there taking pictures with a camera. And way far below on the shore came a girl waterskiing. Then I was with my cousins (a married couple) at the top of the cliff, and Tom was taking pictures too, I think. My cousin Mary's girlfriend, Betty, was there too. I was looking down the cliff.

5. There are one or more instances of metamorphosis (e.g., the changing of a lion into a person) or condensation (e.g., the presence of the qualities of two people in one person); or the dream as a whole is a bizarre fantasy.

Example: In this dream it started out I was walking down the cellar stairway. It was a fairly long stairway and rather dark...When I got to the bottom I turned to the right and there was a door there and I opened the door. And when I opened the door on the other side of the door there was a very large, very yellow lion, sitting there. And it was staring at me...I was very frightened and slammed the door and secured the latch on the door. And then I turned around and faced the other part of the basement, and as I turned
around I saw lots of other kinds of animals, all sitting in
the shadows in the basement. Wild animals, large animals,
tigers and lions and leopards and panthers. And, like the
first lion, they were just sitting and some of them were
lying down and just looking at me. And I was sort of stunned,
I didn't know what to do. I had a feeling of panic. And I
couldn't move, for a long time. And finally, I screamed...
And as I did this, after I screamed, they all got up and they
started very slowly and methodically walking toward me. When
they started doing this I turned around rapidly and started
running up the stairs... And when I got nearly to the top,
almost to the top, I looked up to see the door at the head of
the stairway and there was another lion standing there... So
I started backing down because he was walking towards me too
down the stairs. And I was, I had walked or run almost halfway
back down the stairs again, and turned, and all of those
animals which had been in the basement were standing at the
foot of the stairs and they started to laugh. And they were
laughing and laughing, and when they started to laugh, they
turned into people. And they were people that I had known a
long time. Childhood playmates. People whom I went to school
with...
6. The dream as a whole is very bizarre, quite uncanny, and
autistic, but there are still some logical linkages in the dream.
(Visual representation is often employed. Taboo acts are repre-
sented without disguise).
Example: My father had passed away. I folded him and put him in a box, as one would fold a shirt.

7. The dream as a whole is extremely bizarre, uncanny, and autistic. Events in the dream lack any obvious relationship to each other. There may be depersonalization—the dreamer seeing himself in the dream as observing himself.
Example: Our Easter baskets were on this table—to be filled by the Easter rabbit. Oh, some men broke into the house! Robbers or something; I don't know what they were after. But in the course of whatever they were doing, they took me, and they put me under the table, and then they cut me up into tiny pieces, oh, a couple-inch-square pieces—oh, just one big mess. There wasn't any blood. It wasn't messy or anything—just little pieces, and then while they were cutting me up—I was there and I wasn't. I could see them doing it, but I didn't feel like I was being cut up, and yet I saw them cutting me up.
APPENDIX F

Manual for Scoring Dream Material

(Instructions to Judges)
MANUAL FOR SCORING DREAM MATERIAL

(Instructions to judge)

Preliminary Comments

The following presentation is aimed at providing a necessary background and understanding of the task at hand in order to facilitate accuracy and consistency in your judgements. I have attempted to provide as much structure as possible in order to minimize the extent to which you will be required to make decisions which are beyond the scope of the guidelines. Your task can best be simplified if you are well versed in the salient points of the following discussion prior to attempting any scoring of dream material. Once you have acquired a thorough understanding of this scoring system the vast majority of the dream material can be judged readily and academically. For those sentences in which the judgement is more complex re-referral to specified criteria should clarify matters considerably. Keep in mind that the system is not aimed at providing interpretations to all aspects of the following dream reports. Rather it focuses on identifying and rendering comprehensible only certain themes or conflicts which are relevant to the task. A large number of the units of material which you will be reading will not apply to any of the criteria and thus can be quickly placed in the (NIL) category. Some units will of course be readily identified as fitting nicely into one of our specified categories. However, still other units will draw your attention perhaps because of the nature of the theme (e.g., orality; rivalry; jealousy,
etc.) or the kind of symbols being represented. Yet a clear meaning may not be readily apparent. Here I provide guidelines which go beyond the specified criteria of the individual scales. First you will find a brief discussion and examples of more obvious and common dream symbols. Second, an outline is provided for discovering the significant people in the dreamer's life which are represented behind the characters who appear as strange or trivial in the dream. Third, it is well known that ego's role (i.e., dreamer) is often disguised in the dream script. You will find rules for discovering ego's identity in apparent third party interactions. While it is unlikely that I have been able to cover all of the difficulties you will face in scoring of the more questionable dream units, I feel considerable advancement has been made in unravelling some of the mystery of dream work. In general, I ask you to restrict yourself to applying the rules as I have specified them. You are however, allowed a limited amount of personal judgement in two areas. First it is clear that the discussion of dream symbols is not conclusive. Symbols often have unique properties specific to the person's life experience or particular geographical location. Further primary process thinking is somewhat ingenious in the ways in which it symbolizes. Thus we need to be alert to such cues as: words which sound like other words, words which have several meanings, or compound words which when broken down into their component parts may suggest something quite different, etc. At this point several examples might clarify matters somewhat.

In a dream of a university student at Wayne State the dreamer
went several times to a building known as "Old Main". In this building she would have class with a chemistry professor with whom she was particularly fond. She notes in her associations that in real life her chemistry class was not in "Old Main" but in another building. At one point in the dream the professor rebukes her and she storms out and reports that she recalls "oddly not being furious at the professor but rather at the building, as if the rebuke was somehow its fault." Here the parallel between "Old Main" and old man (colloquial father reference) is too striking to ignore. The theme of attraction to father - fear of rejection, is underscored by this symbolic use of the building.

In another dream presented by a middle-aged lady: a pool party is occurring at the dreamer's house and at one point her husband is drowning in the middle of their swimming pool. She ignores his drowning and rather proceeds to serve "cocktails" to the guests by the pool - in full view of the drowning. She notes feeling joyfully excited. The compound symbol "cocktails" breaks into two blatant sexual references and hints at the reason behind her joyful excitation. A young divorced woman who was furious with men had a dream in which she took particular sadistic delight in killing "cockroaches". The symbol revealed rather graphically her strong castration wish.

Thus particularly in the understanding of dream symbols your personal judgement may be required. Wherever guidelines apply rely on the specified criteria. However, I ask that if you interpret a symbol do so only if you are personally satisfied with having discovered the
nature of its meaning. In every instance of any substantial doubt I ask you to be conservative (i.e., do not interpret or do not score). I wish to remind you at this point that an interpretation of a symbol will not necessarily mean that that dream unit will receive a score. The unit's action still must fall within the criteria of one of the specified scales.

The second area in which some personal judgement will be required will be in identifying and applying that information which is revealed by the dreamer either in the dream report or the associations which follow. In most cases the associations and connections described will be clear and easy to follow. For example a graduate student at Wayne State describes a boyfriend in her dream. She states "And I felt all sorts of...father image probably...a great deal of security in these dreams". From this point on in the dream the boyfriend is no longer understood to be a peer but rather a father figure just as she suggests and would contribute to any further scoring accordingly.

In another dream a former classmate of the dreamer graduated and became a doctor. From this point on in the dream the former peer is now recognized as a father figure (i.e., dream symbol doctor - father) and his interactions are scored accordingly.

For our purposes the primary task of following the dream report and the associations is to maintain clarity of the character identities throughout the numerous transformations and disguises of the dream. In conjunction with the rules for noun categories and those for the location of ego in third party interactions, which will be presented shortly,
the following rules apply. The dreamer will reveal the identity of
dream characters through such statements as: reminds me of; makes
me think of; has the same name as; she was built somewhat like; he
looked kind of like. Ego may reveal a character's substitution for
the dreamer by saying "I always identified with" or "In some ways he
reminds me of myself".

It is to be assumed that composite figures in dreams contain all
of the identities specified. If a unit contains a composite figure
(e.g., a female dreamer stating "the man I slept with was kind of like
my father and kind of like my husband") and if any of the composite
characters completes a scoring criterion (e.g., father), the unit
receives a score. Also, in any statement of particular doubt about a
situation (e.g., "I'm not sure whether I was married or not") either
situation may be considered to have occurred if it should complete a
scoring criterion. It should also be assumed that any expressed wish
(e.g., "I felt like hitting him") or any anticipation of any event
(e.g., "I feared that he would hurt me") are to be considered for
purposes of scoring as if they have occurred in the dream context.

Throughout the report any statement of a dream character having
or possessing an animal or an object or using an object or a vehicle
indicates that these animals or objects become extensions of that
character and what happens to them can be considered to happen to the
character - or what happens by them can be considered to happen by
that dream character.
Rules for Scoring

Perhaps most important for applying our scoring criteria is the realization that the dreamer is the author of his/her dream. It is true that he or she may explore and represent major conflicts with significant others in his or her life, but it is also true that the dreamer is directly responsible for all of the events which befall the dream characters. Thus when a female dreamer reports, "The old lady fell to the ground writhing in pain", the unit is scored 1 under Rivalry-Jealousy (R/J) since a female dreamer has inflicted pain on a mother figure. When you begin your task you will first read through the dream only to the point where the free associations (F.A.) begin. We would then like you to rate the dream by circling the appropriate score on the 7-point, Likert-type scale provided for you at the top of page 1 of the Scoring Work Sheet. The criteria to be used for this rating are specified in the scale "Measurement of Primary Process Thinking in Dream Reports" which is included in Appendix E. We ask you, after you have completed this initial task, to begin reading the dream and the free associations. This time, score the material unit by unit for inclusion or exclusion in our specified scales. The conceptual unit of analysis for scoring is "sentence" as defined by Charles Fries (1952). The division of the material into these units will have been done prior to your receiving the data. The unitizing has been done according to rules set down by Dollard and Auld (1959). Each unit of material will receive a score of either 1 or 0 depending on whether or not the unit fits the criteria.
for any of our specified scales. Again for any given unit there are
only two options: 1 - if it meets our criteria, and 0 - if it does
not. Each sentence unit will be numbered and will be referred to by a
corresponding sentence number on the scoring work-sheet. If the sentence
unit does not fit any of our scale criteria, simply place a check (√) for
0 in the category NIL beside its sentence number. If it does meet our
criteria, place a one (1) in the appropriate scale. In some instances
a given unit might be eligible for entry under any of several scales, for
example, Castration Anxiety (C.A.), R/J, or Family Sexual Interactions
(FSI). In this case we ask you to choose the category which seems most
appropriate to you. If you are unsure and your options include a theme
which has just been scored continue to select this theme. There are
several points to be kept in mind. First this is a unit by unit scoring,
and each unit must receive either a 1 or 0 score. Any scorable unit
continues to be scored even if it is simply a repeating or a restating
of an earlier fact. The rationale here is that we restate facts at
least in part to make our point more strongly. For those statements
which follow and refer to a dream event which has been judged as a
scorable unit, repetitions or restatements of the earlier fact continue
to receive scores. However, such repetitions or restatements must
directly relate to the incident or action previously scored. Often the
use of pronouns or other noun substitutes clarify that the unit is a
direct repetition of the previous fact. For example statements such as
"This incident"; "That being the case"; "Given this situation" typically
indicate direct repetitions. Vague or general statements which relate
only indirectly to a previously scored unit are not sufficient to meet this scoring criterion. Direct repetitions of restatements can continue to be scored until the topic of the dream has changed. This may be noted by the introduction of a new scorables theme (e.g., scoring shifts from FSI to R/J or Oral Character (O.C.), etc.). Once a new scorables theme has been introduced any previously scored theme must be clearly restated before it receives further scoring.

Next: as a general rule no unit can be scored unless it satisfies the minimal requirements for entry into some particular scale. For example, in the early part of a dream the dreamer states, "I was sword-fighting with a classmate". Here a rivalry theme is depicted, and the symbol of swordfighting makes a sexual reference. However, no score can be granted under R/J since the unit falls short of expressing any of the eight themes necessary for a R/J score. However, in a later part of this dream the dreamer states, "You know, my classmate has the same first name as my father". This sentence receives a 1 under R/J because it expresses the theme, "Son in direct competition with father", which is one of the eight R/J themes. The rule is: A sentence can receive a positive score if it completes a previously developed and expressed dream act, thought, etc., which meets the criteria for the scale. You cannot, however, grant a positive score by relying on information presented at any later point of the dream. Thus any information which has been presented by the dreamer up to that unit which is being considered for scoring can be used in determining the unit's appropriateness for inclusion in any of our scales, but information which is
presented at a later point in the dream (i.e., after the unit under consideration) cannot be used in determining that unit's scoring.

Character Classifications

The following is a framework for identifying and categorizing the characters in the dream scenario. It is adapted from the "Scoring System for Latent Structure" developed by Foulkes (1978, pp. 193-418).

Behind the many different characters who appear in dreams as fictitious or trivial persons or as strangers, stand the truly significant persons in the dreamer's current waking life or in his developmental history. We identify as significant persons: mother, father, male and female siblings, spouse, one's own children, male peers, female peers, self or ego as dreamer, and non-human representations (symbols) of significant persons (which we call "the residual category").

The character classifications are as follows:

1. All persons older than the dreamer by a generation (or more) are classified as parents (e.g., king, queens, older strangers, paternal or maternal contemporaries, aunts, uncles, grandparents, etc.). By the same criteria institutionalized authority figures (e.g., police, male doctors, priests, bureaucrats, store owners and managers, bosses, leaders) and nurturant or female figures (e.g., nurses, female doctors, female authorities, nuns, etc.) having a wide potential age-range are classified, respectively, as father or mother. Note that there are specific age criteria for when Ego dreams that he is either older or younger than his actual age. In any dream in which the dreamer is older than his
true age, the character classifications will be relative to the
dreamer's true age. Thus in a father-uncle interaction, where
Ego is identified with father, uncle is not a peer, as he would
be to father, but a father figure as he would be to the dreamer.
However, when the dreamer assumes a childlike role, his child
peers are scored as peers, not children. The child category is
reserved for cases where the dreamer maintains his true generational
status and relates to a child. Thus when Ego regresses, so too does
his dream world, but when Ego progresses into the future the
dreamer's world maintains its actual relationship to his true age.

2. Male and female sibs are allowed their own category since they are
part of the mini-drama (e.g., family) from which many of life's
later scenarios derive, and relations with sibs often are seen to
be important prototypes for peer relationships, as in school or
work settings.

3. Spouses or lived-with opposite-sex peers are separated out from
opposite-sex peers in general.

4. Peers are also identified categorically. Along with spouse, they
are broadly representative of a horizontal dimension of relation-
ships, in which social ties must be established through some
degree of sharing and mutuality, in which heterosexual and homo-
sexual tendencies generally are worked through, and in which that
intimacy which is the special province of intragenerational
cohorts can be established.

5. The separate children's category allows for the possibility that
Ego may act in the role of parent. Parenting is parenting
whether it is mother or father with their own child, teacher
with student, nurse holding newborn. A child character is defined
as being at least a generation younger than the dreamer's current
age.

6. The dreamer is called Ego.

7. The residual "symbolic" class lumps animals, body/parts, material
objects, etc., and allows for a class of non-human representation
of human beings. Other rules help determine these symbolizations,
an aid the scorer in following the dreamer's associative
material.

In cases where the age gap is of marginal generational size, the
Bias is to classify as mother or father rather than as male or female
peer.

For authority figures of unspecified sex (e.g., doctor), and where
sex is implied neither by a role (e.g., priest) nor by context, score
the figure in question as being of like sex to Ego. This, of course,
can only apply if Ego has specified his or her sex.

Friends, other kids at school, fellow workers, and so on are
assumed, unless there is explicit contrary information, to be of the
same sex as the dreamer. Again, this can only apply if Ego has indi-
cated his or her sex.

If Ego's sex is unspecified, or in those cases where Ego is unsure
or vague about the dream person's sex (i.e., could have been male or
could have been female), both genders will be allowed in the interaction,
in the same way that you would treat a composite figure.

Steady boyfriends or girlfriends, not-lived-with multiple cohabitory partners, or homosexual mates are scored simply as peers. Cousins are also scored as peers.

In passive textual constructions where Ego is the recipient of an action of unknown origin, a character is supplied whose age and sex are congruent with those of Ego. Again if Ego’s sex is unknown, follow the rule for composite figures (e.g., in a dream of male dreamer, the dreamer states, “I was shot”). The shooting is not qualified, so we will here assume that the victim was shot by a male peer and make our scoring judgement accordingly. This rule is based on the principle of minimal distortion.

**Locating Ego**

The symbol X-Y is used here to represent any third-party interaction in which Ego seems to be uninvolved. X is the active party, the doer or the giver; Y is the passive party or the receiver. Here an X-Y form is the surface outcome of a transformation which has obscured Ego’s involvement in the underlying structure by substituting X or Y for Ego. Thus the following rules undo the Ego-obliterating transformations of X-Y. (The a priori rules for animals and for object symbols are also supplemental to these rules.)

1. X and Y are concordant for age and sex. Ego = X (principle of active voice).

2. X and Y are concordant for age but discrepant for sex. Ego -
whichever character is of her or his own sex (principle of sex identification).

3. X and Y are discordant for age but concordant for sex, and that sex is the same as Ego's. Ego - whichever character is of his or her generational status (principle of active voice).

4. X and Y are discordant for age but concordant for sex, and that sex is opposite to Ego's. Ego = X (principle of active voice).

5. X and Y are discordant both for age and sex. Ego - whichever character is of her or his own sex (principle of sex identification).

6. The above 5 rules are not given priority when Ego's role in X-Y interactions is directly established in his or her associations to the dream. These rules are formulated and are to apply in the rather common occurrence of an absence of such direct clarification from contextual or associational dream data.

Translating Animal or Animate Characters

1. Where animals or creatures are clearly humanoid in portrayal, they are treated as humans. Specifically, this means that when age and sex classifications are noted for animal characters in relation to each other, these characters are categorized following rules applied to humans, and Ego is located according to rules for human interaction.

2. Where animals or creatures are intermixed with human characters, but not specifically assigned age/sex roles relative to members
of their own species or class, they may be assigned human
character roles on the basis of size relationships (i.e., large
= parent, small = child). If contextual statements like he,
she, him, her, do not specify sex, follow the rule for sexual
identification with Ego or if necessary the composite figure
rule.

3. As mentioned in the rules for the "Location of Ego in X-Y
Transformations" the principle of active voice generally applies
in locating Ego in textual statements of interaction between two
manifestly symbolic creatures, objects, concepts, etc. However,
where the X-Y interaction involves a common house pet and another
symbol which is not a pet, Ego is located with the house pet.
The principle here is the well-established identification of
humans with pets.

4. By convention a) cows and lactating animals but not "cattle", are
recognized as mother symbols; b) subhuman primates are always
scored as human creatures; and c) horses and snakes are considered
as male symbols.

Symbolic Object Third Person Interactions

Third person interactions (i.e., objects or concepts will be lacking
in age and sex characteristics). Locating Ego will require the following
rules.

1. In negative relationships where X is recognized as a parent, Ego
is identified with the symbol (e.g., The old man hit the rock.)
Here Ego is the rock).

2. In negative relationships in which X is not identified as a parent, Ego is identified with X if X is of like sex to Ego, and with the symbol if X is of unlike sex to Ego.

3. In positive relationships Ego always is identified with X if X is of the same sex as Ego, and with the symbol if X is of opposite sex to Ego.

There is one final stipulation which overrides all of our stipulated rules. In the event that there is a conflict between one of our stipulated rules and a clear statement by the dreamer in either his dream report or associations, priority is always given to the dreamer's statement. Identifications of animals, objects, strangers, etc., by means of the dreamer's own comments are considered to have conceptual and empirical priority over those generated by any of the a priori assumptions.

Dream Symbolism

The following is supplemental to the Character Classifications already presented.

In presenting a representation of symbolism I recognize two important facts. First there are such things as common dream symbols. Symbols which are shared by the society at large in similar ways and are used to represent similar persons, objects or events. It is generally conceded that these symbols are common because they are derived from common social experience. Further they become symbols because they
resemble that which they stand for. Hall (1953) stated, "A plow, for example, penetrates the earth just as a penis penetrates the vagina. Riding a horse involves the same up and down movement of two bodies as in a sexual embrace. Climbing stairs expresses the mounting desire of sexual ardor. A gun resembles a penis both in shape and function, and a window is like a vagina because it is an opening into a large structure". (p. 93)

Later Hall (1953) stated, "Dreaming is a form of thinking and thinking consists of formulating conceptions or ideas. When one dreams, his conceptions are turned into pictures. The images of a dream are the concrete embodiments of the dreamer's thoughts; these images give visible expression to that which is invisible, namely, conceptions.

Accordingly the true referent of any dream symbol is not an object or activity, it is always an idea in the mind of a dreamer. A visible object, gun, does not stand for another visible object, penis; rather it may stand for the dreamer's idea of penis, if he conceives of the penis as a dangerous weapon". (p. 95)

The second important fact about dream symbols is that many symbols are not common. They in fact represent the concrete embodiment of a dreamer's individual thoughts and personal experience. For the most part we rely on the dreamer's associations to reveal the private meaning of these symbols. In some cases even common dream symbols are used in unique or individual ways. Again we are dependent on the dreamer's associations to reveal such meanings and without the associations the symbols are not understandable.
Thus your task in recognizing dream symbols requires first a
genreal understanding of the "common" dream symbols and second an
alertness to the associations which reveal the private meaning of
the personal dream symbols. Again I shall ask you to be conservative
in understanding the dreamer's personal meaning of individual symbols.
If the dreamer does not tell you the meaning (e.g., through the
associations) and it is not a common symbol, do not speculate.

The following dream excerpt of a female university student pro-
vides examples of both individual and common dream symbols: "As I
was walking along, I noticed a car approaching and then as it became
very close it suddenly came up on the curb as if it were going to run
me down. I saw three faces, three people in the front seat and they
all had smiles on their faces. The car was coming closer and closer
and they knew me, and they were intentionally going to run me down.
At this point I woke up". In this segment there are at least two
common dream symbolizations. Both the number three and the car are
classic symbols of the male genitals. The reference to being run
over by a car is a common symbolic representation of intercourse.
However, the dream lacks a representation of who is this "aggressor"
and at this point renders the material unscorable according to any
of our criteria. However, a later association by the dreamer reveals
a private meaning to her dream symbol and allows us to score the
association under FSI. She states, "I remember one thing which
bothers me—that is that the car was a 59 Ford, just like the one
my father had had—it was his car which I drove each summer for
the last two years'. In fact each of these units would receive an FSI score since the first one completes (e.g., father as the aggressor) the earlier intercourse reference and the second unit symbolically restates this scene of intercourse with her father.

As a guide I shall now present a brief summary of common relevant dream symbols. The list is not intended to be exhaustive but rather informative in preparing you for the kinds of symbolization you will face.

Following this you will find the presentation of the various scales which you are to apply to the dream material.

**Common Dream Symbols Relevant to the Scales**

Include also all of the qualifications from the Character Classifications.

**Father** - emperor, king, any exalted male personage or authority figure (e.g., judge, police, God), priests, male professors, teachers, the farmer (e.g., the sower of seeds), male boss, employer, coach - any animal whose role implies power or domination (e.g., lion, king of the jungle) or an animal with particular phallic characteristics: shark, rhinoceros.

**Mother** - empress, queen, any female whose role implies nurturance or matron-like duties (e.g., nurse, maid) - female authority figures (e.g., doctors, teachers, etc.), nuns, female employers - any animal whose role strongly emphasizes nurturance, e.g., cow.
Child - little prince or princess, little animals (e.g., tiny fish, vermin), perhaps dreamers who emphasize that suddenly everything seemed very large around them and they seemed small.

Common Sexual Symbols in Dreams

Male genitals - any object resembling penis in form (e.g., sticks, umbrellas, poles, trees, golf clubs, mushroom, any shaft, hammer, steeple, etc.)
- any object having the property of penetrating (e.g., knives, daggers, lances, sabres, guns, rifles) (all objects that emit something, e.g., water faucet, fountain pen)

Female Genitals - any objects enclosing a space or capable of acting as receptacles (e.g., pits, caves, boxes, jewel box, ships, ovens, rooms, the mouth, etc.) also gardens, blossoms of flowers, cat or kitten.

Female breasts - apples, peaches, fruit in general.

Female bodies - e.g., mother nature, landscape - with rocks, woods, water, etc. - here the description depicts the suggestion.

Pubic hair - typically woods, thickets, fur, beards.

Human bodies - houses, windows, doors, gates stand for entrances or cavities of body, e.g., door or window typically
vagina.
- if description smooth front typically male; if
  however, balconies, ledges typically female.
- moon - symbol of woman.

Sexual
intercourse
- all rhythmic activities (e.g., dancing, riding a
  wild horse, plowing a field - shooting a gun.
- all mounting activities.
- certain aggressive physical attacks, e.g., stabbing
  someone with a dagger - running someone down with
  an automobile.

Mounting sexual
desire
- any emphasis of surging power e.g., racing car
  - rocketship blasting off - jet taking off
  - excitement related to the dreamer - flying or falling.

Masturbation
- any activity suggesting playing with oneself, e.g.,
  playing a guitar, saxophone or organ; playing pinball.

Death
- going on a journey or going away when it is implied
  that there will be no return.

Dream Content Analysis Scales

The scales: Castration Anxiety, Castration Wish, Penis Envy, Oral
Incorporation and Oral Emphasis are adapted from The
Content Analysis of Dreams (Hall & Van deCastle, 1966,
pp. 126-140). The general rationale for the structure
and nature of the scales will be found in the above
mentioned text.

The scales: Rivalry-Jealousy, Family Sexual Interactions, and Oral
Character were designed by the present researchers.

The first two scales (R/J and FSI) measure aspects of the oedipus complex which were not considered in the Hall and Van deCastle scales. Likewise, the third scale (O.C.) measures aspects of orality as represented in character formation which are not found in Hall and Van deCastle's work.

You will note that the dream excerpts used for examples in the scales (R/J, FSI, and O.C.) are unitized and appropriate scores are indicated above each unit. A (√) indicates that the unit qualifies for a score under the scale which is being presented. If the unit doesn't qualify for any of the scales, it will be left unmarked. If a unit qualifies for a score on a scale other than the one being presented - that scale's initials will appear above the unit.

Following the examples a completely scored sample dream will be presented.

Castration Anxiety (C. A.)

Five subclasses of castration anxiety are included in our scoring system. Descriptions of situations which should and should not be scored are presented below along with illustrative examples.

CAL - This subclass involves injury or threat to the dreamer's body. In four of the five conditions listed below, emphasis is placed upon a part of the dreamer's body being involved; in only one of the conditions is emphasis placed upon the dreamer's body as a whole.
1. Actual or threatened loss of a part of the dreamer's body.

Examples:

"My finger was cut off."
"I got a haircut."
"The nurse said they were going to remove my tonsils."

2. Actual or threatened injury to or pain in a part of the dreamer's body.

Examples:

"I cut my foot."
"He tried to punch me on the jaw."
"I had a headache."

3. Defect in a part of the dreamer's body.

Examples:

"My legs became paralyzed."
"My hand was all crippled up."
"I couldn't see out of one eye."

4. Some part of the dreamer's body is juvenile, infantile, or undersized.

Examples:

"The dentist said I still had baby teeth."
"In the mirror my face looked like an infant's."
"I was amazed to see that I had no pubic hair."

5. Actual or threatened cutting, clawing, biting, or stabbing of the dreamer's body as a whole.

Examples:

"He jabbed at me with a switchblade."
"An eagle came at me with his claws open."
"The crocodiles tried to bite me."

Do not score as CAL:

1. No specific part of the dreamer's body is mentioned as being
injured, threatened, defective, diseased, or infantile.

Examples:

"I was hurt in the accident."
"I fell off this high cliff."
"I was trapped in a burning building."
"I ached all over."
"I was paralyzed."
"I had the measles."
"I looked like a little child."

2. A blemish or swelling is mentioned on a part of the dreamer's body.

Examples:

"I had a pimple on my face."
"I had a scar on my arm."

CA2 - Actual or threatened injury, loss, defect, disease, or damage occurring to an animal or object belonging to the dreamer or that is in his/her possession in the dream.

Examples:

"My dog had his tail injured."
"I lost my books."
"My radio wouldn't work."
"I had a flat tire on my car."
"The airplane I was in crashed."
"The chair I was sitting on has a broken leg."
"I lost my shoe."
"The box I was carrying split open."
"My suitcase was smashed open."
"The stone fell out of my ring."

Do not score as CA2:

Nonspecific losses to the dreamer or the willful giving away of an object by the dreamer.

Examples:

"I gave my buddy my gun."
"I gave my girl my fountain pen."
"I gave my car away."
"I was robbed during the night."

CA3 - The dreamer reports inability or difficulty in using a gun, airplane, automobile, piece of machinery, or other symbolic phallic objects that are in his/her possession; difficulty in using a penis; or difficulty in placing an object in a receptacle.

"I couldn't start the car."
"I couldn't shoot straight with the rifle."
"When I came up to bat, I struck out."
"I wasn't able to get an erection."
"I couldn't get my key in the lock."

CA4 - A male dreamer reports that he is a woman or changes into a woman during the dream, or that he has acquired female secondary sex characteristics, or that he is wearing women's clothes or accessories. Here the dreamer has to have been specified as a male.

Examples:

"Suddenly at that point, I turned into a girl."
"When I looked down, I saw that I had breasts."
"For some reason, I was wearing a dress and high heels."

CA5 - Any actual or threatened loss of significant power to the dreamer.

Examples:

"I had been a great baseball player but now I couldn't even hold the bat."
"I had been a powerful ruler but suddenly no one would listen."

Castration Wish (C.W.)

C.W. The criteria for castration wish are the same as those for castration anxiety except that they do not occur to the dreamer but
to another specified person in the dream.

Examples:

"My brother hurt his leg."
"My mother cut her finger."
"My friend wrecked his car."
"He had the face of a five-year-old."
"My sister's dog was stolen."
"He couldn't get his gun to work."
"My buddy broke his bat."
"My best friend changed into a girl."
"He didn't have any penis."

Penis Envy

PE1 - Acquisition on contact within the dream by the dreamer, or by a group of which the dreamer is a member, of an object that has phallic characteristics. In addition to some of the specific objects mentioned in CA3, include any object that is elongated (ruler, pencil, banana), intrusive (knife, key, needle), or capable of discharging its contents in a squirting fashion (syringe, fountain pen, tooth-paste tube). Acquisition of money is also included.

Examples:

"I bought a rifle."
"My boyfriend loaned me his car."
"The old-style plane I was riding in became a jet plane."
"He gave me a cigarette."
"I found a screwdriver."
"Suddenly there was a sword in my hand."
"The stranger handed me a bag of coins."

Do not score as PE1:

- Situations where the dreamer is in possession of an object but did not acquire it within the dream.

Examples:

"I was hunting with my rifle."
"I was driving my boyfriend's car."
"I was riding in a jet plane."
"I was smoking a cigarette."
"I used a screwdriver to fix it."
"I was duelling with a sword."
"I was rich and had bags of money."

**PE2** - The dreamer envies or admires a man's physical characteristics, his prowess, or any objects that have distinctive phallic characteristics.

Examples:

"I admired his broad shoulders."
"He was a much better shot than I was."
"I wished that I owned a fancy car like his."
"His golf clubs were in much better condition than mine."

**PE3** - A female dreamer reports that she is a man or changes into a man during the dream, or that she has acquired male secondary sex characteristics, or that she makes a point of noting that she is wearing men's clothes or accessories. Since women frequently wear men's clothes, it must be an article of clothing not commonly worn by women. The dreamer must be clearly identified as a female.

Examples:

"Then I became a man."
"I felt my face and discovered I had grown a beard."
"I remember wearing a man's shirt. It buttoned from the opposite side."

**Oral Incorporation (O.1.)**

This scale consists of the consummatory activities of eating and drinking and of preparatory activities that precede and lead up to these consummatory activities. The five subclasses listed below are arranged in order of increasing distance from the consummatory responses which constitute the first subclass.
011 - The dreamer is reported as actually eating, drinking, swallowing, etc., or these activities are referred to although they do not actually occur during the dream. This includes any expressed desire (e.g., thirst, hunger, etc.) or statement of deprivation (e.g., starvation).

Examples:

"My boyfriend and I ate hamburgers after the movie."
"I was reminded of the fish we ate on our last camping trip."
"I swallowed the nasty stuff in spite of its bitterness."

012 - The dreamer specifically mentions he is actually in an eating place such as a restaurant, bar, dining room, picnic grounds, or cafeteria, or an eating place is referred to in the dream report. Do not score if it is explicitly stated that the dreamer is in the eating place for a reason other than that of eating or drinking.

Examples:

"I went into the dining room to set the table for dinner."
"He said he had eaten at the Pump Room in Chicago."

Do not score as 012:

"We were in the dining room playing cards."
"I went into the bar to use the telephone."

013 - The dreamer is preparing food, cooking it, or seeing or using utensils associated with food, or these activities or objects are mentioned in the dream report.

Examples:

"I was mixing some cake batter."
"I saw a set of copper frying pans hanging on the wall."
"I got an electric toaster for my birthday."
014 - The dreamer secures food by buying it, picking it, or some other means, or the dreamer is in a food store, or these are mentioned in the dream report. Do not score if it is explicitly stated that the dreamer is in the food store for a reason other than that of buying food.

Examples:

"My mother sent me to buy bread and butter."
"I told her I was going to pick strawberries."
"I dreamed that I shopped at a new supermarket which was being built across the street from our house."

Do not score as 014:

"I went into the grocery store to get change for a dollar."

015 - Food is seen or mentioned in the dream report but not in connection with any of the foregoing activities; that is, it is not being eaten, served, prepared, or bought.

Examples:

"There were grapes hanging from a vine."
"She asked me if I liked apples and I said yes."
"A still-life painting of vegetables hung on the wall."
"She was carrying a huge hamburger in her hand."

Oral Emphasis (O.E.)

0E1 - The dreamer engages in an activity involving the mouth such as smoking, kissing, playing an instrument requiring the use of the mouth or lips, grinning, blowing up a balloon, smiling, whistling, chewing gum, biting, laughing, and singing; it also includes any mention of these activities even if the activity does not actually occur in the dream. Count also any reference to an object, other than the mouth or part of the mouth, which is used primarily for an oral activity. Score only when there appears to be an intent on the
part of the dreamer to use it for oral activities. Do not score when
the object is being used, or there is an intent to use it, for non-
oral purposes.

Examples:

"My dog was licking its hurt paw."
"I played the tuba in the high school band."
"I broke my flute, and I was very unhappy."
"I went in the store to buy a cigar."
"I smacked my lips with pleasure."
"The lifeguard was using mouth-to-mouth artificial respiration
on me."

Do not score:

"I used a toothpick to clean my ears."
"I made the saxophone into a lamp."

OEZ - Reference is made to the oral zone or parts of the oral zone
such as the mouth, lips, teeth, and tongue. Do not include throat or
any region below the throat.

Examples:

"I have big, thick lips and beady eyes."
"My gums were swollen and they were very painful."
"I dreamed all of my teeth fell out."
"I was applying lipstick to my lips."

Rivalry Jealousy Scale (R/J)

This scale purports to measure the various aspects of the (R/J)
theme in the family triangle as represented in dreams. It was Freud's
observation that this theme is revived in all competitions for love
throughout life.

Scoring will occur here if any of the following situations are
evident:
1. Son is in direct conflict or competition with his father, e.g., male /"I dreamed I was standing on the stairs duelling with swords with my father."/ (Hall, 1966, p. 112)

2. Daughter is in direct conflict or competition with her mother, e.g., female /"I dreamed my mother said something to me that suggested I had been having an affair with Jim. /I got perfectly, wildly, furious. ... / (Hall, 1966, p. 112)

   female /"The housemother met me at the door late at night. She accused me of going swimming in another end of town. /I had been drinking but I knew I had done nothing wrong even though she thought so."/ (Hall, 1966, p. 58)

3. Any love relationship in which the dreamer is in direct competition with the same sex-parent of the lover (N.B. Here the lover's parent is, of course, a substitute for the dreamer's own parent and thus this rule is a more specific case of either rule 1 or 2). E.g., male /"My girlfriend's father pulled a gun and ordered me to jump off the bridge."/ (Hall, 1966, p. 79)

   male /"My girl's father walked in. He looked at me and sneered. He took a pipe from his pocket and poured the ashes over me."/ (Hall, 1966, p. 77)

4. Either a father-son or mother-daughter relationship is characterized by the expression of feelings of anger, resentment, fear, hurt, violence, envy or jealousy. E.g., female /"Suddenly the old woman gasped and fell on the floor in pain saying she had a heart attack... /I was saying '/Why don't I choke her to death
and get out of this terrible mess. (Hall, 1966, pp. 115-116)

male - (during his Free Associations) "Dad is a funny sort of fellow. Very practical, old school type of person! Keeps his emotions repressed. Yet at home he was a punishing agent. It was dad whom you feared." (Hall, 1966, p. 103)

5. Direct expression of either the dreamer's submissiveness or the parent's dominance in a mother-daughter or father-son relationship. E.g., male - "I dreamed that one night I was caught stealing an apple from our neighborhood grocer. He took me home and told my father about my acts as a thief. My father took me in his study and forced me to eat all the apples in the house." (Hall, 1966, p. 80)

6. Any love relationship in which the dreamer and a same sex character vie for the love of an opposite sex person. This scene must include these three people and either depict rivalry or at least create a scene in which one of the same sex characters is excluded. E.g., female - "There were two people besides myself. There was a man and a woman. The three of us were in the car. She made a remark to the gentleman that why didn't he come over later and we would play some cards. This was going to be later after I had left. I knew it wasn't just to play cards." (Auld, personal dream collection).

male - "I dreamed I was sitting on the sidelines watching another fellow playing tennis with my girlfriend. I was furious." (Burger, personal dream collection).
7. Any situation in which the dreamer expresses a death wish towards the same sex parent. The death wish can of course be expressed in the idea of the parent having to go away with the implication of not returning. E.g., male - "When the dream began I had just returned from some place and was in a house. I was trying to decide how to kill a man about 40 years old. The next feeling I had was that I had killed the person. A siren sounded and a police car pulled into the drive. My mother told them I was not at home." (Hall, 1966, p. 118)

female - "My father and I were at the train station waving goodbye to my mother. It seemed like it would be the last time I'd ever see her. The train left and we drove home together." (Burger, personal dream collection).

8. Any alliance of the opposite sex parent and the dreamer against the same sex parent. E.g., male - "The police officer came to the door to arrest me. I hid upstairs and my mother told him I was not at home." (Auld, personal collection)

female - "I remember a huge fight. I wanted to go to college to visit my boyfriend. My mother was furious and said no. My father told her to back off and stated that he would let me do what I wanted" (Burger, personal dream collection)

Family Sexual Interactions (F.S.I.)

This scale purports to measure the various aspects of sexual themes in the family triangle of mother-father-son/daughter, as
represented in dreams

Scoring will occur under any of the following conditions.

1. Daughter or son and opposite sex parent are involved in any form of sexual play or sexual encounter.

Examples - female:

"Mother, dad and I were driving along in the car. Dad had his arm around me. We began discussing the old and new ways of making love and I wondered if the fellows used to use a different technique. Dad said he'd show me." (Hall, 1966, p. 115)

"In this dream my roommate's father fell in love with me... I felt very badly about the situation as my roommate blamed me and her mother was heartbroken." (Hall, 1966, p. 118)

2. The dreamer exhibits, is nude or simply acts in a sexual manner around others and elicits punishment or a negative response from the same sex parent.

Examples - female dreamer:

"I unbuttoned my coat and was horrified to discover I didn't have any clothes on. The bus came and I had to sit next to a prudish old woman who was shocked at my condition. My coat just wouldn't stay around me." (Hall, 1966, p. 116)

3. Sexual intercourse occurs between dreamer and the opposite sex parent.

Example - male:

"I dreamed I was having intercourse with my mother... I attempted to have intercourse while standing." (Hall, 1966, p. 112)
female: "I dreamed I was lying on a bed with an older man, and we were making very passionate love. The man resembled my father one instance and the next he resembled my fiancé." (Hall, 1966, p.120)

4. The dreamer is married to the opposite sex parent.

Examples - female:

"I dreamed I was married to a much older man who was short and fat. Many people seemed to be protesting my relationship with this man." (Hall, 1966, p.112)

"I dreamed I was married to my father. My father and I were very happy in the marriage and he was very understanding towards my adjustment to it." (Hall, 1966, p.121)

5. The dreamer is an observer of a parental sexual encounter.

Example:

"I dreamed I was walking up a steep, narrow flight of stairs and kept walking for several hours. Finally I reached the top and entered a room. It appeared to be a bedroom. I saw an older man and woman on the bed engaged in intercourse. I left... with a strange feeling." (Hall, 1966, p.54)

Male: "I remember being in a desert at a sheik's camp. I was a kid again. I walked into a tent and there sat the sheik fondling the bare breast of one of the women from his harem. I was certain he would order my beheading." (Burger, personal dream collection)

6. The dreamer and the opposite sex parent are involved in a setting
in which, while sexual behaviour is not directly expressed, certain references and/or symbols depict or imply sexual themes or involvement.

Example - female:

"My father was trying to get in my apartment so I ran to the front door and locked it. He then started to climb over the porch railing and I frantically locked the porch door." (Hall, 1966, p. 119)

female (writing an exam) - "I was becoming very frustrated as to the length and the difficulty of the exam--more to the length I guess than to the difficulty. Well, it really had no conclusion or climax I suppose you'd call it". (In her F.A.'s she states)

"the instructor, Dr. T...tends to give material which is perhaps a little above our heads. I'm really not one to judge. I think its good to be stiff as far as an instructor is concerned. His lectures go into each subject we touch on-he goes into it very deeply and presents some very difficult and complicated concepts".

(Auld, personal dream collection)

Oral Character (O.C.)

This scale purports to measure aspects of oral conflict as depicted in dreams through the representation of Ego's character structure.

The scale is based on the work of Abraham (1927) who has perhaps made the most significant contribution to psychoanalysis in delineating the formation of character traits stemming from the developmental stage
of orality.

Oral Character (O.C.) should be scored if any of the following conditions are met.

1. Any scene in which the dreamer is fearful, weak or unable to perform some act and is being nurtured, provided for, protected or taken care of by a parent, or parent substitutes.

Example - female:
"I was in a house with a lot of girls. It was on a main street where streetcars ran. Across the street were four men and one of them knocked another one down and shot him. The men ran toward the house where we were and we were scared to death. Two police were there protecting us from the bandits, who had run around the house somewhere... I kept trying to call my dad to ask him to come after me". (Hall, 1966, p. 137)

Example - male:
"I dreamed I was very sick and dying. I remember both my mother and the priest being there. They were doing everything to ease my pain". (Burger, personal dream collection)

2. Any scene in which the dreamer is characterized as being inept, helpless, or otherwise dependent on others to provide for or rescue him/her, even if the rescuing is from the dreamer's own sexual or aggressive urges.

Example - male:
"I was standing in the middle of a large forest. I walked to and fro but I could find no way of returning home. I suddenly felt my foot slip into a muddy quagmire. I began slipping into
the mud. I kept slipping in deeper and deeper. Suddenly my girl was at my side. She grabbed at my hands and finally pulled me out and saved me. (Hall, 1966, p. 75)

Male: "I was the warden at a very inefficient prison for criminals. All at once the gates to the prison opened and all the criminals tried to escape. They tried to beat me up and trample on me and I was left standing there completely helpless." (Hall, 1966, p. 106)

3. Any scene in which the gratification of the dreamer's attentional or affectional needs is the central focus of the dream action. Here the dream action suggests the idea that the dreamer is being emotionally fed.

Example - male:

"I dreamed I had an accident and broke my leg. The rest of the dream was in the hospital getting just loads of attention and sympathy. Friends came to see me and one of my overseas friends was even given a furlough to come home for a while...It was all very pleasant and I was the center of attention." (Hall, 1966, p. 145)

Female: "I was queen of the Amazons and all of these male slaves were at my beck and call. I think I fulfilled every fantasy I've ever had. There were at least thirty Johnny Weismueller types. Ha-ha I went ape." (Burger, personal dream collection).

4. Any scene in which the dreamer is either the aggressor or the
victim in a cannibalistic act. This includes such dream representations as a vampire, werewolf, devouring lion, etc.

Examples - female:

*I dreamed I had left my husband and was dating another man.*

However the scene kept shifting to my walking alone down a long hall. *This* creature - a werewolf I think - was chasing me. He would attack and just as I could see his fangs I'd shift to another scene in the date. Those shifts of setting from the date to the hall seemed to continue for ever. *I was terrified*.

(Burger, personal dream collection)

Male - *I was like a Dr. Jekyll and Mr. Hyde.* By day I was a chemist but at night I turned into a monster who stalked his prey. I remember one scene following this blonde lady. I attacked her from behind but all I can remember is biting her Adam's apple*. (Burger, personal dream collection)

5. Any scene in which the dreamer specifically emphasizes that he/she is being deprived of something desired. This can be either an object or the desire to obtain attention or affections from others but the idea of being deprived must be expressed.

Examples - male:

*A woman about 30 years old was sorting and dusting the books.*

A man of about the same age was also present. *They paid no attention to me.* The scene shifts to the basement of the building which resembled a foundry. *Another man and woman in their late 20's were there.* They appeared indifferent to me.*
I complained that I was not being treated with the proper respect and consideration". (Hall, 1966, p. 199)

Female - "I remember being at a train ticket booth. I demanded a ticket to go to London. The man in the booth refused to sell me the ticket. It was apparent there were seats available but he told me I didn't deserve one. I screamed in outrage". (Burger, personal dream collection, 1966)

6. Any scene in which the dreamer is protecting or holding on to persons or objects which are in his possession. Any emphasis of the dreamer hoarding goods or clinging to his possessions to the point of avarice are also included here.

Examples - male:

"I was a little Joe Cartwright type. I rode out on my horse to join our hired hands who were protecting our property from a neighbour who intended to take our land. He had his men lined up on the far side of our barbed wire fence. The last thing I remember is Ben and Hess Cartwright riding up ready to help us fight to protect the Ponderosa". (Burger, personal dream collection)

Female - "I had just spent an hour shopping and I was standing in the grocery line. All I had bought were canned goods since they had been on special. In fact I had bought all of the specials left in the store and had filled two grocery carts. Other people were angry cause I had all the specials and demanded that I share them. I refused and protected my carts as I moved towards the cashier. I had bought them fair and square." (Burger, personal dream collection)
Content Analysis Scale Checklist

C.A.

CA1  a) actual or threatened loss of part of dreamer's body.
     b) injury or pain to dreamer's body.
     c) defect in dreamer's body.
     d) part of dreamer's body juvenile or infantile.
     e) cutting, stabbing to dreamer's body.

CA2  injury or loss or defect to animal or object of dreamer.

CA3  dreamer has difficulty using gun, machine or other phallic objects.

CA4  male dreamer acquires female sexual characteristics.

CA5  loss of significant power to dreamer.

C.W.  same as above but occur to others in dream.

P.E.  1) acquisition or contact by dreamer of object with phallic characteristics.
      2) dreamer admires man's physique or any object having phallic characteristics.
      3) female dreamer acquires masculine sexual characteristics.

O.I.  1) dreamer eating, drinking, swallowing, etc., includes expressed desire: thirst, hunger, etc.
      2) dreamer is in an eating place, or an eating place is referred to in the dream.
      3) dreamer preparing food - cooking, using kitchen utensils.
      4) dreamer buys food, picks it up, etc.
      5) food specifically mentioned in dream.

O.E.  1) dreamer in activity involving mouth, e.g., smoking, kissing, smiling, playing saxophone, etc.
      2) reference to oral zone mouth, lips, teeth, tongue.

R.I.  1) son-father conflict or competition.
      2) daughter-mother conflict or competition.
      3) dreamer competition with same sex parent.
      4) father-son; mother-daughter relationship characterized by anger, fear, hurt, envy.
      5) dreamer's submissiveness or parent's dominance in mother-daughter, father-son relationship.
      6) dreamer and same sex person vie for love or affections of opposite sex person.
7) dreamer expresses death wish towards same sex parent.
8) alliance opposite sex parent and dreamer against same sex parent.

F.S.I.
1) dreamer - opposite sex parent - sexual play or encounter.
2) dreamer exhibits or acts sexually - negative response from same sex parent.
3) sexual intercourse dreamer and opposite sex parent.
4) dreamer married to opposite sex parent.
5) dreamer observer of parental sexual encounter.
6) dreamer and opposite sex parent - setting with sexual themes implying involvement.

O.C.
1) dreamer weak or fearful protected by parent.
2) dreamer inept helpless or dependent on others to provide for or rescue him.
3) dreamer's attentional needs being emotionally fed.
4) dreamer aggressor or victim in cannibalistic act.
5) dreamer emphasizes being deprived of something desired.
6) dreamer holding on to, protecting, hoarding objects in his possession.
A Sample of Scoring Oedipal-Oral Themes

Dream Report

(Male Dreamer)

And as the dream started I found myself to be walking along some kind of a dark and deserted street. I'm not exactly too sure where this dream took place. I know—I mean it was a small street, but I'm not exactly sure whether it was a large town or a city or a village. Well, anyway as I saw myself walking down the street—I don't know exactly where I was going—I was walking along, and then I saw ahead of me an older person walking in the same direction, and since I was walking quite fast I caught up to him quite easily. Then as I was about to pass him, he turned to me and asked me whether I would like to earn a little money. Well, being in a position where any financial help would be appreciated I say, yes, so he told me he had a little house on the outskirts of the town, and would I like to mow his lawn for him. He said it was just a small place, but since he was an old man, he had a hard time doing it himself. Well, I agreed readily since it wasn't such a hard job to perform, and he did offer me quite a nice reward for it you might say. Well, we started walking, and we were still on a dark street. Nobody else was around. And before I knew it we were leaving the town or the city or whatever it was behind us, and we started walking along a country road. Again, we were the only two persons on the road, and the road was quite distinct from the moonlight. There appeared to be a full moon ahead of us—or above us I should say, and the sandy road appeared to be quite white as compared to the surrounding darkness which was caused by the dark trees and grass. Well, we were walking along, and I repeatedly kept asking him how far it was to his place, and he
always gave me the same answer that it was just a little further on.

Well, by this time I was getting tired, and, well, my legs were getting sore, and I had a hard time walking. This lasted for quite some time, and I was almost ready to turn around, and he stopped by a small wooden gate by the road, and said this is the place. Well, we went inside, and he closed the gate behind us, and as I started walking around I saw a house on a hilltop which was quite a distance away, and he said that that was the lawn all the way around it. Well, it seemed quite strange because in the beginning of the dream he said that it was a small place right on the outskirts of town, and here we were walking for quite a while, and then he said that it was a small lawn that had to be mowed and here when I saw it the place was quite immense in size. The lawn stretched as far as the eye could see almost, and at first I refused and said I was going back because I couldn't handle it—it was too much—it would take too long of a time. So since we were still by the gate I turned around and started walking towards it—but here instead of seeing the small wooden gate through which we had passed before, the gate somehow changed into an iron gate that was very large in size, and all along the place there seemed to appear a real high fence. Well, it gave me a weird feeling, and at first I tried to open the gate, but it was locked, and I started banging on the gate, but seeing that it didn't do any good I turned around to the old man, but here again a change occurred. Instead of seeing an old man which was quite advanced in years, I saw quite a young person—well not exactly maybe the man was in his late 30's or 40's, but still comparatively
speaking he was half the age of the old man that I talked to before.
And he had one of those sinister smiles on his face, and that struck
me quite--well left me wondering as to what was happening.

I asked him to open the gate for me and let me out, and he just smiled
again and he gave me a lawn-mower and to start working. I protested,
but it seemed the way he looked and acted, I somehow became afraid of
him, so I started on the job. Well, as I mentioned before, it was
during the night time that I saw this person, and in the full moon
we're walking towards this place. And as I started cutting the grass,
it took quite a long time, and before I knew it the sun was rising,
and day was beginning, and still I could see that I had hardly even
started on the lawn. I was working at it for quite some time, but
there was hardly any sign of progress, but still being afraid to quit,
well, because I was afraid of that man. I kept on cutting the grass,
and the sun went higher, and I was getting thirstier and thirstier--
then I spotted the man sitting there watching, and I asked him whether
I could get a drink of water, and he said no and told me to go back to
work. Well, having no other choice I went back to work and again
started cutting the grass. Well, I woke up about that time--at least
the dream ended.

Free Association

I really don't know what I could say about that dream. It was quite
strange as far as dreams usually go for me because here I was in
somewhat of a sinister situation which up to now I haven't dreamed
about--because here for the first time I can remember since talking
about my dreams I was actually in that dream whether of a person or a thing. And that in itself was, well, quite perturbing. I don't know how to explain that aspect because well actually no harm was done to me there in that dream. Still I knew if I wouldn't do what was asked of me, well, I don't know, but I suspected that some harm might come to me as a result of not completing the job that was before me. Now the more I think about it though, I was just wondering--I know quite a few years ago when I was somewhat younger, I had an argument with my parents about something, and I was supposed to cut the grass, but after that argument I sort of said to heck with it and went some place. I'm not too sure where I went--it was quite some time ago, and, I'm not too familiar with the details, but I just remember that situation. So I was wondering since I did actually remember this right now it sort of struck me that there might be a relationship between the two instances. Both of them had something to do with cutting the grass even though it was vaguely exaggerated in that dream because as such we have a pretty nice lawn around our house, but here in that dream it seemed to be several acres of grass to be cut, but still on both instances--in that dream and real life situation that occurred to me some years ago--both of them dealt with cutting the grass, and at that time in real life where it happened that I had an argument with my parents and as I said before--the heck with it--and I left for my buddy's house--my parents had to cut the grass. I was wondering if after all these years I was having sort of a guilt feeling about that instance because I know my parents were counting on going shopping.
or something like that downtown, and here they had to stay behind and cut the grass. And nevertheless when I think about it even now, I still say that I'll have a slightly guilty feeling about it—that I didn't do the job that was expected of me, and well I was just wondering if now after all this time has elapsed whether this dream might not have something to do with this instance and whether that guilty feeling might somehow again be put before me in a slightly different version, but still placed before me. Because in this dream I was afraid if I didn't do the job something sinister might happen to me. Well, even though this wasn't the case in real life, I still carried this somewhat of a guilt feeling for not doing that task that I was supposed to do. In both cases, fear was involved I guess. In real life there was an extent because that fear maybe was transferred into a guilty feeling. In the dream fear was quite obvious, and I knew that if I didn't do the job—cut the grass for that person—something might happen to me. Now whether that fear if something might happen to me if I didn't perform that task—whether that could be transferred to real life—like something could have happened to me. (I could have been punished severely by my parents for my doing that—for not cutting the grass as was expected of me)—whether that somehow was transferred I'm not too sure, but somehow I have that feeling that this might be the case. Now as far as I can see this might be the meaning of the dream. But still the other aspects of it—I mean where I saw myself walking down the street and catching up with this old man and having him ask me to cut the grass for him at his small place—small could be placed
in quotation marks, and then going out to that place and finding out
that it's quite an immense piece of property—now whether that
carries any significance in itself I don't know, and I was just
wondering about it because it was quite an unexpected change because I
was expecting to cut a, well, cut the grass on a small piece of
property, and here it turned out to be quite a large estate you might
even say. And then the other point, where first I was talking to this
old man and then as we got to his place finally, that old man came to
be quite a young person. I don't think another person came to this
place and the old man went some place else because the time that had
elapsed was quite short, and I was under the impression that the old
man all of a sudden turned into a young person. Now here again it's
sort of strange and baffling to me. Again whether that might signify
anything or whether that has any meaning to it, I'm not too sure—I
don't know. As a whole it was quite strange because of all these
changes that were involved. As I saw the old man turned into a young
person, and then his small property turning out to be quite a large
estate, and again where he said it was only on the outskirts of town,
and as we started walking toward it it seemed to me that the walk would
never end because we were walking and walking, and I was getting more
tired all the time, and still his place didn't seem to be even close at
hand, and before long I wasn't even asking how far we had to go because
I knew I'd get the same answer. Here again it's unclear to me. Now
why such an instance should be brought out in a dream I'm not too sure.
[And then the last of the dream and the gate.] First we came to a small
wooden gate like you might expect at some small cottage out in the
country, and then all of a sudden that gate turned out to be—or
whether it was transformed into a large iron gate with a fence all
around the property. That again was a change which was quite unexpected
and surprising. All these changes that came along puzzle me, and I
myself am wondering whether that might signify anything because as far
as I’m concerned now it’s quite strange to me, and I can’t make any-
thing out of it. I don’t know what meaning could be traced to all these
sudden changes. Well, I don’t know what I could say about them anymore.

In the last of the dream where I found myself to be cutting the grass
for such a long time that again might—well not might, but the way I
think about it now—it’s related to that time when I was supposed to
cut the grass and didn’t. I don’t know actually what I was arguing
about with my parents, but I think it had something to do with cutting
the grass. I wanted to go some place I think, and my parents wouldn’t
let me go until I did that, so at that time I imagined myself that it
would take quite a time before I was finished with the lawn, and by
the time that I did finish it, it would be too late to go. So here
maybe that was brought in that dream where I was doing something and
thinking all the time. That’s the only way that I could explain it.

That part where I was asking for water because I was getting quite
thirsty as I was working at it and being refused—that part I’m not
clear about either, and I don’t know whether it has any meaning as
such or whether any meaning could be applied to it. The main idea—
at least the way I see it—is somewhat clear, but more specific
details are somewhat baffling, and I can't seem to make too much out of them—why the central theme should be clear, and all the details somewhat baffling—and all these changes and whether they have any significance in that dream or not, here again I'm not too sure. Maybe as I said before, that fear was brought out, and that's all. And all these other points may be just a fabrication of my mind, and they don't have any meaning in themselves. Maybe that fear is sort of exaggerated from my cutting that grass to all the other aspects of that dream. If that is the case, maybe I could see it. I don't know what else I could say about it. I've stated all the details that I can think of about it that are clear to me, but I'm not particularly satisfied with some of them—I mean as far as all the parts of the dream go. I'm not sure whether I have interpreted these points as they should be taken or whether my imagination has sort of run away on me. (end of dream.)
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## Free Associations

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**FA Scores**: 3 19 4

**Dream + FA Scores**: 7 34 2 7

(TOTAL DREAM + FA UNITS = 143)
APPENDIX G

Defensiveness Scales
and Instructions to Judges
Instructions for Scoring Defenses

At the top of each scoring sheet are spaces provided for identification. Fill in the protocol number and your initials. Down the left margin the scale names are listed in separate rows. Across the top of the sheet, below the identifying information are a series of 16 columns, with the description of "sentence #". The protocol has already been divided into "sentences" and numbered. Score each "sentence" in its turn as follows:

(a) Place the number of the "sentence" with which you are working in the appropriate space in the "sentence #" row (e.g., for the "sentence" marked "1" in the protocol, place the number "1" in the first cell of the "sentence #" row).

(b) Read through the "sentence" and score it for each of the scales according to the directions which follow. If you find that there is an instance of one of the scales in the "sentence", record it by placing a checkmark in the cell which intersects the "sentence #" column and the scale name row. Continue in this manner until you have scored the entire dream protocol.
1) Negators:

All negatives, e.g., not, no, nothing, never, etc. are counted (e.g., "I can't remember his name." "I have no thoughts connected with that.")

2) Retractors:

Any word, phrase, or clause which partially or totally detracts from the statement which has immediately preceded it. Clauses and phrases beginning with such conjunctions as "although", "however", "nevertheless", "except", and the like, almost invariably undo preceding statements and are so scored (e.g., "Although I don't recall the question it must have been what were my feelings on dreams." "It's somebody who used to go to school with me but I can't remember his name.")

3) Explaining: (causal relationships)

Any word, phrase, or clause which indicates:

(a) a causal relationship (because of, due to, as a result of, etc.) (e.g., "I'd been drinking which was probably one of the reasons that it took me so long to wake up.")

(b) a reason for an action, thought or attitude (e.g., "Nobody was talking to him because he had done something to offend them.")

(c) participial phrases containing a reason or justification for an action or thought (e.g., "hoping to see her, I remained outside her house.")
4) Expressions of Feeling: (only in relation to the dreamer)
   All clauses in which the speaker describes himself as
   experiencing or having experienced some feeling e.g., attraction-
   aversion, like-dislike, satisfaction-dissatisfaction, pleasure-
   displeasure, hope, fear, enjoyment, shock (e.g., "I wanted to go
   with him.", "I felt desolate and alone."
   "I was hoping she would see me.")
   No impersonal references are scored (e.g., "It was a delight-
   ful evening.")

5) Evaluators: (except for expressions of feeling re. dreamer himself)
   All judgements are scored in the following areas:
   (a) goodness and badness (e.g., "He is an excellent student.")
   (b) usefulness and uselessness (e.g., "Your idea won't work.")
   (c) right and wrong (if used in the sense of correct and incorrect)
   (e.g., "You took the wrong road.")
   (d) propriety and impropriety (e.g., "That's not the way to act
      at a party.")
   (e) pleasantness and unpleasantness (e.g., "it's nice to be home.")

6) Speech Disturbances:

Disturbance Categories:
(1) "Ah": Wherever the sounds "ah", "um", or "uh" (as distinguished
    from "er", "oh", "uh", etc.) occur, they are scored.
(2) Sentence Correction: A correction in the form or content of the
expression while the word-word progression continues. To be scored, these changes must be sensed by the listener as an interruption in the word-to-word sequence, but the general meaning of the sentence must remain the same. There will be some places in which it will be difficult to decide whether an interruption constitutes a sentence correction or a sentence completion. In a sentence correction, the subject communicates a single message, but, because he runs into difficulty doing so, he corrects the form of the message, but continues with essentially the same message. If some part of the message is repeated as in the underlined portions of example 2 (below), it is usually a sentence correction (e.g., "I seemed to recognize all the people although I didn't I don't connect any of the faces right now." "If I like I was there but if I make a comment or something nobody heard me sort of thing.")

However, a simple repetition of some part of the message does not automatically indicate a sentence correction. A sentence correction must include a change of some sort in the wording. The following example is not a sentence correction, but solely a repetition: "I couldn't I couldn't make myself heard."

3) Sentence Incompletion: An expression is interrupted, clearly left incomplete, and the communication proceeds without correction. It leaves a message incomplete and gives one which appears to be different than the original one begun by the speaker (e.g., "Like my body was there but my thoughts I don't know it's hard to explain.")
4) Repetition: The serial superfluous repetition of one or more words—usually of one or two words.

(5) Stutter

(6) Intruding Incoherent Sound: A sound which is absolutely incoherent as a word to the listener. It merely intrudes without itself altering the form of the expression and cannot be clearly conceived of as a stutter, omission, or tongue-slip (although some may be such in reality). Include in this category laugh (1) and sigh (s).

(7) Tongue-slip: This category includes neologisms, the transposition of words from their correct serial position and the substitution of an unintended for an intended word.

(8) Omission: Parts of words, or rarely entire words, may be omitted. Contractions are excepted. Most omissions are of terminal syllables of words. Certain conventional expressions may lack a subject but still be considered complete (e.g., "seems like a good idea"—"seems" is a conventional substitute for "it seems that"; "See you next week"—"see" is a conventional substitute for "I'll see"). With these expressions, do not count an omission.
7) Silences:

Count all instances of consecutive seconds of silence of 5 seconds. Consecutive seconds of silence are designated as follows:

. = 1 sec. silence
.. = 2 sec. silence
... = 3 sec. silence
... (1 sec) = 4 sec. silence
... (2 sec) = 5 sec. silence
... (5 sec) = 8 sec. silence, etc.

Count only consecutive seconds of silence of 5 seconds or longer. Periods of silence broken by interspersed words (with the exception of "ah" and incoherent sounds) are counted separately, not cummulatively.

Periods of silence are counted as follows:

0 - 4 sec. = 0 period of silence
5 - 7 sec. = 1 period of silence
8 - 12 sec. = 2 periods of silence
13 - 17 sec. = 3 periods of silence
18 - 22 sec. = 4 periods of silence

8) Shifts:

A "shift" occurs when the subject introduces a sudden shift in the literal content of verbal communication which introduces at least two of the following:
(a) A different person: A figure is introduced who is either new to the dream or who was introduced to it previously but who left.

(b) A different time reference: The subject may be changed by a shift in time reference, either (a) by moving the time reference forward in time or (b) by moving the time reference backward in time.

(c) A different place: Shifts in place may occur. Examples of some place shifts are as follows: (i) from an indoor to an outdoor setting (e.g., "I left the kitchen and found myself suddenly in the middle of a forest.")

(ii) from one room of a house to another (e.g., "The scene suddenly shifted from the bedroom to the livingroom.")

(iii) from a familiar to an unfamiliar place (e.g., "suddenly the room changed and I was in a house I had never seen before.")

(iv) from a vague to a definite setting (e.g., "I don't know where I was when the dream started, but I suddenly found myself in a disco bar downtown.")

(v) from one outdoor setting to another: (e.g., "So they wouldn't let him come back in the boat with the rest of the tribe. And the next thing you know my mother and I were on a train and I guess we were going to a shower.")

Do not score as a shift if the dreamer describes an orderly and connected progression of changes (e.g., "I left the bedroom and walked into the kitchen.") This example contains no sudden shift in the setting of the dream and cannot therefore be considered a shift. Only when shifts involving two or more of the three shift modes described above occur, should a tick (✓) be placed in the intersect cell of "shift" and "sentence #".
A Sample of Scoring Defensiveness

Dream Report

Dream Recall

1. um the first thing I remember. I was in a room, and I wanted to get to another adjoining room. and uh, in the doorway, was a snake. and uh, I really wanted to get to the other room for some reason. and uh... I decided to give it a try, and uh, on my way by the snake, jumped and tried to bite me. at first I thought it had, but then uh, someone told me that uh, if it had it would really hurt. and it didn't hurt. and uh, I don't remember looking to see if I had any marks on me, but I thought it just uh, dodged it or something like that. so then I remember going out on the street somewhere, and then all of a sudden, I was in some someplace. where uh, there were no buildings (it was), it was like a field somewhere, and there was a river, and it was down sort of in a gully. and I think, it was by my dad's farm, which he doesn't have one anyway, but in one part, the river was all dried up, and uh, in the river here, were parhanga (laugh), and when I saw some of them where the river had dried up completely, they didn't look like parhanga looked like anyway. but, anyway (laugh). I went around (and), stepping on some of them and trying to stay out of the way of others. but it seems that the problem here on my dad's farm was that there wasn't enough water, and there was some old guy running around with buckets of water pouring it on some of the plants around in the fields, and uh (laugh). then I moved over to another part, and uh, my dad had his fishing rod out
here. This was a really nice stream and everything it was. Nice and clean. There was lots of water and everything. And my dad was fishing. And I just remember looking and he'd must caught something. And uh, he called. And there was two other people down the stream. And they were fishing too. And they had something to do with me but I can't remember what. I think one was my girlfriend and the other one was one of my other friends but they were quite a ways down the stream. Anyway, the fish my dad caught looked like a really nice trout and everything. And uh, he called to my friend and my girlfriend or whatever, and said "hey look at this," and as he pulled it out, you know it looked beautiful and everything. And then my friend said "rezz looks like a shark has been at it." And my dad said "what." And he looked at it again and it had been ripped to shreds. There was only the head there and the body was floating and the tail was floating in the water. So he told me to go. Go get something from the house and I said "what." And he said "go get this." And I said "well what is it?" And my friend goes, "you dummy that's super glue." So I said "what." (Laugh) So I went and got the super glue and I said "are you gonna try and glue this fish back together?" And he said "yep." And uh, that's about it. (Laugh) That's all I remember. Like you said outrageous and impossible.
Free Association

(uh . ok the snake in the doorway . uh . I don't . well) . last
night on television I saw a twenty-two foot python on a tv show/
but it's not the boa constrictors and the pythons and stuff that
got to me it's the poisonous one I guess but anyway . I don't
know I just don't like snakes . and uh . I I don't even know
why I wanted to get to the other room so badly that I had to . see
if I could get past this snake but I did but then I was
quick enough to get out of the way but cause I'm uh . I think I'm
I'm an athlete I guess I couldn't know . . let's see now the
river with the dried up river with the parhana in it . . (6 sec)/
uh uh I don't even know what that . that means to me . . (5 sec)/
uh I saw something on television last night where uh . a guy . just
put a couple of stones down in the middle of a great big dry plain/
and . he said drill here for water . and he got water and he was
able to irrigate the land but uh . as far as the parhana go I don't
even know that they're . I don't even know what that's supposed to
be . especially since it looked like bugs but . . and the old guy
with the bucket pouring water on the plants . . that just seems
kind of ridiculous . . (6 sec) seem seems sort of useless like
something sometimes I have to do around the house . . (you know like)
. . cut the grass every week and especially now . let's see/
. . how my dad fishing . . well I know he likes . that's one of
his favourite things to do . . (14 sec) hm . I . . I can't even
make anything up for uh. why it came apart like that. or why he tried to superglue it together/. just seems silly/ but uh . . .
(5 sec) I don't know this this dream usually . . . I can tell something from them but this one I . this one seems . . . right out of it I don't know . . . well that's about it/. (laugh)
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Dream Recall

Protocol Number

Judge S. C.

Sentence No. 65 66 67

Negators

Refractions

Explaining

Feeling: +

- 0

Evaluators: +

- 0

Speech Disturbances

Ah

Sentence Correction

Repetition

Stutter

Omission

Tongue-Slip

Incompleteness

Incoherent Sound

Silences

Shift:

Person

Place

Time
# Free Association

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Defensiveness Scoring Scale

Protocol Number

Free Associations

Negators 12
Retractors 0
Explaining 2
Feeling 2
Evaluators 6
Speech Disturbances 37

Ah 11
Sentence Correction 4
Repetition 10
Stutter 0
Omission 0
Tongue-Slip 0
Incompletion 10
Incoherent Sound 2

Silences 11
Shifts 1

Total Units 32
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an alternate hypothesis. Journal of Consulting and Clinical


Vita Auctoris

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