THE EFFECTS ON DREAM WORK OF A MANIFESTLY INNOCENT BUT LATENTLY MEANINGFUL PRE-SLEEP STIMULUS.

MICHAEL P. BURGER

University of Windsor

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THE EFFECTS ON DREAM WORK OF A MANIFESTLY INNOCENT
BUT LATENTLY MEANINGFUL PRE-SLEEP STIMULUS

by

Michael P. Burger

HNR S B.A. University of Windsor, 1973
M.A. University of Windsor, 1974

A Doctoral Dissertation
Submitted to the Faculty of Graduate Studies
through the Department of Psychology
in Partial Fulfillment of the
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1979
Abstract

To study the effects of a provocative day-residue on the subsequent night's dreaming, the author compared the dream material of subjects who were exposed to a picture that is believed to evoke unconscious conflict with those of subjects exposed to a relatively neutral picture. The provocative picture shows parents leaving a rather upset preschool-age boy with a babysitter as they go out for the evening. Wake (1968) presented evidence that this picture stirs up unconscious oedipal conflict in the person who views it. The present author expected that the picture also was evoking unconscious oral conflict.

The experimental design was a 2 x 2 x 2 factorial, with the following classification variables: a) picture (neutral or experimental), b) sex (male or female), and c) reported frequency of previous dream recall (frequent or infrequent). From a population of approximately 800 introductory psychology students, 84 extremely frequent dream recallers and 130 extremely infrequent dream recallers participated in the Day 1 interview. 120 of these students had morning-after dream recall and provided equal numbers of subjects for each of the eight cells of the design.

The experimenter interviewed each of the subjects on Day 1 and probed their associations to the picture. Two trained judges later scored the interviews of the experimental subjects according to the system developed by Wake (1968) intended to assess degree of unconscious conflict.

On Day 2, the subjects who experienced dream recall, reported their dreams plus free associations via cassette recorder while alone. The present author devised a manual for scoring, on a sentence by sentence basis, the subjects' dream reports and free associations, for evidence
of oedipal and oral themes. A clinical psychologist and the present author scored the 120 reports.

Statistical analyses of the data revealed the following significant findings concerning the picture's effect. Examination of the proportions of subjects having dream recall on Day 2 indicated that exposure to the evocative picture resulted in an increase in the inhibition of morning-after recall. The amount of unconscious conflict found during the evocative picture exposure proved to be negatively correlated with the evidence of oedipal and oral themes in the morning-after dream material. Further, the subjects whom it had been anticipated would be made most anxious by the experimental picture (viz. infrequent recallers and males) responded in their morning-after dream material by a significant avoidance of the oedipal and oral themes relative to the neutral condition. However, the subjects whom one would expect to be less threatened by the evocative picture (viz. frequent recallers, and females), produced significantly more evidence of these themes above the level of their control counterparts.

Significant recall effects were also found. Frequent recallers reported longer dreams. They also had more primary process in their dream reports. Infrequent recallers were higher on the Day 1 measure of defensiveness and showed more evidence of themes of psychosexual conflict in their dream reports.

The author draws the conclusion that those groups whom he believes to be most vulnerable to the conflicts stirred up by the experimental picture, dealt with these conflicts by repression. He believes that the findings of the study are consistent with Freud's theory of repression and reflect the dynamic workings of the "unpleasure principle."
"Your hearts know in silence the secrets of the days and the nights.  
But your ears thirst for the sound of your heart's knowledge.  
You would know in words that which you have always known in thought.  
You would touch with your fingers the naked body of your dreams."

Kahlil Gibran  
The Prophet
Acknowledgements

I wish to acknowledge the support of the present Doctoral Committee in helping me to achieve the fruition of my career as a student of Clinical Psychology at the University of Windsor. I am very grateful to Dr. William Balance and to Dr. Arthur Smith for their timely suggestions and thoughtful criticisms which have influenced the direction of my doctoral research. I am honoured to have had as my external examiner Dr. Howard Shevrin, for his significant contribution to related research has made him eminently qualified to assess the value of my present endeavor. His views of the study and his thoughts on potential ensuing research are most appreciated. I wish also to express my gratitude to Dr. Frank Auld, the chairman of my dissertation. He is a professor in the fullest sense of the word, for he is willing to share his immense intellectual resources even to the extent that he demands of his students the realization of their true potential.

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To my wife Debra, I wish to say that your unfaltering patience and understanding has continued to deepen my love for you.

To the Reverend E. P. Gatfield, Ph.D., I wish to acknowledge that the influence of your view of humanity is found throughout my search to understand man.

Finally, to my parents Mr. and Mrs. Joseph John and Margaret Burger I offer this research as a symbol of what you have produced through your love, sacrifice and example as the most significant individuals in my life.
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CHAPTER I

INTRODUCTION

The Significance of Freud's Dream Theory

It was with Freud's development of the theory of dreams that analysis evolved from a narrow pathway for psychotherapy into an avenue opening the way for an exploration of a psychology of the depths of a human psyche. His publication of his classic work The Interpretation of Dreams at the turn of the century is widely regarded as a "watershed" in the evolution of the scientific study of the nature of man. Through his study of dreams, he clarified the critical differences between what he termed primary and secondary thought processes, and between experiences in the unconscious and conscious regions of the mind; thus laying the foundations for the evolution of "depth psychology". James Strachey (1976, p. 23) went so far as to state that "It is not much of an exaggeration to say that all the later part of Freud's work lay in an immense extension and elaboration of these early ideas." Hall and Van deCastle (1966, p. ix) stated that "The study of dreams has changed little in the sixty-five years that have followed the publication of Freud's monumental work". Jastrow (1932, p. 51) stated "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."

It is of course true that there have been those who have doubted Freud's postulates, and those who have suggested revisions or alterations to his theory. However, the fact remains that throughout this century his thoughts have continued to form the basis for the vast majority of research, speculation, and theorization on the nature and interpretation of dreams.

Freud, for his own part, regarded his contributions on the dream process as the most significant of his scientific discoveries. He believed that the major hypotheses which he put forward in The Interpretation of Dreams were crucial to the understanding of all Freudian theory. He stated in his preface to the second edition of The Interpretation of Dreams:

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 revised English edition of The Interpretation of Dreams he stated:

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)

Given the above considerations, it can be stated that, if we should find in modern dream research suggestions of refutations of
Freud's dream theory or in particular any of its major tenets, then this research certainly demands consideration. However, as all too many psycho-analysts will attest, Freud has frequently been refuted in the literature for statements and claims attributed to him, which, in fact, distort or misrepresent his views. Also, much of the literature tests what might be called "secondary" elaborations of Freud's theories - the accuracy of which is frequently open to question. The problems with much of the research concerning Freud's theories are twofold. First, there is a tendency for researchers, for reasons perhaps best left to the judgement of the reader, to misunderstand or confuse the meaning and implications of Freud's statements. Second, there is a notorious tendency, on the part of many researchers, to either not re-examine or perhaps even to examine the original works by Freud in the area of interest. A quick review of the original works frequently reveals subtleties or qualifications often overlooked. Closer attention to Freud's original writing would do much to clarify the considerable number of conflicting results reported in modern journals.

If, then, one chooses to review the present status of Freudian dream theory, and the implications of "quality" research on it, the task requires a considerable amount of sifting of findings. Fortunately, for our purposes, a large part of the task has already been accomplished in a recent work by Fisher and Greenberg (1977), which will be discussed in the next section.

I have purposely chosen not to attempt an extensive presentation
of Freudian dream theory. Rather, specific aspects of the theory will be presented in context, as the nature of my present interest unfolds. Anyone desiring a detailed account of Freud's thoughts on the topic is referred to the *Interpretation of Dreams* (1900) or any of the following of Freud's writings which deal predominantly with dreams: (Freud, 1901, 1905a, 1905c, 1912, 1920, 1923, 1925).

The Credibility of Freud's Dream Theory

The interest in dream research has escalated dramatically, since Aserinsky and Kleitman (1953) announced the discovery of "rapid eye movements" (REM) as an objective indicator of dreaming. The ensuing sophistication of experimental designs for collecting and studying dreams, both in and out of the sleep laboratory, led to a great deal of review of Freud's dream theory. As has been previously mentioned, Fisher and Greenberg (1977) in *The Scientific Credibility of Freud's Theories and Therapy* have presented an extensive review on this literature.

Since their review is relevant to the topic at hand, their major comments and conclusions will be presented and considered in this section. A major shift in scientific attitude is immediately apparent, if one compares a comment by Jung concerning the unconscious, with one made by Fisher and Greenberg.

Jung (1933) stated:

> It is regrettable that in this year of grace 1931, more than half a century since Carus formulated the concept of the unconscious, over a century since Kant spoke of the "immeasurable ... field
of obscure ideas", and nearly two hundred years since Leibnitz postulated an unconscious psychic activity, not to mention the achievements of Janet, Flourny and Freud: that after all this, the actuality of the unconscious should still be a matter of controversy ... it is obvious enough that dream analysis stands or falls with this hypothesis. (p. 1)

In contrast just forty-six years later Fisher and Greenberg (1977) state:

There is one topic we omitted, namely, Freud's general formulations concerning the existence of the unconscious and the role of unconscious motivation. This omission requires special explanation. It was our feeling that the diverse literature in this area has already been well summarized by others (for example Solley and Murphy, 1960, Stewart, 1962, Bevan 1964, Stross and Shevzin, 1969, D. Rapaport, 1950). Further, the existing scientific documentation is such that little doubt remains that persons' perceptions, attitudes and responses can be influenced by motivations of which they are not consciously aware and which can therefore, in that sense be labelled as unconscious. (p. x)

They open their comments by suggesting that much of what Freud had to say about the nature of dreaming has found considerable support in the literature. However, they note that there are several areas which have given rise to controversy and disagreement. Their review begins with a consideration of the wish-fulfillment hypothesis. After acknowledging the considerable controversy that has stemmed from Freud's insistence that dreams are wish fulfilling, they conclude that they find no problem with this aspect of the theory. They observe that Freud in fact, implied a far more general concept when he referred to "wish fulfillment", than has commonly been recognized. They state
"When Freud said that dreams are wish-fulfilling, he simply meant that they portray impulses that come from the unconscious. What Freud referred to as wishes in many of his dream analyses could just as meaningfully be labelled feelings, attitudes and conflicts" (Fisher & Greenberg, 1977, p. 27). They felt that, since his theory regards a dream as a vehicle for venting unconscious impulses and tensions in a special form of imagery, then all dreams can be considered wish-fulfilling to that extent.

Their review of the findings on Freud's distinction between manifest and latent dream content is quite involved and gives rise to some interesting speculation. They begin by stating that the distinction is not as clear cut as Freud sometimes presented it. They note, for example, that despite Freud's insistence that the manifest content is almost always a facade serving only defensive purposes; and thus is of little interest, since it does not contain important facts about the unconscious, he did in fact attend to manifest content. He frequently elaborated on both the defensive manoeuvres, and symbolic representation employed in the manifest content, and described them as evidence of unconscious process. They note that in fact, Freud stated that the form in which a dream is dreamt is surprisingly often representative of the concealed subject matter. Therefore their observation that - in practice Freud had more respect for manifest content than some of his statements would suggest - is well taken.

In light of this, they review various studies using content analysis on manifest dream reports (Fisher, 1967, Molish, 1972),
which demonstrate that derivatives of certain latent material can be identified within manifest reports.

They present a very convincing review of various studies, both in laboratory and field conditions, to conclude that manifest content does contain significant information about personality dynamics and basic personality vectors. The studies include: Dement, Kahn and Roffwarg (1965), Hall (1967), Proctor and Briggs (1964), Reis (1951), Robbins and Tanck (1969), and Sheppard and Karon (1964).

Several correlational studies using personality tests (Foulkes & Rechtschaffen, 1964; Meer, 1955; Rychlak & Brams, 1963; Witkin, 1969) suggest that manifest content does contain personality variables, which are conscious, and others which reflect unconscious dimensions. In their conclusions they stress that manifest content clearly contains meaningful information related to personality variables. They further postulate that ratings of dreams based on manifest content will correlate positively with ratings based on latent content, since a certain amount of unconscious material can be identified in manifest reports. However, they acknowledge some confusion on this point. Two studies Reis (1951) and Sheppard and Karon (1964) have shown a positive correlation between judgements based on manifest and latent dream material; however, a third by Robbins (1966) did not find a significant parallel between manifest and latent measures. Here clearly further research is needed.

While Fisher and Greenberg make a strong case for the value of examining manifest content, they are unable to find in the literature
any research adequately assessing the value of the latent content. Although Freud may at times have downplayed the role of manifest content, he never stated that manifest material would not reflect ongoing daily conflict. In fact, he insisted that there is a necessary connection between the manifest and latent themes as the unconscious impulses strove for conscious representation. Freud did, however, insist that within the latent material evidence would be found of the crucial early childhood conflicts which motivate the dream.

Thus from the review of this area, we are left with the awareness that a crucial study has yet to be conducted assessing the mutual and exclusive contributions of manifest and latent dream material. Fisher and Greenberg suggest an approach that could prove productive. They feel the next logical step in dream research is to develop sufficient content analysis scales to render dreams quantifiable. They see the work by Hall and Van deCastle (1966), and others who have made first attempts in this area as commendable. They state "The main issue confronting any dream analysis has to do with the categories that will be applied. Since the potential number of categories is large one would have to say the choice is dictated by what one is trying to find out" (Fisher & Greenberg, 1977, p. 69). They further note that "The application of an array of scales to analyzing a dream sounds like a laborious job. Undoubtedly it is. But so is the systematic analysis of any fantasy protocol, for example the Rorschach or Thematic Apperception Test. If one wants to probe fantasy material in a reliable fashion, one must invest the necessary time and effort" (Fisher &
Greenberg, 1977, p. 70).

The next major area of the theory that they assessed was the postulate that dreams provide an outlet for drives and impulses. After reviewing the REM deprivation studies such as Cartwright and Munroe (1968), Dement (1960), Dement and Fisher (1963), Fisher (1965a, 1965b) and Fiss, Klein, Shollan and Levine (1968), and the emotionally laden pre-sleep film studies (Foulkes & Rechtschaffen, 1964; Witkin, 1969; and Cartwright, Bernick, Borowitz & Kling, 1969) they concluded that the data support Freud's theory.

Fisher and Greenberg (1977) state:

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)

The final aspect of Freud's dream theory which they examined, concerned the hypothesis of the sleep preservation function of dreams. They conclude that this hypothesis is simply not supported by the literature. The accumulated findings from sleep laboratories (e.g. Altshuler, 1966; Dement & Wolpert, 1958; Snyder, 1967) demonstrate that dreaming occurs at regular cyclical intervals of approximately ninety minutes. This indicates a pattern closer to a fixed biological rhythm than to a pattern suggesting any moment by moment sleep preservation function. It is further noted that if dreams are to guard sleep, they do a poor job, since approximately half of all REM periods
are followed by brief awakenings (Dement, 1964).

On this point it should be acknowledged that Freud died before Aserinsky and Kleitman's discovery. There is little doubt that he would have altered this aspect of his theory to conform with this scientific proof.

While the review by Fisher and Greenberg was extensive and crucial in assessing the present status of Freud's dream theory, there is yet one other area of research that is considered by some to raise doubts as to the legitimacy of Freud's dream theory.

**Frequent and Infrequent Dream Recaller**

In reviewing recent literature on dreaming it is immediately apparent that Fisher and Greenberg (1977) failed to adequately present a large body of research attempting to assess Freud's theory of dreams. The studies to be cited vary widely in design and research interest; but they have one common denominator - a fascination with the performances of two extreme populations of individuals: frequent and infrequent dream recallers. The research interest is obvious enough.

Given the discovery that everyone dreams four or five times a night, it is difficult to reconcile the observation that some people remember dreams almost nightly, while others rarely recall having dreamed.

Given, as is apparent from our review thus far, the psychical importance of dreaming the question becomes even more intriguing. Surely, if people differ so markedly in an area of such psychical importance then they would show markedly different personality dynamics as well. The
earliest studies (Lachman, Lapkin & Handelman, 1962; Schönbar, 1959; Singer & Antrobus, 1962; Singer & Schonbar, 1961) produced contradictory results quickly giving rise to considerable further studies. In recent years the dream frequency studies can be separated into three distinct areas: 1) those exploring physiological and learning aspects of dream recall, 2) those studying "life-style" variables and, 3) those exploring the phenomena of repression. We shall review the findings from each area and give consideration to them in terms of Freud's theory.

The studies examining the physiological, learning and memory correlates to dream recall have to date demonstrated far greater relationships to frequency and amount of dream recall, than such psychological variables as anxiety, repression, and other specific personality variables. The major finding confirmed by numerous studies (Giora, 1973; Koulaq & Goodenough, 1976; Trinder & Kramer, 1971; Wolpert, 1972) indicate that "classical memory theory" applies to dream recall.

Wolpert (1972) stated:

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 the 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 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 psychological factors may affect the recall or failure of recall of the dream. (p. 49)

Various studies (DeKonick & Koulack, 1975; Koulack & Goodenough, 1976; Whitman, 1963) have all explained their findings relying on both classical memory and dynamic characteristics of recallability. However, it remains obvious that to date, we do not have as clear an understanding of the dynamic characteristics involved as we do of the learning and physiological characteristics.

Two studies (Cory,Ormiston, Simmel & Dainoff, 1975; and Hisock & Cohen, 1973) show that frequent recall is positively correlated with a greater capacity for visual imagery. Taub (1970) demonstrated that frequent recall is associated with extended sleep. Studies measuring physiological activity during REM, and others comparing awakenings from tonic and phasic components of REM sleep (Baekeland, 1970; Grosser & Siegal, 1971; Stoyva & Kamiya, 1968) all confirm a positive relationship between dream salience and dream recallability. Finally (Cohen, 1972b; Cohen & MacNeilage, 1973; Watson & Rechtschaffen, 1969) have all shown that interference (i.e. manipulation of auditory awakening thresholds or awakening phonecall) markedly disrupt recall.

These findings taken together are interesting and offer some clarifications in terms of differences between frequent and infrequent recallers; however, they do not, as has been claimed by some, stand in contradiction to Freud's theory. In fact Freud (1900) willingly acknowledged the possibility of these findings. He stated:
All the causes that lead to forgetting in waking life are operative for dreams as well. When we are awake we regularly 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)

He also noted that the dream's frequent lack of orderliness and apparent nonsensical presentation made dream memory comparable to the difficult task of recalling nonsense syllables. He further recognizes, as did Cohen (1974a), that many people are not sufficiently motivated to regularly recall their dreams, since they consciously devalue them. Freud (1900) went as far as to say that "In view of all these reasons in favour of dreams being forgotten, it is in fact very remarkable that so many of them are retained in memory" (p. 109).

However, while Freudian theory is not contradicted by this research, Freud would maintain two assertions that the present literature has not tested. First, he would acknowledge the accuracy of the findings only in so far as they apply to conscious memory. However, his theory would maintain that unconscious memory exists at another personality dimension. He states: "The way in which the memory behaves in dreams is undoubtedly of the greatest importance for any theory of memory in general. It teaches us that nothing which we have once mentally possessed can be entirely lost" (Freud, 1900, pp. 79-80). His justification for this claim comes from the recovery of memory and in particular dream memory in the course of analysis. Second, he would continue to assert that censorship and repression play far more significant roles than is pre-
sently being attributed to them in the literature. He would note for example that such classical memory factors as salience, interference, logical presentation and affect can be directly influenced by the dream censorship. However, this will become clearer in our later discussion of Freud's theory of repression.

The second body of research on frequent and infrequent recallers explores the "life-style" variable. The review here will be brief, since the findings to date have not been very productive. Such central personality dimensions as extraversion, anxiety, ego strength, field dependency, rigidity, creativity and the cognitive control of sharpening (Baekeland, 1969; Bone, Thomas & Kunsolving, 1972; Cohen, 1970; Cohen & Wolfe, 1973; Domhoff & Gewson, 1967; Lachmann et al., 1962; Schecter, Schmidler & Staal, 1965; Schonbar, 1965; Wallach, 1963) studied separately, and in various combinations continuously yield only weak associations with frequency of dream recall.

Cohen (1974d, p. 148) points out that:

certain cognitive style variables have shown some promise - namely divergent-thinking (Austin, 1971), associative productivity (Orlinsky, 1966), imagery ability (Hiscock & Cohen, 1973; Holt, 1972; Richardson, 1972) and richness of inner life (Orlinsky, 1966).

Taken together these findings seem to suggest a characteristic of "awareness or attention to inner life processes". However, even these variables are presently being examined with cautious skepticism. Thus the life-style hypothesis remains an open research question. Certainly, if significant life-style differences could be isolated,
the findings would be of interest to Freudian theory. This literature is at least helpful in suggesting where not to look.

The third body of research on dream recall frequency is presently the most controversial. In the studies to be cited there has been a glaring fascination with viewing repression primarily as playing the role of causing the forgetting of dreams. In recent years David B. Cohen at the University of Texas, Austin, has become the leading researcher and reviewer in this area. He feels he is accumulating evidence that raise serious doubts, concerning Freud's theory of repression, as it applies to dreams. He presents as part his argument, that studies correlating test measures of repression such as the MMPI R-scale (Welsh, 1952) with dream recall frequency have failed to yield significant positive correlations. Cohen (1974d, pp. 139-140) reports:

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 two tailed test, but more typically fail to correlate at a significant level (Bone, 1969; Bone and Corlett, 1968; Bone, Nelson and McAllister, 1970; Cohen, 1969; Domhoff and Gerson, 1967; Singer and Schonbar, 1961; Tart, 1962).

Next, he reports that various studies using a stressful presleep condition (i.e. violent or erotic films) designed to increase the probability that dreams are repressed have failed to show these predicted results (Albert & Boone, 1975; Baekeland, 1971; Cartwright, Bernick & Borowitz, 1969). Further, he reports findings from his own research which he feels refute the repression theory. In one study
(Cohen & Wolfe, 1973) he attempted to induce repression by telling subjects that dreams revealed a great deal about psychopathology. He found that infrequent recallers increased their dream recall under "his repression" condition. In two other studies Cohen (1974a) and Cohen (1974b) he correlated dream recall with pre-sleep mood indexes making the assumption that negative mood would invite repression. He found that subjects recalled more dreams under the low self-confidence condition. This was particularly true of infrequent recallers.

Armed with the results from these three bodies of information, Cohen (1974d) ventures the hypothesis that dreams are usually unaffected by repression.

It is apparent for several reasons, that Cohen is premature in drawing this conclusion. First, the test measures of repression that have been used are of questionable relevance. Cohen (1974d, 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. Third, - and most crucial for our considerations - is an oversimplification in recent literature, of Freud's theory of repression in dreams. Freud acknowledged that repression might be occurring in the non-recall of dreams, but that the far more important aspect of repression occurs, not with the failure to recall, but rather with the recall of dreams - namely in the form of the dream work or
dream censorship.

Thus in our recent research we have, perhaps, been focusing in the wrong area. We have erred in literally interpreting repression to imply an "all or none" principle of recall. If Freud is correct, it would seem far more productive to explore and compare the dreams produced by frequent and infrequent recallers, rather than attempting to correlate second and third level abstractions based on non-recall. In order to prepare for such a procedure it will be necessary first, to extensively review Freud's writings on repression, to ensure that we are not once more overlooking or misunderstanding what Freud had to say.

Freud's Views on the Structuring of Dreams and the Nature of Repression

Cohen (1974d) does give some indication that he recognizes this last flaw which we have mentioned, in his research design. He states that "rather than defining repression in terms of the presence or absence of dream content, it might be more fruitful to investigate the effect of personality on selective recall" (p. 150). Freud's major contribution to the understanding of repression in dreams extends far beyond any assessment of recall or non-recall of dreams, as done in the frequency studies, and is certainly more complex than the poor measures of repression employed in the correlational studies. In fact, Freud (1900) noted that "Total forgetfulness is not serious but partial forgetfulness is treacherous" (p. 110). Freud recognized that in order to understand the perceptual apparatus as it functions in dreaming, we
must first recognize how it functions during the day. Not surprisingly, selective perception is at the core of his thoughts. Freud devised the following diagram (Figure 1) to explain his conception of the perceptual system.

Figure 1. Freud's View of Human Perceptual System (Freud, 1900, p. 690).

He noted that it is not intended to be sophisticated neurologically, but rather aims to serve a utilitarian function for psychological purposes.

You are asked first, to picture the instrument which carries out our mental functions as somehow resembling a telescope, compound microscope or a photographic apparatus. The components of the diagramed instrument will be called \( \mathcal{Y} \) systems. The systems have a fixed order so that in any given psychical process the excitation passes through the system in a particular temporal sequence. The sense of direction
is such that it begins with stimuli (internal or external) and ends in innervations. For this purpose we can call the left the sensory end and the right the motor end. The perceptual system (Pcpt) in the very front of the apparatus receives the perceptual stimuli, but retains no trace of it. Thus it is continuously clear to receive new stimuli. It simply passes its momentary excitations on to the second system. This second system (MNEM) transforms the momentary excitations into memory traces. The second system has numerous MNEM elements containing traces for memory associations in respect to time, and various other kinds of associational similarities accumulated throughout our life experience. While a review of the analytical model for explaining the structure and functioning of associations in memory is beyond the scope of the present paper, anyone wishing to pursue this area is referred to (Palombo, 1973, 1976). His topic is "The Associative Memory Tree".

Through the memory traces, associations of our unconscious memory are triggered off. These associations will vary widely in amount and quality depending on the stimulus presented. Note, that the perception with its accumulated associations is not free to reach consciousness, until it has passed through the last system at the motor end – the preconscious (Pcs). The preconscious system however, acts as a censoring agent, and it may require modifications or exclusions to the perception and its gathered associations before it is allowed access to consciousness. The nature of this censorship is based on the "unpleasure principle" and will be explained shortly. The crucial
point is that those censored associations remain energized (i.e. seeking discharge) throughout the day, and at night play a part in dream formation. Freud (1900) underscored one further crucial point:

Our memories - not excepting those which are most deeply stamped on our minds - are in themselves unconscious. They can be made conscious; but there can be no doubt that they can produce all their effects while in an unconscious condition. What we describe as our 'character' is based on the memory-traces of our impressions; and moreover, the impressions which have had the greatest effect on us - those of our earliest youth - are precisely the ones which scarcely ever become conscious. (p. 689)

Now in the dream condition, Freud notes that our perceptual system functions somewhat differently. It acts as he says in a "regressive" or "retrogressive" flow. With sleep there is a cessation of the progressive current from the flow of perceptions. There is also a blocking of motoric discharge. At this point the blocked unconscious (excited) material provides the perceptual stimuli for the formation of dream images. Since it is in the nature of unconscious impulses to seek discharge, they seek it initially in the dream. Freud (1900) noted:

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 on to a recent experience. The infantile scene is unable to bring about its own revival and has to be content with returning as a dream. (pp. 696-697)

If discharge is the aim of unconscious material, it is conceivable that this aim could be achieved through dreaming alone. Freud (1925) suggested this: "It is on the whole a matter of indifference to the sleeping 'ego' what may be dreamt during the night so long as the dream performs its task, and that those dreams best fulfil their function about which there is nothing to be said after waking" (p. 150). It will be noted that the above quote further unmasks the misconception of assuming that repression and the non-recall of dreams are synonymous. Again however, the more intriguing question involves those unconscious associations which remain excited and require further discharge after waking. The dream perception will upon awakening once more attempt to pass through preconscious censorship in a disguised form. Further elaboration on the role of dream censorship is required at this time. Freud saw two psychical systems involved in the role of dream censorship or repression. The first system is the primary process system and the second is the secondary process system. These systems are well known in the analytic literature and will not be elaborated on here. Since the role of censorship (i.e. dream disguise) is crucial to the research to be proposed, Freud's specific elaboration on this topic will be presented directly.

Freud (1900) stated:
As a result of the unpleasure principle the first system is totally incapable of bringing anything disagreeable into the context of its thoughts. It is unable to do anything but wish. If things remained at this point, the thought activity of the second system would be obstructed, since it requires free access to all the memories laid down by the experience ... the second system cathects memories in such a way that there is an inhibition of discharge (comparable to that of a motor innervation) in the direction of the development of unpleasure. We have therefore been led down two directions to the hypothesis that cathexis by the second system implies a simultaneous inhibition of the discharge of excitation. We have been led to it by regard for the unpleasure principle and also ... by the principle of least expenditure of innervation. Let us bear this firmly in mind for it is the key to the whole theory of repression: "the second system can only cathect an idea if it is in a position to inhibit any development of unpleasure that may proceed from it. Anything that could evade that inhibition would be inaccessible to the second system as well as to the first: for it would promptly be dropped in obedience with the unpleasure principle. The inhibition of unpleasure need not, however, be a complete one: a beginning of it must be allowed; since that is what informs the second system of the nature of the memory concerned and of its possible unsuitability for the purpose which the thought process has in view. (pp. 760-761)

Thus Freud emphasizes the point that the essence of repression lies precisely in the transformation of affect. In our awake state the suppressed material is prevented from finding expression due to the fact that the contradictions present within it are eliminated by one side being disposed of in favour of the other. Its only resolve is to find expression in the unconscious through dreaming.

Dream Work and Freud's Distinction Between Manifest and Latent Content

Having just reviewed Freud's explanation of repression, it is
time to look at the "dream work", which provides the vehicle of repression. You will recall that Fisher and Greenberg (1977) made the point that Freud had overemphasized the distinction between manifest and latent content. It was also noted that considerable evidence has accumulated to justify the study of manifest content as a source of meaningful personality dynamics. From a historical viewpoint, this elevation of the significance of manifest material becomes somewhat ironic, if we consider the following quote. Freud (1900) stated:

 Every attempt that has hitherto been made to solve the problem of dreams has dealt directly with their manifest content as it is presented in our memory. All such attempts have endeavored to arrive at an interpretation of dreams from their manifest content or (if no interpretation was attempted) to form a judgement as to their nature on the basis of that same manifest content. We are alone in taking something else into account. We have introduced a new class of psychical material between the manifest content of dreams and the conclusions of our enquiry: namely, their latent content, or as we say, the dream-thoughts arrived at by means of our procedure. It is from these dream-thoughts and not from the dreams manifest content that we disentangle its meaning. We are thus presented with a new task which had no previous existence: the task, that is, of investigating the relations between the manifest content of dreams and the latent dream-thoughts, and of tracing out the processes by which the latter have been changed into the former. (p. 381)

Freud saw the dream-thoughts and dream content as being presented like two versions or languages of the same subject matter. He viewed the dream content as a transcript of the dream-thoughts into another mode of expression, which challenges us to discover the meaning of its
characters and syntactic laws by comparing the translation with
the original. He saw in this dreamwork (i.e. transformation) the
basic workings of repression.

Freud described the following five activities as the major
components of dream work. First, the work of "condensation" was
evident in the fact that dream reports were brief compared to the
range and wealth of dream-thoughts contained within them. Second,
"displacement" could be seen in the fact that elements having
principal roles in the manifest content were frequently insignificant
in the dream-thoughts, and further, essential dream-thoughts fre-
quently appeared trivial in the manifest report. He also noticed
that affect was similarly displaced, and that certain dream-thought
characteristics were represented by their opposite in the manifest
report. Third, he found that dream-thought meanings were often
presented in the manifest report by a "means of representation" such
as: a logical connection being suggested by simultaneity in time,
or causal relationships by temporal sequence, and similarities by
composite figures. Fourth, latent dream-thoughts were frequently
found in symbolic representations in the manifest report. To grasp
their meaning a basic knowledge of symbols was frequently required.
Fifth, Freud noted that certain manifest reports had experienced
"secondary revision". The manifest report appeared superficially
to be orderly and intelligible, while the underlying dream was found
to be particularly absurd, disjointed and illogical. Freud saw all
of these activities not only as evidence of repression occurring,
but also as evidence of the differences in the manifest and latent material.

It is true that at different times Freud did suggest that the manifest dream was of little importance. However, in practice Freud used the manifest content to ground and order his interpretations. In fact he paid more attention to the manifest content than some of his statements would lead us to believe. However, there can be no question that he did value the latent material as containing by far the most significant information concerning the unconscious process. Because of the crucial role of latent content in Freud's dream theory, and the recent downplay of its importance in the literature, it is perhaps time to test the distinctions between the two types of information. In fact Hall and Van deCastle (1966, p. 20) make just such a research proposal. They state: "One can, of course, treat free associations as verbal material, which they are, and apply content analysis to them, just as one applies content analysis to reported dreams. The two records may then be analyzed for the presence of contingencies between them". Freud, of course, used the technique of free association to gather the latent dream material. The technique is based upon the well established fact that "when conscious purposive ideas are abandoned, concealed purposive ideas assume control of the current of ideas" (Freud, 1900, p. 679). Thus Freud stated that it is through the process of free association that the latent dream thoughts emerge from behind the disguise of the manifest dream, and the underlying meaning of meanings of the dream content becomes apparent.
Day Residue and the Poetzl Effect

Freud noted that from the most ancient to the most recent studies of dreams man has agreed that men dream of what they do during the daytime, and of what interests them while they are awake. His own observations led him to recognize that in the content of every dream some link with a recent daytime impression - often of the most insignificant sort - is to be detected. He stated:

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)

Freud's focus on seeing the value of day residue in being subtle and apparently insignificant received support from one of his contemporaries. Poetzl in 1917, independent of Freud, discovered that subjects sometimes dreamed about originally unreported parts of a picture that they had previously been shown. In recent years the Poetzl effect has been confirmed by the research of H. Shevlin. In a study, particularly relevant to this topic, Shevlin and Luborsky (1958) experimented with the Poetzl effect on dream recall and reported results confirming the finding that dream imagery excludes conscious perception in favour of preconscious perception. They further suggested that the results confirmed Freud's hypothesis that
the preconscious perceptions serve as a cover for unconscious and
anxiety provoking ideas, which would not otherwise have escaped
censorship.

Thus there is presently in the literature considerable agreement
on the nature of a stimulus or day residue that would likely elicit
dream productions.

Issues Raised in the Literature Review - An Emerging Research Proposal

In general it can be stated that Freud's theory of dreaming has
not required any major alterations due to research findings, with the
possible exception of the theorized sleep-preserving function of
dreams. There are, however, two major areas of the theory demanding
further examination. First, because of the central role that latent
content plays in Freudian theory, and in view of the direction that
recent dream research has taken, it is imperative that a study be
conducted to compare and assess the mutual and exclusive contributions
of the study of manifest and latent content to the understanding of
dreams. Second, in view of the confusion in the literature about
repression in dreaming and in view of the lack of appreciation of
Freud's writings on this, it would be worthwhile to conduct a study
examining repression as it manifests itself through dream work. The
literature we have reviewed however, provides further direction for
research. There is a strong and justifiable request for the evolution
and employment of content-analysis scales to render dreams quantifiable.
The research on frequent and infrequent recallers has failed to reveal
relevant personality differences between these kinds of people despite the reasonableness of the prediction, on the basis of various theories of dreaming, that these groups should differ. Perhaps this area of research could use a novel, or should I say, traditional, approach. Finally, the literature has provided us with valuable direction by describing the kind of daytime experience that could act as day residue.

Outline of the Aims and Organization of the Present Research

To my knowledge no study to date has chosen a pre-sleep stimulus characterized by the essential qualities of day-residue and applied this stimulus to large samples of both frequent and infrequent recallers, and then proceeded to collect morning-after dream reports with free associations from these subjects. No study to my knowledge has employed content-analysis scales which have been designed to measure the unconscious psychological themes elicited by the day-residue thus attempting to trace the way in which the dream - work transforms this material into a manifest dream.

One, focus of the study will be as Hall and Van DeCastle (1966) suggested to apply content-analysis scales to both the dream reports and the free associations of subjects, and to study the relationships between them.

The primary focus of the study will be an examination of the role of repression. Part of the pre-sleep stimulus presentation will allow for a measure of the subject's unconscious response to the
stimulus. This will then be examined in relation to the unconscious responses, as revealed in the content analysis of the dreams.

The third major focus of the study will be the examination of any differences that might appear in the analysis of frequent and infrequent recallers' responses, both in the day-residue exposure and in the manifest and latent reports.

Further, my analysis will include an examination of sex differences both for the responses in the pre-sleep condition and in the dream material. Another major focus of comparison will be between the content-analysis scores for the dreams of the experimental and the control group. This is of particular interest since I am not certain to what extent the unconscious themes we are assessing are found in a random sample of dreams.

A further area of interest will be the examination of the extent to which I am able to elicit morning-after recall from frequent and infrequent recallers. Clearly I anticipate more recall from the frequent recallers. For those subjects who do not recall a dream on the first morning, there will be a request that they come in on the day of their first postexperiment dream-recall. These dreams will be collected and kept for examination in a separate study.

The experimental presleep stimulus which I have been referring to as day residue is a picture used in a dissertation by Wake (1968) at Wayne State University. The picture, known as 'Separation', has an innocent and convincing manifest theme but contains strong latent themes of oedipal conflict and oral strivings. Wake was able to
demonstrated in her dissertation that large numbers of subjects exposed to this stimulus do not consciously recognize the hidden psychosexual themes. She further demonstrated that significant unconscious responses did occur to the picture, and she was able to devise an assessment scale which achieved high interjudge reliability. Thus her material appears eminently qualified as a day-residue stimulus. The neutral pictures which she used will also be used in our study for control purposes. They are described in Chapter II.

Primary Assumptions Directly Related to the Hypotheses

At this point it is necessary to review some basic assumptions of Freudian dream theory which give rise to the hypotheses which will follow.

Freudian theory clearly states that the primary motive force for dreaming is unconscious early childhood conflict. Freud acknowledged that in the course of dream formation conscious wishes or worries appear in the dream material. However, these conscious wishes, which are the most obvious in the dream reports, play nothing more than a secondary role in the formation of dreams. Freud (1900) stated:

My supposition is that a conscious wish can only become a dream-instigator 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 on to the latter's lesser one. It will then appear as though the conscious wish alone had been realized in the dream; only some small peculiarity in the dream's configuration
will serve as a finger-post to put us on the track of the powerful ally from the unconscious ... I would propose therefore that ... a wish which is represented in a dream must be an infantile one, (pp. 704-705)

According to Freud, evidence of the unconscious wish can best be discovered through the process of free association. By adopting a non-judgemental, and uncritical attitude of mind, and by allowing free expression of associations to the dream elements, the dream reporter provides derivatives of the unconscious thoughts that lie behind the manifest dream content. Freud (1900) stated that "We are not in general in a position to interpret another person's dream unless he is prepared to communicate to us the unconscious thoughts that lie behind its content" (p. 339). Freud viewed the process of free association, which leads to the greater awareness of the nature of the unconscious processes, as a basic pillar of psychoanalytic technique. As noted earlier Freud observed that when conscious purposive ideas are abandoned, concealed purposive ideas assume control of the current of ideas. He stated "When I instruct a patient to abandon reflection of any kind and to tell me whatever comes into his head, I am relying firmly on the presumption that he will not be able to abandon the purposive ideas inherent in the treatment and I feel justified in inferring that what seem to be the most innocent and arbitrary things which he tells me are in fact related ..." (Freud, 1900, p. 679). While Freud saw free association as the primary approach to dream interpretation, he did specify a secondary technique which could be utilized to a certain extent. Freud (1900) stated that:
This assertion that our method of interpreting dreams cannot be applied unless we have access to the dreamer's associative material requires supplementing: our interpretive activity is in one instance independent of these associations — if, namely, the dreamer has employed symbolic elements in the content of the dream. In such cases we make use of what is, strictly speaking, a second and auxiliary method of dream interpretation. (p. 339)

Freud points out that dream symbols are important indicators of the unconscious meanings that are contained within the dream report, and he notes that the interpreter's knowledge of symbols is valuable in the process of interpretation. In fact he stated that "As a rule the technique of interpreting according to the dreamer's free associations leaves us in the lurch when we come to the symbolic elements in the dream-content" (Freud, 1900, p. 409). Freud insisted, however, that the approach of interpretation through symbols, had limited application. He stated:

I should like to utter an express warning against over-estimating the importance of symbols in dream-interpretation, against restricting the work of translating dreams merely to translating symbols and against abandoning the technique of making use of the dreamer's associations. The two techniques of dream-interpretation must be complementary to each other; but both in practice and in theory the first place continues to be held by the procedure which I began by describing and which attributes a decisive significance to the comments made by the dreamer, while the translation of symbols, as I have explained it, is also at our disposal as an auxiliary method. (Freud, 1900, p. 477. This passage was added in the second German edition, 1909)

Thus Freud expressed the view that the most extensive evidence of the unconscious early childhood conflicts will be found in the
process of free association; but that some indications of this same conflict may also be found in the symbolic representations of the manifest dream reports.

Finally, before proceeding to the hypotheses, it is necessary to reflect briefly on Freud's thoughts about the two early-childhood themes to be elicited by our day-residue stimulus (i.e., the oedipal and the oral themes). Descriptions of the themes, as they are portrayed in the experimental picture, can be found in Chapter II. Freud makes the point that these unconscious conflicts or their derivatives can be observed very frequently, if not universally, in the behaviour of man.

In describing the oedipus complex Freud (1916-17) stated that "The first choice of object in mankind is regularly an incestuous one" (p. 344). He explains that at the time of the emergence of the oedipus complex the child adopts an attachment almost identical with the first object of oral pleasure. In the oral stage the attachment was to the mother's breast. In the oedipal phase it is the mother herself who becomes the first love-object. Freud presented an overview of the oedipus complex stating:

It is easy to see that the little man wants his mother all to himself, finds his father in the way, becomes restive when the latter takes upon himself to caress her, and shows his dissatisfaction when the father goes away or is absent. He often expresses his feelings directly in words and promises his mother to marry her; this may not seem much in comparison with the deeds of Oedipus but it is enough in fact; the kernel of each is the same. Observation is often rendered puzzling by the circumstance that the same child on other
occasions at this period will display great affection for the father; but such contrasting-on, better ambivalent- states of feeling, which in adults would lead to conflicts, can be tolerated alongside one another in the child for a long time, just as later on they dwell together permanently in the unconscious ...

When the little boy shows the most open sexual curiosity about his mother, wants to sleep with her at night, insists on being in the room while she is dressing, or even attempts physical acts of seduction, as the mother so often observes and laughingly relates, the erotic nature of this attachment to her is established without a doubt. ... things proceed in just the same way, with the necessary reversal, in little girls. The loving devotion to the father, the need to do away with the superfluous mother and to take her place, the early display of coquetry and the arts of later womanhood, make up a particularly charming picture in a little girl, and may cause us to forget its seriousness and the grave con-
sequences which may later result from this situation. (Freud, 1916-17, pp. 341-342)

Freud saw the oedipus conflict as a profound universal experience of mankind. He believed that from the time of puberty onward the individual is challenged with the great task of freeing himself from his parents. He stated that it is only with the accomplishment of this task that the individual ceases being a child and becomes an adult member of society. Resolution requires a re-direction of libidinal desires from the opposite sex parent to an acceptable love object. It also requires a reconciliation with the same sex parent.

Two of the major derivatives of the oedipus conflict are the "castration complex" and "penis envy". The derivatives are based on the childhood theory of sexuality in which girls are depicted as simply being boys who have been castrated. Freud (1905) stated:
"We are justified in speaking of a castration complex in women as well. Both male and female children form a theory that women no less than men originally had a penis, but that they lost it by castration" (p. 61). Freud described the origins of the castration complex and penis envy:

If ... a boy discovers the vagina in a little sister or playmate he at once tries to deny the evidence of his senses; for he cannot conceive of a human being like himself without his most important attribute. Later, he is horrified at the possibilities it reveals to him; the influence of previous threats occasioned by too great a preoccupation with his own little member now begins to be felt. He comes under the dominion of the castration complex, which will play such a large part in the formation of his character if he remains healthy, and of his neurosis if he falls ill, and of his resistances if he comes under analytic treatment. Of little girls we know that they feel themselves heavily handicapped by the absence of a large visible penis and envy the boy's possession of it; ... from this source primarily springs the wish to be a man. (Freud, 1916-17, pp. 326-327)

Freud's discussion of the theme of orality suggests that it also is well represented in the unconscious in the form of early childhood experiences. It has particular significance in that orality is the first stage in Freud's developmental theory of man. He noted that throughout the first year of life the mouth is the major zone in which the child invests. It is the first dominant exogenous zone. Fixation or failure to master the oral stage can be due, either to excessive frustration, or to excessive gratification. Fixation in the early part of this stage is characterized by pleasure in sucking and reflected in attributes related to "taking in". Fixation in the later part of this
stage is characterized by pleasure in biting and reflected in more hostile "biting" attributes. As is well known, Freud believed that individuals acquire, while passing through their developmental stages, clusters of traits that influence their responses to conflicts later in life. These traits are traceable to, and associated with, the nature of the specific erogenous zone experiences of the individual. Abraham (1916, 1927) provided a thorough model of the "oral character". Freud had this to say about the connections between the primal oral experiences and their influence on later life:

It was the child's first and most vital activity, his sucking at his mother's breast, or at substitutes for it, that must have familiarized him with this pleasure. The child's lips, in our view, behave like an erogenous zone, and no doubt stimulation by the warm flow of milk is the cause of the pleasurable sensation. The satisfaction of the erogenous zone is associated, in the first instance, with the satisfaction of the need for nourishment. To begin with, sexual activity attaches itself to functions serving the purpose of self-preservation and does not become independent of them until later. No one who has seen a baby sinking back satiated from the breast and falling asleep with flushed cheeks and a blissful smile can escape the reflection that this picture persists as a prototype of the expression of sexual satisfaction in later life. (Freud, 1905a, pp. 47-48)

Freud (1905a) later stated that the first organization of sexual life occurs during the oral stage. "Here sexual activity has not yet been separated from the ingestion of food; nor are opposite currents within the activity differentiated. The object of both activities is the same; the sexual aim consists in the incorporation of the object - the prototype of a process which, in the form of identification,
is later to play such an important psychological part" (p. 64). The universality of the significance of the theme of orality was perhaps best expressed by Freud (1905a) when he stated that: "There are good reasons why a child sucking at his mother's breast has become the prototype of every relation of love. The finding of an object is in fact a refinding of it" (p. 88).

Now, if we accept Freud's hypothesis that the motive force for dreaming is an unconscious early childhood conflict; and if we have a day-residue which provokes an unconscious conflict related to early childhood events; then exposure to this stimulus should give rise to a dream, which gives expression both to the day-residue and to the unconscious wish. The picture "Separation", to be employed as the day-residue, is known to arouse unconscious conflict related to the extremely frequent or perhaps even universal early-childhood themes of oedipal conflict and orality. From Freud's theory we are led to believe that these conflicts will find expression in dreams resulting from exposure to this day-residue. Thus content-analysis scales designed to measure aspects of these themes should provide evidence of the presence of these unconscious themes in the dream material. On the basis of Freud's work we must assume that this evidence will be found most effectively by the process of free-association to the dream elements. There is reason to believe that some evidence of the unconscious themes will be found in the manifest reports (i.e. through the use of symbolism), but Freud suggests that without access to the associations this approach will have only limited success.
Hypotheses

In view of the preceding discussion, the following hypotheses were proposed:

Hypothesis I. Using the Wake scoring system it will be possible to make reliable ratings of the subjects' responses to the experimental picture "Separation". Comparisons between the two judges scores would be expected to show only unimportant differences in the application of the scale. Since Wake (1968), using this system, was able to show interjudge reliability beyond the .05 level, we anticipated similar findings. The significance level to be met was set at $\alpha = .05$.

Hypothesis II. Using the manual for scoring dream material it will be possible to make reliable ratings of the specified oedipal and oral themes in the subjects' dream reports and free associations.

Hall and Van deCastle (1966) reported that judges were able to achieve good inter-judge reliability (i.e. beyond the .05 level) for the various content analysis scales which they developed. Five of those scales are included in the present study. To supplement these Hall and Van deCastle scales, three theoretical scales were developed for the present study. These scales were similar in construction and organization to the Hall and Van deCastle scales. Thus comparisons between the two judges scores were expected to show only minor differences in the application of the scales. The significance level to be met was set at $\alpha = .05$.

Hypothesis III. When the content-analysis scales are applied to the manifest dream reports only, derivatives of the postulated
unconscious conflict will be detected. Specifically, the dream scale scores of the subjects shown the evocative picture will be significantly higher than the scores of the subjects shown the neutral picture.

This hypothesis is in keeping with Freud's writings concerning the use of symbolism in the manifest dream report. Since the scales give consideration to dream symbolism it was anticipated that they would detect derivatives of the evoked unconscious conflict resulting from the experimental condition. It was expected that the conflict aroused by the evocative picture would find expression by increasing the oedipal and/or oral themes in the experimental subjects morning-after dreams.

Hypothesis IV. When the content-analysis scales are applied to the free associations, derivatives of the postulated unconscious conflict will be detected. Specifically, the free association scale scores of the subjects exposed to the evocative picture will be significantly higher than the scores of the subjects shown the neutral picture.

This hypothesis is derived in part from Freud's observation that free associating to dream elements provides the greatest access to the unconscious dream material.

Hypothesis V. The detection of the differences between the reports of the subjects exposed to the evocative picture and those shown the neutral picture will be more marked when the comparison is based on the scores of the free associations than when it is based
only on the manifest dream reports.

This hypothesis is consistent with Freud's view that free association is the primary tool for the interpretation of unconscious dream material.

Hypothesis VI (a). **Males will show a greater sensitivity to oedipal conflict than females by having a significantly larger increase than females in their prediction of oedipal themes above the level produced by their counterparts in the control condition.**

This hypothesis is consistent with the nature of the oedipus complex as described by Freud. A supplement to this hypothesis is that.

Hypothesis VI (b). **Females in the experimental condition will achieve significantly higher scores on the content analysis scale Penis Envy, relative to their counterparts in the control condition, than will males.**

Hypothesis VII. **There will be significant correlations between the total measure of unconscious conflict taken from the Wake interview scale and the combined scores of the dreams plus free associations for the various content analysis scales assessing the dream material.**

This hypothesis is consistent with Freudian dream theory, in that it assumes that individuals will vary in their responsiveness to a day-residue stimulus. One derivative of the theory would suggest that the more intense the unconscious response to the day-residue the more likely this unconscious material is to be found in the ensuing dream.
Hypothesis VIII. Frequent dream recallers will achieve significantly higher scores on the scale measuring Primary Process in dream reports than will infrequent recallers.

This hypothesis is based on the trend of recent findings suggesting that frequent recallers appear more willing to allow the mental freedom required for temporary regression. If they are more willing to allow temporary regression it can be anticipated that their reports will contain more evidence of primary process material.
CHAPTER II

RESEARCH METHOD

Subjects

The subjects used in this study were 120 (60 male - 60 female) undergraduate students taken from the first year psychology course of approximately 800 students at the University of Windsor fall semester, 1978. Initially 214 students (130 infrequent dream recallers and 84 frequent dream recallers were interviewed but only the above mentioned 120 students recalled and reported morning-after dreams. The minimum age was 17. The maximum age was 39 and the mean age was 20.4. Thirteen of the 120 students were married. The students were selected at random from within a volunteer population that met the specified criterion for either frequent or infrequent dream recallers. Appendix B shows the system used for rating dream frequency. Frequent recallers achieved a score of 11 or better on our rating, typically recalling a dream just about everyday or every other day. Infrequent recallers received scores of 2 or less indicating that they typically recalled dreams a couple of times a month or less. Motivation for participation was increased by providing bonus grade points for the students' involvement in the experiment.

Materials

Some of the materials used in this experiment were taken directly from previous research designs, others have been previously used but required adaptation for our purposes, and still others have been specifically designed by us as objective indicators of certain predicted unconscious themes in the dream data.
The material used as the "day-residue" stimulus has been borrowed from Wake (1968). The picture known as "Separation" is an accurate chalk reproduction (framed about 12 x 16) of the cover of Saturday Evening Post Feb. 15, 1958 (Vol. 230, No. 33). The artist was Amos Sewell. Its choice was based on the fact that it exemplified the mode of operating of symbolization as stated by theory. It presents a manifest theme innocent enough to appear on the cover of a family magazine, yet, at the same time, has representation through symbols of hidden themes of an oedipal\(^1\) and oral nature. Wake (1968, pp. 21-22) stated:

Separation has as a manifest theme a child's anxiety as he suddenly discovers that his parents are leaving him with a baby sitter 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 picture 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. (Freud, 1915, vol. 2, pp. 313-314)

The oral themes of the picture were attended to during the re-examination of this picture for the purpose of the present research.

\(^1\)The oedipus complex is such a well known concept that no further description would seem necessary. If desired, Freud's outline of it may be found in The Interpretation of Dreams, 1900, pp. 363-370.
The theme of orality\(^2\) was seen to be elicited most strongly by the emphasis on the mother's breasts as she bends over the child, by the meal served on the table, by the emphasis on the child's mouth, and by the theme of dependency - frustration as the mother holds off the child.

The neutral stimuli used were also borrowed from Wake (1968). They were framed scenes which did not portray people as a focal point of interest, and were judged to not elicit any known unconscious conflict. They were done in oils, framed size about 11 x 14 inches. Neutral stimulus A features a scene with quaint cottages and a winding road. Neutral stimulus B depicts a scene with a lake, some sailboats and a background of hills and some ploughed land.

Pictures of both the experimental and neutral stimuli can be found in Appendix A.

Three Superscope C104 audio-cassette recorders were used for the recording of the interviews and dreams reports. Sony C60 low noise audio cassettes were employed for this purpose.

Two easy boy fully reclining chairs were used in the dream laboratories to provide a relaxed atmosphere for dream reporting and facilitation of free association.

The dream frequency questionnaire to be used for the initial

\(^2\)The evidence for an oral character is well established in the literature. For reference to the original writings on the topic you are referred to Freud (1916) and Abraham (1916).
screening was adapted from the one used by Cohen (1968). A copy of it will be found in Appendix B.

The measure used for rating the subject's unconscious response to the experimental stimulus - 'Separation' was the rating scale employed by Wake (1963).

The scale is composed of 32 points on which the interviews are scored. They are listed under the four conditions judged sufficient for assessing unconscious response (i.e. defenses, selective perception, disproportionate affect and primary process). Approximately half of the items are completely objective in their scoring, and precise instructions are involved for scoring the balance of the items. Judges agreement with this scale have shown agreement beyond the .05 level of significance. A copy of an explanation of the scoring system, instructions for scoring and a scored example can be found in Appendix C.

In order to assess the dream material it was necessary first to divide the reports into meaningful units of scoreable data. It was decided that the sentence would be used as our unit to be scored. The problem however was establishing an appropriate definition of the term sentence. Fortunately a unitizing system for dividing human dialogue into "single free utterances" was devised by Dollard and Auld (1959). The system proved quite satisfactory for application to our dream material and was adopted for that purpose. Instructions for the system can be found in Dollard and Auld (1959, pp. 12-19). Examples of the application of this system can be found in Chapter 6 and Appendix D of the above mentioned text.
The first step in scoring the dream material involved the rating of each subject's dream report on the Scale of Primary Process Thinking (Auld, Goldenberg & Weiss, 1968). The scale is a seven point Likert type rating with the extremes being 1 - logical and 7 - extremely bizarre. Instructions for use of the scale can be found in Appendix D. The scale has been shown to correlate highly \( r = .84 \) with the count of the number of different primary process mechanisms used in the large number of dreams to which it has been applied.

Next the dreams and free associations were scored unit by unit according to the system described in "A Manual for Scoring Dream Material". The manual and necessary background information are presented in Appendix E. The development of the manual involved three primary sources. First, David Foulke's recent work *A Grammar of Dreams* (1978) was reviewed and his scoring system for latent structure was assessed to determine its applicability to the present research. His rules for establishing the "true identities" of characters in dreams were adopted as were his rules for establishing the location of ego in the various dream transformations. Next *The Content Analysis of Dreams* (Hall & Van deCastle, 1966) provided the background for the content-analysis scales employed in this study. Five of the Hall and Van deCastle scales (i.e. Castration Anxiety, Castration Wish, Penis Envy, Oral Incorporation and Oral Emphasis) were used directly as measures of our anticipated dream themes. The rationale for the structure and nature of these scales can be found in the above mentioned text. Three theoretical scales were designed by the present
researchers, although organized in a similar fashion to the Hall and Van deCastle scales. Two of the scales Rivalry-Jealousy and Family Sexual Interactions were designed to assess aspects of the oedipus complex which were not considered by Hall and Van deCastle. Likewise, the third scale Oral Character measures aspects of orality, as represented in character formation, which were not included in Hall and Van deCastle's work. All of the scales along with examples are presented in the latter half of Appendix E.

Procedure

All first-year psychology students willing to volunteer for the study received the dream frequency questionnaire at their first group lecture of the fall term. They were told that they were volunteering to participate in a study of the relationship between art and dreaming. Further they were told that their involvement would require a minimum participation of two sessions of approximately one half hour duration on consecutive days. Students were contacted by phone to arrange convenient appointment times. The study explored three bi-level factors (sex - man (M) woman (W); dream frequency - frequent (F) infrequent (I); and stimulus exposure - Separation (S) Neutral (N). Thus there were eight experimental cells depicted as:

F - M - N        F - M - S
F - W - N        F - W - S
I - M - N        I - M - S
I - W - N        I - W - S

Students were randomly assigned to either the (S) or (N) condition by the toss of a coin (heads = N). To maintain equal cell distributions
the assignments were made in the above groupings of eight. Four coins were tossed in each group and thus the other four conditions were predetermined.

The initial interview was conducted in a typical university office protected from interruption and public view. The office had no striking features, and all wall art was removed to avoid undesirable distraction. A table was set up with the stimulus pictures placed face down. On another table a portable cassette recorder and other material needed for recording the data was placed. Students sat across the table facing the examiner.

Each student entered the room, was greeted by me, sat down, and was read the following instructions adapted from Wake (1968):

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.

The student was then asked if the instructions had been understood
and any questions about them were answered. Next the student was shown neutral picture A with the explanation that he was to look at it for purposes of comparison, but that no response was required. After a few seconds the neutral picture was removed and the student was presented with either 'Separation' or neutral picture B depending on the assignment. The student was reminded of the instruction to free associate and told to go ahead, the recorder meanwhile was turned on.

No interruption was made as long as associations continue, but when a student said that he/she was through, or when a silence of ten seconds ensued (unless active searching was continuing), he/she was asked to answer all of the following questions not covered during the free association. (N.B. for the neutral picture condition questions 2-3-5 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 the picture? What was it about that that drew your attention to it?

5. (check on symbols) Did you notice what was on the T.V. program? Did you notice what everyone was wearing? 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'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 this picture now?

- cassette recorder is turned off -

Following this the student was 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.

On Day 2 the student arrived, and provided that he/she had recalled a dream or part of a dream, he was directed to one of the two identical experimental offices. Inside the student found a reclining chair beside a table containing written instructions, and a prepared tape recorder. The instructions were the following:

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 till 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 student had not recalled a dream he/she 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 the day that you recall your first dream. I will be here every weekday. 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.

While this material was not part of the present study it was collected for later examination.

Upon completion of the interviews and the dream reports type-scripts of them were made. The typist was directed to use devices like dots, punctuation marks (or the lack of them) and improper spellings 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. For the "Separation" interview initial reaction times were given at the top of the first page. This procedure was the same as the one used by Wake (1968) and the method of transcription was essentially that of Dollard and Auld, (1959, pp. 28-29).

Scoring of the "Separation" profiles was done by two judges following the Wake (1968) instructions (in Appendix C). Several pretraining sessions were used to work through any difficulties in the application of the Wake system. A counterbalanced design was used to control for any order effects. Each judge scored all 60 interviews.

The scoring of the dream material was done by two graduate students in psychology, sophisticated in their understanding of dream work and symbolism. Protocols were identified only by coded number and sex. A counterbalanced design was used to control for any order effect. Each judge scored all 120 dream reports. They followed the objective criterion set down by the "Manual for Scoring Dream Material". Several pretraining sessions, using 6 dreams collected by Auld in previous research, were used to work through any confusion in the application of the manual's instructions.
CHAPTER III

RESULTS

Upon completion of the procedures for scoring the interview and dream material, the statistical treatment of the data began.

An initial step in preparing the dream material for scoring had been the unitizing of the data. All dream material was unitized by the present author after significant agreement was found between Auld and myself for the application of this system. Ten randomly chosen dreams were unitized by each of us and the correspondence of our judgements can be found on Table 1. As can be seen, the percentage of agreements ranges from 85% to 100% and were considered quite satisfactory for our purposes. Marker A is Auld, marker B is Burger.

Table 1

While establishing the research methodology it had been agreed that a direct raw-score analysis of the dream data would not be sufficient since the meaning of these scores would be markedly confounded by a great deal of inter-subject variation in the lengths of the dream reports and free associations. The research design had purposely allowed for subjects to freely determine the lengths of their own reports so as to simulate as closely as possible a clinical
Table 1

Reliability of Unitizing of Dream Material

<table>
<thead>
<tr>
<th>Dream Number</th>
<th>Unit marks agreed on by both scorers</th>
<th>Mark by A, none by B</th>
<th>% of A's agreement with B</th>
<th>Mark by B, none by A</th>
<th>% of B's agreement with A</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>130</td>
<td>13</td>
<td>91</td>
<td>17</td>
<td>88</td>
</tr>
<tr>
<td>2</td>
<td>116</td>
<td>8</td>
<td>94</td>
<td>11</td>
<td>91</td>
</tr>
<tr>
<td>3</td>
<td>190</td>
<td>16</td>
<td>92</td>
<td>14</td>
<td>93</td>
</tr>
<tr>
<td>4</td>
<td>76</td>
<td>10</td>
<td>88</td>
<td>13</td>
<td>85</td>
</tr>
<tr>
<td>5</td>
<td>60</td>
<td>9</td>
<td>87</td>
<td>18</td>
<td>88</td>
</tr>
<tr>
<td>6</td>
<td>76</td>
<td>4</td>
<td>95</td>
<td>8</td>
<td>90</td>
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<tr>
<td>7</td>
<td>184</td>
<td>25</td>
<td>88</td>
<td>29</td>
<td>86</td>
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<tr>
<td>8</td>
<td>33</td>
<td>1</td>
<td>97</td>
<td>4</td>
<td>89</td>
</tr>
<tr>
<td>9</td>
<td>50</td>
<td>3</td>
<td>94</td>
<td>7</td>
<td>88</td>
</tr>
<tr>
<td>10</td>
<td>24</td>
<td>0</td>
<td>100</td>
<td>0</td>
<td>100</td>
</tr>
</tbody>
</table>

Total 939 89 - 111 -

Mean Percentage of Agreement - - 91 - 89
situation. Report length was restricted only by the fact that C60 cassettes were used. Thus it was agreed that the dream data to be used in the major analyses would be determined by a formula representing the raw score adjusted for length. The appropriate formula was determined after obtaining and examining descriptive statistics on the raw data. Table 2 emphasizes the need to control for the marked variations in length both for the dream reports and the free associations.

Table 2

The descriptive statistics also revealed the need for further adjustments before the scale scores could be legitimately controlled for length. First there was considerable skewness within the subscale distributions (i.e. a minimum of 2.02 and a maximum of 10.49) as well as marked Kurtosis (i.e. a minimum of 5.77 and a maximum of 112.90). Following the advice of M.S. Bartlett (1971, pp. 169-178), a logarithmic transformation was performed on the raw data since the standard deviations of the various measures transformed consistently tended to be proportional to their means.

Next before controlling for length one final adjustment was required. A regression analysis was performed in order to determine the slope and intercept of the various scale scores on the corresponding units length measure. Once the intercepts were determined appropriate adjustments were made to shift the intercept of each regression line
Table 2
Variation in Length of Dream Reports
and of Free Associations\textsuperscript{a}

<table>
<thead>
<tr>
<th>Material</th>
<th>Minimum</th>
<th>Maximum</th>
<th>Mean</th>
<th>Standard Deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dreams</td>
<td>1</td>
<td>283</td>
<td>31.94</td>
<td>34.62</td>
</tr>
<tr>
<td>Free Associations</td>
<td>13</td>
<td>296</td>
<td>76.45</td>
<td>57.11</td>
</tr>
</tbody>
</table>

\textsuperscript{a}n = 120.
through the origin. At this point the logs of the scale scores were divided by the log of the appropriate units measure to control for length. Once this was completed the major analysis of the dream material began. There were eight individual content-analysis scales: Castration Anxiety, Castration Wish, Penis Envy, Rivalry Jealousy, Family Sexual Interactions, Oral Incorporation, Oral Emphasis and Oral Character. The first five scales were oedipal measures, the latter three measures of orality. There were also three cumulative scales: a) Oedipal Total formed by adding the unweighted scores for each of the five oedipal measures, b) Oral Total formed by adding the unweighted scores for each of the three oral measures and, c) Overall Total formed by adding the unweighted scores for all eight individual scales. All of the eleven scales employed had scores for a) dream reports only, b) free associations only and, c) a combined score of dream plus free associations.

The major analysis of the dream data was a $2 \times 2 \times 2$ multivariate analysis of variance (MANOVA) following the analysis of variance (ANOVA) procedure as described in Barr; Goodnight, Sall and Helwig A User's Guide to SAS, 76, (1976, pp. 57-65). The three factors were: sex (male-female); recall (frequent-infrequent); and picture (neutral-experimental).

The "MANOVA (ANOVA)" procedure performs both ANOVA and MANOVA tests on the measures under study. The MANOVA tests performed are the Hotelling-Lawley Trace, Pillai's Trace, Wilks' Criterion and Roy's Maximum Root Criterion. While ANOVA is carried out on each of the
separate measures, MANOVA is performed on logical groupings of multiple variables. Since the aim of MANOVA is to assign optimal weightings to each of the variables in the group in order to maximize differences for the factors under study, our variables were grouped according to their theoretical relationships with each other. The major MANOVA groupings for our various analyses were a) the five oedipal scales, b) the three oral scales, c) the Oedipal Total scale and Oral Total scale and, d) the Overall Dream Total scale and Overall Free Association Total scale.

The results of our analyses are described below following the hypothesis to which each pertains.

Hypothesis 1: Using the Wake system it will be possible to make reliable ratings of the subject's responses to the experimental picture "Separation". The amount of correspondence of the scores of the two judges was measured by Pearson product-moment correlations. While it was initially our intention to examine only the agreement on the total Wake score the results of the 4 subscales have also been included in Table 3. The coefficients ranged from +.3321 to +.8552 all of them indicating agreement well beyond the .05 level. The judges were Dr. Joan Simic and Mr. Robert Wales.

Table 3

Hypothesis II. Using the manual for scoring dream material it will be possible to make reliable ratings of the specified oedipal and oral themes in the subject's dream reports and free associations.
Table 3

Reliability of Scoring Wake Subscales and Wake Total$^a$

<table>
<thead>
<tr>
<th>Scale</th>
<th>$r$</th>
<th>$p$</th>
</tr>
</thead>
<tbody>
<tr>
<td>Defence</td>
<td>.8552</td>
<td>.0001</td>
</tr>
<tr>
<td>Selective perception</td>
<td>.8126</td>
<td>.0001</td>
</tr>
<tr>
<td>Disproportionate affect</td>
<td>.3321</td>
<td>.0095</td>
</tr>
<tr>
<td>Primary process</td>
<td>.7014</td>
<td>.0001</td>
</tr>
<tr>
<td>Wake total score</td>
<td>.7739</td>
<td>.0001</td>
</tr>
</tbody>
</table>

$^a$ $n = 60$. 
Pearson product-moment correlations were used to assess the amount of correspondence between the judges' scores for both the individual scale scores and the cumulative oedipal and oral measures. Correlations for the individual scales can be found on Table 4. The coefficients range from .1320 to .9788. Only one scale, the dream measure of Castration Wish, fails to reach significance. All others are significant at the .0001 level. The judges were Dr. Don Rudzinski and the present author.

Table 4

The correlations of the various cumulative scores can be found on Table 5. The coefficients range from .8659 to .9512, all of them reaching significance at the .0001 level.

Table 5

Hypothesis III. When the content-analysis scales are applied to the manifest dream reports only, derivatives of the postulated unconscious conflict will be detected. Specifically, the dream scale scores of the subjects shown the evocative picture will be significantly higher than the scores of the subjects shown the neutral picture. This hypothesis was based on the expectation that the evocative picture would affect the subjects exposed to it in such a way so as to increase the evidence of oedipal and/or oral themes in their morning-after dream reports. The 2 x 2 x 2 MANOVA was carried out on all of the individual
Table 4

Reliability of Scoring the Individual Scales for the Dream Reports and Free Associations$^a$

<table>
<thead>
<tr>
<th>Scale</th>
<th>Dreams $^b$</th>
<th>$p$</th>
<th>Free Associations</th>
<th>$p$</th>
</tr>
</thead>
<tbody>
<tr>
<td>Castration Anxiety</td>
<td>.5520</td>
<td>.0001</td>
<td>.7908</td>
<td>.0001</td>
</tr>
<tr>
<td>Castration Wish</td>
<td>.1320</td>
<td>.1505</td>
<td>.7069</td>
<td>.0001</td>
</tr>
<tr>
<td>Penis Envy</td>
<td>.8576</td>
<td>.0001</td>
<td>.8823</td>
<td>.0001</td>
</tr>
<tr>
<td>Rivalry Jealousy</td>
<td>.5612</td>
<td>.0001</td>
<td>.8698</td>
<td>.0001</td>
</tr>
<tr>
<td>Family Sexual Interactions</td>
<td>.8216</td>
<td>.0001</td>
<td>.7442</td>
<td>.0001</td>
</tr>
<tr>
<td>Oral Incorporation</td>
<td>.9315</td>
<td>.0001</td>
<td>.9788</td>
<td>.0001</td>
</tr>
<tr>
<td>Oral Emphasis</td>
<td>.7452</td>
<td>.0001</td>
<td>.9726</td>
<td>.0001</td>
</tr>
<tr>
<td>Oral Character</td>
<td>.8954</td>
<td>.0001</td>
<td>.9303</td>
<td>.0001</td>
</tr>
<tr>
<td>Primary Process</td>
<td>.7410</td>
<td>.0001</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

$^a_{n} = 120.$
Table 5

Reliability of Scoring the Unweighted Total Scales for Dream Reports and Free Associations

<table>
<thead>
<tr>
<th>Scale</th>
<th>r</th>
<th>p</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oedipal total dream reports</td>
<td>.8769</td>
<td>.0001</td>
</tr>
<tr>
<td>Oral total dream reports</td>
<td>.9083</td>
<td>.0001</td>
</tr>
<tr>
<td>Oedipal total free associations</td>
<td>.8659</td>
<td>.0001</td>
</tr>
<tr>
<td>Oral total free associations</td>
<td>.9465</td>
<td>.0001</td>
</tr>
<tr>
<td>Total dream reports</td>
<td>.9024</td>
<td>.0001</td>
</tr>
<tr>
<td>Total free associations</td>
<td>.9257</td>
<td>.0001</td>
</tr>
<tr>
<td>Oedipal total dreams plus free associations</td>
<td>.8688</td>
<td>.0001</td>
</tr>
<tr>
<td>Oral total dreams plus free associations</td>
<td>.9512</td>
<td>.0001</td>
</tr>
<tr>
<td>Overall total</td>
<td>.9220</td>
<td>.0001</td>
</tr>
</tbody>
</table>

a_n = 120.
and cumulative dream content - analysis scales. The findings clearly indicate that there is no significant picture effect either for any of the ANOVA tests or for the optimally weighted MANOVA procedures used to assess the dream reports. This hypothesis was therefore disconfirmed.

Hypothesis IV. When the content-analysis scales are applied to the free associations, derivatives of the postulated unconscious conflict will be detected. Specifically, the free association scale scores of the subjects exposed to the evocative picture will be significantly higher than the scores of the subjects shown the neutral picture. Once more the results from the 2 x 2 x 2 MANOVA clearly indicate that there was no significant picture effect for any of the ANOVA or MANOVA tests carried out on the scales used to assess the free association material. Therefore this hypothesis also was disconfirmed.

Hypothesis V. The detection of the differences between the reports of the subjects exposed to the evocative picture and those shown the neutral picture will be more marked when the comparison is based on the scores of the free associations than when it is based only on the manifest dream reports. This hypothesis was not confirmed since as has been previously noted neither the analyses of the scores from the dreams nor the analyses of the scores of the free associations gave any indication of a significant overall picture effect.

Hypothesis VI(a). Males will show a greater sensitivity to oedipal conflict than females by having a significantly larger increase
than females in their production of oedipal themes above the level
produced by their counterparts in the control condition. This was
tested for all measures of oedipal conflict for both dreams and free
associations. While none of the free association measures revealed
any significant sex by picture interactions several of the dream
report scales did reach significance on the ANOVA tests for this
interaction. Castration Anxiety $F(1,119) = 4.06, p = .0463$, Rivalry
Jealousy $F(1,119) = 4.28, p = .0408$, Family Sexual Interactions
$F(1,119) = 4.72, p = .0318$ and the Oedipal Total for dreams $F(1,119)$
$= 4.62, p = .0338$ all showed the anticipated significant sex by
picture interaction. However, these statistically significant differ-
ces were in the opposite direction to what was predicted. The
hypothesis is therefore disconfirmed. The meaning of these significant
findings will be discussed shortly in a broader presentation of the
various significant sex by picture interaction effects found in this
study.

Hypothesis VI(b). Females in the experimental condition will
achieve significantly higher scores on the content - analysis scale
Penis Envy relative to their counterparts in the control condition
than will males. ANOVA tests for the dream reports and for the free
association showed no significant sex by picture interaction for the
Penis Envy scale. Therefore this hypothesis was disconfirmed.

Hypothesis VII. There will be a significant correlation between
the total measure of unconscious conflict taken from the Wake interview
scale and the combined scores of the dream plus free associations for
the various content analysis scales assessing the dream material. While it was not directly specified in the hypothesis, I had anticipated that the significant correlation would be of a positive nature so that the higher the Wake score the higher the oedipal and/or oral scores would be in the dream material. This, however, did not occur. As shown in Table 6, all of the measures are negatively correlated with the Wake score, and 6 of the 11 measures reached significance beyond the .05 level.

Table 6

Hypothesis VIII. Frequent dream recallers will achieve significantly higher scores on the scale measuring primary process in the dream reports than will infrequent recallers. As can be seen in Table 7 an ANOVA of the primary process measure while yielding no overall sex, picture, or interaction effects, does show a clear recall effect in the predicted direction. Infrequent recallers have a mean primary process rating of 1.3519 and frequent recallers 1.6243.

Table 7

While five of the eight hypotheses failed to be confirmed there were several interesting and significant findings that had not been anticipated and are worth reviewing.

Findings from the overall recall effects will be reviewed first. An ANOVA for dream units revealed a significant recall effect,
Table 6

Correlation of Wake Total Score with Measures of Oedipal and Oral Themes

(Dream plus free association scores combined)

<table>
<thead>
<tr>
<th>Scale</th>
<th>$r$</th>
<th>$p$</th>
</tr>
</thead>
<tbody>
<tr>
<td>Castration anxiety</td>
<td>-.2424</td>
<td>.0621</td>
</tr>
<tr>
<td>Castration wish</td>
<td>-.2586</td>
<td>.0461</td>
</tr>
<tr>
<td>Penis envy</td>
<td>-.2867</td>
<td>.0264</td>
</tr>
<tr>
<td>Rivalry jealousy</td>
<td>-.2627</td>
<td>.0426</td>
</tr>
<tr>
<td>Family sexual interaction</td>
<td>-.3290</td>
<td>.0103</td>
</tr>
<tr>
<td>Oral incorporation</td>
<td>-.2308</td>
<td>.0761</td>
</tr>
<tr>
<td>Oral emphasis</td>
<td>-.2764</td>
<td>.0325</td>
</tr>
<tr>
<td>Oral character</td>
<td>-.1769</td>
<td>.1764</td>
</tr>
<tr>
<td>Oedipal total</td>
<td>-.2960</td>
<td>.0217</td>
</tr>
<tr>
<td>Oral total</td>
<td>-.1225</td>
<td>.3509</td>
</tr>
<tr>
<td>Overall total</td>
<td>-.2051</td>
<td>.1160</td>
</tr>
</tbody>
</table>

$^a n = 60.$
Table 7

Analysis of Variance of the Auld, Goldenberg Scale for Measurement of Primary Process Thinking in Dream Reports

(Sex, Recall, and Picture as classification Variables)\(^a\)

<table>
<thead>
<tr>
<th>Source</th>
<th>df</th>
<th>MS</th>
<th>F</th>
<th>P</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sex</td>
<td>1</td>
<td>.4199</td>
<td>1.99</td>
<td>.1612</td>
</tr>
<tr>
<td>Recall</td>
<td>1</td>
<td>2.2269</td>
<td>10.55*</td>
<td>.0015</td>
</tr>
<tr>
<td>Picture</td>
<td>1</td>
<td>.0198</td>
<td>.09</td>
<td>.7600</td>
</tr>
<tr>
<td>Sex by recall</td>
<td>1</td>
<td>.0498</td>
<td>.24</td>
<td>.6282</td>
</tr>
<tr>
<td>Sex by picture</td>
<td>1</td>
<td>.1564</td>
<td>.74</td>
<td>.3912</td>
</tr>
<tr>
<td>Sex by recall by picture</td>
<td>1</td>
<td>.1233</td>
<td>.58</td>
<td>.4463</td>
</tr>
<tr>
<td>Within cells</td>
<td>112</td>
<td>.2111</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

\(^a\)\(n = 120.\)

\(^*\)\(p = .0015.\)
\[ F(1,119) = 6.82, \ p < .01 \], indicating that frequent recallers report significantly longer dreams than infrequent recallers. When this effect is examined for length of free associations the same pattern is observed. However, the differences in this instance are minimal and the \( F \) fails to reach significance. A MANOVA test of the optimally weighted combination of dream units and free association units yields a significant \( F \) for recall, using Wilk's Criterion \( F(2,111) = 3.48, \ p = .0358 \). Thus the frequent recallers tend to have longer overall reports. However, the weightings indicate that the differences are far more marked for the dream length than for the free associations.

Another interesting finding is that on several measures of dream reports only, ANOVA results indicate that infrequent recallers show significantly more evidence of oral conflict than frequent recallers. Two of our three dream scales of orality reach significance. Oral Emphasis has an \( F(1,119) = 4.24, \ p = .0419 \) and Oral Character has an \( F(1,119) = 4.08, \ p = .0459 \). The means for these measures show infrequent recallers having significantly higher scores on oral conflict than frequent recallers. The third scale, Oral Incorporation is in the same direction but falls short of significance \( F(1,119) = 3.21, \ p = .076 \). The eight other scale measures for the dream follow the same pattern, with infrequent recallers showing more evidence of conflict than frequent recallers. Although none of these differences reach significance, five of the measures approach significance with \( p < .08 \).

Findings for the free association material show no such consistent
pattern. Only one measure a weighted combination of the free association oedipal scale and the free association oral scale reaches significance using the Hotelling-Lawley Trace MANOVA test $F_{(2,111)} = 3.29, p = .0409$. This difference shows frequent recallers having somewhat more evidence of oedipal conflict and infrequent recallers showing more oral conflict. This finding seems somewhat equivocal, since the other free association measures do not consistently follow this pattern.

Significant interaction effects for recall by picture and sex by picture lead to the emergence of some very interesting subject response patterns. ANOVA tests reveal significant recall by picture effects on two of our scales measuring the combined dream plus free association material: Castration Wish $F_{(1,119)} = 4.26, p = .0413$ and Rivalry-Jealousy $F_{(1,119)} = 4.63, p = .0336$. Table 8 shows the mean scores for the eight individual dream plus free association scales. Although only the two above mentioned scales reach significance, all of the scales consistently show the same pattern. The infrequent recallers receiving the evocative picture have lower scores than the infrequents in the neutral condition, but the frequent recallers show the opposite pattern. Those receiving the evocative picture have higher scores than the frequents in the neutral condition. The differences are most marked for the oedipal measures with the two scales mentioned above reaching significance. Two further oedipal scales approach significance (i.e. Oedipal Total $F_{(1,119)} = 2.93, p = .0898$ and Family Sexual Interactions $F_{(1,119)} = 3.44, p = .0661$.)
Table 8

For the significant sex by picture interactions ANOVA tests reveal that a consistent and significant pattern emerges for those scales assessing the dream reports. Six of the eleven scales used reached significance on this interaction. The significant scales are: Castration Anxiety $F(1,119) = 4.06, p = .0463$, Rivalry Jealousy $F(1,119) = 4.28, p = .0408$, Family Sexual Interactions $F(1,119) = 4.72, p = .0318$, Oral Incorporation $F(1,119) = 4.13, p = .0445$, Dream Oepidal $F(1,119) = 4.62, p = .0388$ and Dream Total $F(1,119) = 4.17, p = .0436$. The direction of the differences is the same for all eleven scales. As can be seen from the means of the eight individual dream report scales in Table 9 males seeing the evocative picture have lower scores than males in the neutral condition, yet females seeing the evocative picture have higher scores on these same measures than females in the neutral condition.

Table 9

The results of our analysis of the dream material led to a further examination of the results of the interview data. A $2 \times 2$ MANOVA was carried out on the four subscales used in the Wake system. Two significant findings emerged. For the subscale "Defensiveness" a significant recall effect was found $F(1,59) = 4.18, p = .0456$. Examination of the means revealed that the infrequent recallers were
Table 8

Mean Scores of the Individual Oedipal and Oral Scales for the Dream plus Free Association Measures, Broken down by Recall and Picture Variables

<table>
<thead>
<tr>
<th>Recall Group</th>
<th>Picture Group</th>
<th>Castration Anxiety</th>
<th>Castration Wish</th>
<th>Penis Envy</th>
<th>Rivalry Jealousy</th>
<th>Family Sexual Interactions</th>
<th>Oral Incorporation</th>
<th>Oral Emphasis</th>
<th>Oral Character</th>
</tr>
</thead>
<tbody>
<tr>
<td>INFREQ</td>
<td>NEUT</td>
<td>6.33</td>
<td>4.98</td>
<td>5.98</td>
<td>5.65</td>
<td>9.88</td>
<td>6.80</td>
<td>7.58</td>
<td>4.04</td>
</tr>
<tr>
<td>INFREQ</td>
<td>SEP</td>
<td>6.01</td>
<td>4.66</td>
<td>5.65</td>
<td>5.26</td>
<td>9.29</td>
<td>6.50</td>
<td>7.17</td>
<td>3.94</td>
</tr>
<tr>
<td>FREQ</td>
<td>NEUT</td>
<td>5.92</td>
<td>4.65</td>
<td>5.72</td>
<td>5.23</td>
<td>9.23</td>
<td>6.42</td>
<td>7.06</td>
<td>3.80</td>
</tr>
<tr>
<td>FREQ</td>
<td>SEP</td>
<td>6.10</td>
<td>4.82</td>
<td>5.85</td>
<td>5.39</td>
<td>9.52</td>
<td>6.44</td>
<td>7.20</td>
<td>3.92</td>
</tr>
</tbody>
</table>

\( n = 120 \).
Table 9

Mean Scores of the Individual Oedipal and Oral Scales for Dream Reports

 Broken down by Sex and Picture Variables

<table>
<thead>
<tr>
<th>Sex</th>
<th>Picture</th>
<th>Castration Anxiety</th>
<th>Castration Wish</th>
<th>Penis Envy</th>
<th>Rivalry Jealousy</th>
<th>Family Sexual Interactions</th>
<th>Oral Incorporation</th>
<th>Oral Emphasis</th>
<th>Oral Character</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>Neutral</td>
<td>3.0495</td>
<td>2.3898</td>
<td>2.7984</td>
<td>2.0089</td>
<td>3.7536</td>
<td>2.8096</td>
<td>7.5576</td>
<td>2.7058</td>
</tr>
<tr>
<td>Male</td>
<td>Separation</td>
<td>2.8363</td>
<td>2.1912</td>
<td>2.6354</td>
<td>1.8222</td>
<td>3.3904</td>
<td>2.5224</td>
<td>6.9022</td>
<td>2.6215</td>
</tr>
<tr>
<td>Female</td>
<td>Neutral</td>
<td>2.5728</td>
<td>1.9687</td>
<td>2.3512</td>
<td>1.6387</td>
<td>3.1104</td>
<td>2.3000</td>
<td>6.1809</td>
<td>2.2224</td>
</tr>
<tr>
<td>Female</td>
<td>Separation</td>
<td>3.2622</td>
<td>2.4311</td>
<td>2.8424</td>
<td>2.0121</td>
<td>3.9077</td>
<td>2.7915</td>
<td>7.6805</td>
<td>2.7522</td>
</tr>
</tbody>
</table>

n = 120.
obtaining significantly higher scores on defensiveness than were the frequent recallers. Secondly, the MANOVA for the four subscales also revealed a significant recall effect. The weighted combinations used in Pillai's Trace yielded an $F(4,53) = 2.89$, $p = .0310$. An examination of the means revealed not only the previous finding that infrequent recallers have considerably higher defensiveness scores than frequent recallers, but also that frequent recallers show considerably more evidence in the interview of disproportionate affect than infrequent recallers. The weightings indicated that the other two Wake measures, Selective Perception and Primary Process, did not differ significantly for frequent or infrequent recallers. No other findings reached significance in the examination of the interviews.

Before leaving the major analysis of the dream data the author carried out one final test. It was decided that it would be worth examining our three factors sex, recall, and picture, using a chi-square for frequencies analysis. In order to do this the scores on our various dream measures were reduced to either ones or zeros in order to test simply for either the existence or non-existence of any of the anticipated themes. One was the score if the subject had shown any evidence of the anticipated conflict, and zero indicated no evidence of the conflict.

Once again there were no significant picture effects for any of the scale measures. Significant recall effects were found in three scales. $X^2$ for the dream scale Penis Envy was $6.56$, $p < .02$. The dream scale Family Sexual Interactions had $X^2 = 4.51$, $p < .05$. The
free association scale Penis Envy had a $X^2 = 4.27$, $p < .05$. In keeping with earlier findings the infrequent recallers in each instance had significantly fewer acknowledgements of these oedipal measures than frequent recallers.

A significant sex effect was found on several scales. Two oedipal scales, free association Family Sexual Interactions (with a $X^2 = 9.59$, $p < .01$) and the dream plus free association Family Sexual Interactions scale (with a $X^2 = 7.66$, $p < .01$) showed the same pattern. Males reported significantly fewer of these instances than females.

Finally two oral scales which reached significance show the opposite pattern. Both on the dream measure of Oral Character (with a $X^2 = 5.96$, $p < .02$) and the free association measure of Oral Emphasis (with a $X^2 = 6.56$, $p < .02$) females reported significantly fewer instances of these themes than males. No other findings were significant for the chi-square test.

Our final analysis involved an examination of all of the 214 subjects who participated in the day one condition in order to compare the proportion of subjects in each condition who recalled a dream the morning after. Table 10 shows the proportions of subjects who recalled a dream in each of the 8 cells of our $2 \times 2 \times 2$ analysis.

| Table 10 |

An angular transformation was carried out on the proportions following Fisher and Yates (1963, pp. 17-19) which then allowed for a
Table 10
Proportions of Subjects who Recalled a Dream on Day 2

<table>
<thead>
<tr>
<th>Group</th>
<th>Neutral Male</th>
<th>Neutral Female</th>
<th>Experimental Male</th>
<th>Experimental Female</th>
</tr>
</thead>
<tbody>
<tr>
<td>INFREQUENT</td>
<td>15/29 (.5172)</td>
<td>15/28 (.5357)</td>
<td>17/42 (.4048)</td>
<td>15/31 (.4839)</td>
</tr>
<tr>
<td>FREQUENT</td>
<td>16/19 (.8421)</td>
<td>16/18 (.8889)</td>
<td>16/26 (.5769)</td>
<td>15/21 (.7143)</td>
</tr>
</tbody>
</table>

\[ n = 214. \]
A $2 \times 2 \times 2$ ANOVA using the unweighted means procedure to be performed. Table 11 presents this analysis. As might be expected, the overall recall effect is significant indicating that frequent recallers are far more likely to recall a dream than infrequent recallers. A significant overall picture effect was also found, indicating that subjects in the neutral condition are far more likely to recall a dream than those in the experimental condition. Thus the overall result of exposure to the evocative picture was an increase in the likelihood of inhibition of morning-after recall.

Table 11
Table 11

Analysis of Variance of Proportions

of Subjects Reporting a Dream on Day 2\(^{a}\)

<table>
<thead>
<tr>
<th>Source</th>
<th>df</th>
<th>SS</th>
<th>(x^2)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recall</td>
<td>1</td>
<td>14269.46</td>
<td>17.39**</td>
</tr>
<tr>
<td>Sex</td>
<td>1</td>
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<td>1.21</td>
</tr>
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<td>4855.37</td>
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<td>.80</td>
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\(^{a}\) \(n = 214\).

*\(p < .025\).

**\(p < .001\).
CHAPTER IV
DISCUSSION

The present study attempted to trace in subjects' morning after
dream recall, derivatives of an unconscious conflict, elicited by a
day-residue stimulus. Three factors, frequency of dream recall, sex,
and picture exposure, were assessed for their effects on the measures
employed in this study. The following comments are made with the
awareness that the findings are reflective specifically of an under-
graduate university population in southwestern Ontario. While many
of the findings would seem to be generalizable to society at large
this cannot be automatically assumed.

As noted in the introduction to this study, frequency of dream
recall has been a variable of considerable interest for dream
researchers in recent years. Our comparisons of the two populations
of frequent and infrequent dream recallers has revealed some signif-
icant differences in their respective performances under the present
conditions. These findings will be discussed first.

One concern that I had in planning the research was uncertainty
whether the subjects who said they seldom recalled their dreams would
recall a dream the morning after seeing the experimental or the
control stimulus. Findings from D. Goodenough, (1967) offered some
guidance on this question. Although his design was noticably dissimilar
to that of the present study his findings offer an interesting com-
parison with our own results.

He reported:

> Among people who claim to recall dreams almost every morning at home, we have been able to collect dream accounts after about 80% to 90% of the laboratory awakenings from REM periods. In contrast among subjects who are non-reporters at home, we get laboratory dream descriptions with at least some detail on an average of only about half the awakenings. (Goodenough, 1967, p. 129)

Despite the fact that these results were taken from REM awakenings in dream laboratories, conditions which are generally considered to optimize the probability of recall, our own findings do not differ markedly. Of the 214 students who participated in our Day 1 condition, 48% of our infrequent recappers and 74% of our frequent recappers reported a morning-after dream. However, these overall findings are confounded by the effect of our experimental picture exposure. If we look only at our subjects in the control condition the results are even more similar to Goodenough's findings as 86% of our frequent recappers and 53% of our infrequent recappers having morning after dream recall. Thus it would appear, barring the effects of experimental manipulations, that we now have a fairly accurate estimate of the frequency of recall that can be anticipated from these two populations during dream studies both in and out of the dream laboratory.

As reported in the results section, an analysis of variance using the unweighted means procedure was performed to examine our data on the morning-after recall or non recall of dreams. The significant
overall picture effect which was found suggested that exposure to the evocative picture significantly inhibited the probability of morning-after recall. These findings are suggestive of the possibility that repression was being employed against the evoked unconscious conflict resulting from the picture exposure. If on the basis of other findings in this study the suggestion of a repression phenomenon is further strengthened then doubt will be raised about the statements by Cohen (1974, 1974d) reviewed in the introduction to this study, to the effect that dreams are usually unaffected by repression. This point will be pursued later when further relevant findings are presented.

The findings from the examination of our dream material reported in the results section indicated further differences between frequent and infrequent recallers. As noted, frequent recallers report significantly longer dreams than infrequent recallers do. While this was also true for their production of free associations the differences were not nearly as marked for the associations as they were for the dream reports. Previous research on lifestyle variables that differentiate frequent and infrequent recallers (e.g. Cohen, 1974d; Ornitsky, 1966) had indicated that frequent recallers show more associative productivity than infrequent recallers. Our own research supports this finding but indicates that the length of dream report is a more striking variable of the frequent recallers productivity. While I know of no obvious reason for this difference I might speculate that the differences lie in the kind of dream work which is employed in producing the manifest dream report rather than in actual differences
in the length of the dream experience.

A related finding suggests that frequent and infrequent recallers differ in the kind of dream work used in producing their manifest dream reports. You will recall that the ratings of the amount of primary process in the dream reports indicate that frequent dream recallers show significantly more primary process in their dream reports than do infrequent recallers. If, as we expected when venturing Hypothesis VIII, frequent recallers are more willing to allow temporary regression, then perhaps the dream reports of the frequent recallers are less revised (i.e. closer to the original dream thoughts and experience) than those of the infrequent recallers. Length might then be affected, since, as Freud noted, condensation is a major component of dream work and dream reports are brief as compared to the dream thoughts which have a greater range and wealth of content.

A further very revealing difference between these two populations was reported from the analysis of the Wake Interview scales. The fact that the infrequent recallers were rated significantly higher on defensiveness than frequent recallers supports an earlier finding in the literature. Wallach (1963) using MMPI profiles found that dream recall frequency was inversely related to defensiveness. The fact that our frequent dream recallers were significantly lower on definitive-ness than our infrequent recallers might be considered consistent with our earlier findings showing frequent recallers having more primary process and having longer dreams on Day 2. Also, as was reported in the chi-square analysis of our dream material, significant recall
effects were found for the dream scale Penis Envy, the free assoc-
iation scale Penis Envy and the dream scale Family Sexual Inter-
actions. In each of these measures the infrequent recallers had
significantly fewer acknowledgements of these themes than the
frequent recallers, suggesting further evidence of this pattern of
defensiveness.

However, our speculations about a pattern of defensiveness for
infrequent recallers would have little strength unless there was
evidence to suggest that this population did indeed have conflicts
which they needed to defend against. The clearest evidence of this
comes from the eleven oedipal and/or oral scales measuring the dream
reports only. All eleven scales show a consistent pattern in which
infrequent recallers obtain higher scores than frequent recallers.
As previously reported, two of these scales, Oral Emphasis and Oral
Character reach significance. Six of the other scales approach
significance all with $p < .09$. These findings taken together are
suggestive of the fact that infrequent recallers are indeed more
conflicted, at least on these measures, than frequent recallers and
thus have a greater need to defend. However, Cohen (1969) had
asserted that frequent recallers may be generally more conflicted
than infrequent recallers. Specifically he stated that they show
higher relative anxiety, higher levels of aggression directed out
and more denial and projection than infrequent recallers. While our
findings do not refute his specific observations, they do raise some
doubt as to whether frequent recallers may be generally more con-
flicted than infrequent recallers. In fact our findings suggest
that infrequent recallers show more evidence of conflict on measures
of the rather significant psychosexual dimensions of the oral and
oedipal themes.

As the results of the study unfolded, the importance of defen-
siveness became more and more apparent. Although no overall picture
effect was found, several interaction effects suggested that the
picture indeed did affect the subjects' dream material. The recall
by picture effect was seen most clearly in the mean scores of the
eight scales measuring the combined dream plus free association
material shown on Table 8. As reported in the results section the
pattern was the same for all eleven scale measures. The infrequent
recallers who saw the evocative picture had lower scores than the
infrequent recallers who saw the neutral picture. However, for
frequent recallers, those who saw the evocative picture had higher
scores. Given the findings reported in previous paragraphs this
pattern suggests that the infrequent recallers responded defensively
to the evocative picture, perhaps experiencing repression, and that
they therefore avoid representing the relevant themes in the dream
material.

However, the frequent recallers, who appear less defensive and
perhaps not as markedly conflicted on these measures, respond to
the picture by actively working with the anticipated themes in their
dream material. Again these findings argue against a statement by
Cohen (1974c, p. 53) "Our findings have led us to conclude that in-
frequency of dream recall is not a sign of the tendency to use repression, in general or of a tendency to repress dreams in particular". The present findings suggest the possibility of repressing specific unconscious themes within the reporting of dream material, and they implicate our infrequent recallers in just such a practice.

The findings from the sex by picture interaction give further evidence of the picture's effect and continue to reveal evidence of a defensiveness process. Evidence of the effect was found in the eleven scales measuring the dream reports. As reported in the results section, six of the eleven scales reached significance. As was shown on Table 9 the differences are consistently in the same direction for all our measures. Males seeing the evocative picture have lower scores than males in the neutral condition, yet females seeing the evocative picture have higher scores than their counterparts in the neutral condition. In keeping with the assumption of defensiveness it had been previously anticipated that the males would generally find the picture more anxiety provoking than would the females. An examination of the findings would seem to suggest such a pattern. Males in the experimental group show a repression of the anticipated themes in their dreams while females in the experimental condition show an increase of those same themes.

Our chi-square analysis for an overall sex effect perhaps contributes a further insight into the defensive needs of our subjects. For the two oedipal scales which reached significance on the sex effect, males reported significantly fewer oedipal themes than females.
For the two oral measures which had a significant sex effect, females reported significantly fewer oral themes than males. The findings for the males appear to suggest this same defensiveness tendency, particularly if we accept the reasonable theoretical assumption that males are generally more conflicted in oedipal areas than females. Our findings for the females may be suggestive of greater oral conflict for females as opposed to males, but the results are too limited to justify such a conclusion, particularly in the absence of other supporting evidence.

The correlations between the Wake total score for the interview and the eleven scales for the combined dream plus free associations, offer yet another suggestion of a defensiveness response occurring. As was shown on Table 6, all eleven content-analysis scales were negatively correlated with the overall measure of unconscious conflict detected in the interview. Six of the eleven scale's reached significance with $p < .05$. Thus the overall pattern for the relationship between the Day 1 and Day 2 scores was well established. Generally, the higher the indication of unconscious conflict from the interview, the lower the evidence of the anticipated oedipal and/or oral themes in the morning-after dream material. It would seem reasonable to assume that those individuals with the highest scores on day one were those who were most threatened by the oedipal and/or oral stimulus pulls of the picture. Thus the striking consistent negative correlation is strongly suggestive that the picture induces repression in those subjects most conflicted by the relevant themes while facili-
itating the presentation of these themes in the dreams of the sub-
jects who found the picture relatively innocuous.

We have now arrived at the same place following various different
findings and examining different effects in this study. Subjects whom
we have reason to believe are made most anxious by our day residue, be
they infrequent recallers, males, or high scorers on the Wake measure,
all respond in their morning-after dreams by significantly limiting or
avoiding the themes presented in the Day 1 picture.

Given the findings of Wake (1966), it is not surprising that the
picture has had an effect. However, what was surprising to the present
author was that the derivatives of the postulated unconscious conflict
are on balance of a defensive nature, at the very least suggesting
avoidance of the themes and generally presenting a strong case for a
repression phenomenon.

The study was pioneering in nature and at the time of formulating
the hypotheses it had been presumed that the amount of unconscious
conflict provoked on Day 1, would result in an increase in focus and
expression of that conflict in the morning-after dream material. It
had been anticipated that the day-residue situation would generally
find expression in the dream material. Hindsight reveals two immediate
flaws in the above reasoning. First, despite having reviewed Freud's
writings on the "unpleasure principle", the author overlooked them in
the pre-study formulations. As can be seen on page 20 of the intro-
duction the importance of the principle was acknowledged prior to
carrying out the study. Ironically the author had underlined the
following statement by Freud (1900, p. 761) on page 20 to emphasize its importance. "Let us bear this firmly in mind for it is the key to the whole theory of repression: the second system can only cathect an idea if it is in a position to inhibit any development of unpleasure that may proceed from it. Anything that could evade that inhibition would be inaccessible to the second system as well as the first: for it would promptly be dropped in obedience with the unpleasure principle". Still the implication of Freud’s statement were not appreciated till they became evident in the study’s results. If the material is too anxiety-provoking it will run a high risk of being repressed. The second oversight is related to the "unpleasure principle". As reviewed on page 24 of the present introduction, Freud emphasized the need for the day residue to be a recent and indifferent element in order to escape censorship. Our results perhaps are indicating that our day residue was not trivial or indifferent enough at least for certain segments of our sample and thus provoked censorship in keeping with the unpleasure principle. Again reflecting on the significant sex by picture and recall by picture interaction effects I note that a pattern is found in which those subjects who are at least theoretically less anxious in this situation (viz., frequent recallers and females) show the anticipated increase in the relevant dream themes relative to their counterparts in the neutral condition, while those subjects who are at least theoretically most anxious (viz., infrequent recallers and males) in this situation show a defensive pattern looking very much like the censorship brought about by
repression (i.e., in keeping with the unpleasure principle) relative to their counterparts in the neutral condition. With hindsight what is perhaps surprising is not what was found but rather what I initially assumed would be found.

While it had been anticipated that the findings from this study might shed some light on the mutual and exclusive contributions of dream reports and of free associations to the understanding of dreams, the findings did not clarify this matter. As reported in the results, Hypotheses III, IV, and V did not find confirmation from our data. Further reconsideration of my design led me to recognize that my attempt at simulating the clinical situation was incomplete with regards to the free association material. Although I now would defend the position that the dream reports effectively simulated the clinical situation I also now recognize that by allowing the subjects to report into cassette recorders I eliminated the role of the therapist, particularly as it pertains to activities in making therapeutic interventions in the unravelling of the associative material (e.g. asking for clarification, attempting to lower client's defensiveness, noting avoidance, offering interpretations, etc.) In fact the comparison of the contributions of the dream material is unfortunately devoid of the important contribution to the associations of the working therapeutic relationship. Instead, we have the kind of latent material which might be found in a rather superficial initial self analysis. Thus it is not surprising to find that in the present study the examination of the associative material is less productive than had
been anticipated. Keeping in mind the limits of the associative material the following observations are reported simply to highlight two interesting and consistent patterns which differ for the dream reports and free associations. As previously noted there was no overall significant picture effect. However, an examination of the means of the dreams and free association scales shows a consistent pattern of differences. All eleven scales for the dream report show subjects exposed to the evocative picture having slight but consistently higher scores than those in the neutral condition. All eleven scores for the free association material also show a slight but consistent pattern of differences. However, they are in the opposite direction with subjects in the experimental condition receiving lower scores than those in the neutral condition. Thus one might speculate that when subjects are left to report dreams and free associations, unencumbered by therapeutic interventions, they will generally be actively defensive throughout the free association procedure.

Further Considerations Arising from the Present Study

Having reviewed and discussed the significant findings of the present study, I now proceed to consider the implications of the results. First, it is apparent that the examination of the dream reports revealed information consistent with findings from various studies (Hall, 1967; Dement, Kahn & Rehfarg, 1965; Proctor & Briggs, 1964; Reis, 1951; Robbins & Tanck, 1969; Sheppard & Karon, 1964) indicating that the manifest dream content does contain significant information
about personality dynamics and basic personality vectors. Defensive-ness, willingness to allow primary process, and basic conflict areas were a few of the personality dimensions traceable from our dream reports.

As previously noted, the present study was not adequate in design to assess the mutual and exclusive contributions of the dream reports and free associations to the understanding of dreams. Thus the assessment of the various hypotheses on this topic remains an open research question. The possibility of future research employing the present design but substituting for the Day 2 reporting via cassette, a dream-interpretation session involving participation by a therapist suggests itself. The time commitment would be considerable and would surely necessitate a reduction in the number of subjects to be studied. However, given what is now known about the experimental picture and about the dream responses of certain kinds of people to it, the data obtained from such an interpretive process could prove to be illuminating. Supervised, senior graduate students might be considered as potential therapists for such a study.

My novel approach of comparing the dream material of frequent and infrequent dream recallers has provided some initial insights into differences in these two extreme groups. The approach seems well suited to pursuing the study of the personality makeups of these two groups. As pointed out in the introduction, the previous attempts to uncover differing life-style variables and different personality dimensions in the frequent and infrequent dream recallers were not productive. The vast majority of the studies failed to find a correlation between
frequency of dream recall and various personality measures. Given our initial findings in differentiating frequent and infrequent recallers a new and potentially profitable direction for such research is suggested. It appears well worth pursuing the examination of the dreams of these subjects for evidence of certain postulated personality dimensions. While a number of approaches to such an assessment are possible, my content-analysis system has already shown promise.

Perhaps the most significant of my findings have to do with the greater defensiveness of males and infrequent recallers who saw the evocative picture. The pattern is clearly relevant to the recent controversy over the role of repression in dreaming. As previously noted, David Cohen argued that, contrary to Freudian dream theory, repression does not play a significant role in either dreaming or the recall of dreams. His strongest statement of this position was made in his article, 'Repression is not the demon who conceals and hoards our forgotten dreams' (Cohen, 1974c) Without regard to whether repression is a demon or no demon, my results suggest that the defence of repression is quite important to the subjects of the present study and that in fact it functions much as Freud suggested it would. As noted earlier in the discussion, the results conform more closely to Freudian theory than to several of the hypotheses that were formulated prior to carrying out the research. Those groups who should be most threatened by the themes evoked by the picture (viz., males, infrequent recallers, high scorers on Wake scale) did indeed show less evidence of those themes in their morning-after dreams relative to their counter-
parts in the neutral condition. Likewise, those subjects whom one had reason to believe would be least threatened by the themes evoked by the picture (viz., females, frequent recallers, low scorers on Wake scale) in fact reported more of these themes in their morning- after dreams relative to their counterparts in the neutral condition.

While alternative explanations might be suggested to explain such findings, the findings are impressive in their conformity to Freudian theory. In his discussion of the effects of day residue on dreaming Freud highlighted the role of censorship. In order to clarify his thoughts he had developed the diagram of the human perceptual system presented on page 17 of my introduction and had emphasized the role of the unpleasure principle. Further, he had discussed the part which the preconscious plays in the censorship of dream material which is allowed into consciousness. In essence he had indicated that if the day residue had sufficient qualities to reactive unconscious memories but was innocuous enough to allow the inhibition of the development of unpleasure, then these themes would find expression in a manifest dream. However, if the day residue reactivated unconscious memory but lacked the crucial disguise of innocence the memories would be further repressed in obedience to the unpleasure principle. In the present study the anticipated themes were found in the dreams of those subjects least provoked by the day residue. However for those most affected by the picture the themes were not only not evident they were significantly absent (i.e., less apparent than in dreams of those exposed to the neutral condition.)
Two alternative explanations immediately present themselves. The first stems from observing the marked negative correlation between the Day 1 and Day 2 measures. At one point in the consideration of the data it was suggested that perhaps we were observing a simple discharge effect. The idea was that if we assume that there are a variety of day to day themes which find expression in dreaming, they can alternatively find expression in the waking state. Thus by presenting the day residue in our study some subjects responded by venting the theme, thus ridding it as part of that night's dreaming. Other subjects (i.e. the low scorers on the Wake measure) did not vent during the day thus increasing the likelihood of these themes being presented in their morning after dreams. However this suggestion fails to account for the differing responses of the subjects as revealed in the previously reported sex by picture and recall by picture interaction effects. Furthermore analysis of variance of the Wake total score had shown no significant effects of sex and of recall whatsoever, ruling out the possibility that males and females or frequent and infrequent recallers were differing significantly in their overall venting during the Day 1 condition.

The second argument considered was that although we had clearly found a defensiveness pattern we are not necessarily certain that the defence is that of repression. Perhaps the subjects were consciously avoiding the themes for some reason not yet considered. To discern post hoc, what was conscious avoidance and what was repression, is a difficult if not impossible task. However, in reviewing the actual
dream material itself, one is struck not by active conscious attempts at avoidance but rather by the high level of motivation and cooperation evident in the subjects' reports. Further, such an assumption does not lend itself readily to a known theory and does not explain the conscious need for avoidance. In short the defense that has been observed under the present conditions looks like repression, acts like repression and seems like the phenomenon of repression as described by Freud.

Arriving now at the end of a rather intriguing and challenging study the present author finds himself and the results of his research in agreement with the observation of Fisher and Greenberg (1977) that much of what Freud had to say about the nature and phenomenon of dreaming has to date stood the test of our scientific examination of it.
APPENDIX A

'SEPARATION'
- first appeared cover Saturday Evening Post, Feb. 15, 1958;

Vol. 230 No. 33; by Amos Sewell, along with the following comments on the cover:

It's typical of the male sex that Johnny is realizing how much his favorite 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?

- the present experimental stimulus 'Separation' is the chalk reproduction of the cover used by Wake, 1966.

'Neutral-A'
- both neutral oil pictures are those employed in Wake 1968.

N.B. We are very grateful to Dr. M. Wake for her cooperation in providing the pictures for this study.
APPENDIX B

DREAM FREQUENCY QUESTIONNAIRE
Dream Frequency Questionnaire

Name: ______________________________

Age: ___________ Marital Status: single _____ married ____

Major Area of Study: ____________________________

Are you in ______ 1st ______ 2nd ______ 3rd ______ 4th year of your program of studies?

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, then 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 experiences 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.

101
c) _________ I recall dream experiences a couple of times a month.

d) _________ I hardly ever recall dream experiences.

Thank you for your cooperation.

Criteria for Scoring Q DRF from the Questionnaire

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</tr>
<tr>
<td>Just about every day or every other day; sometimes once or twice a week</td>
<td>13</td>
</tr>
<tr>
<td>Just about every day or every other day; sometimes a couple of times a month</td>
<td>12</td>
</tr>
<tr>
<td>Just about every day or every other day; sometimes I hardly ever recall dream experiences</td>
<td>11</td>
</tr>
<tr>
<td>Once or twice a week; sometimes every day or every other day</td>
<td>9</td>
</tr>
<tr>
<td>A couple of times a month; sometimes every day or every other day</td>
<td>7</td>
</tr>
<tr>
<td>Once or twice a week</td>
<td>6</td>
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<tr>
<td>I hardly ever recall dream experiences; sometimes every day or every other day</td>
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</tr>
<tr>
<td>Once or twice a week; sometimes a couple of times a month</td>
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<tr>
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APPENDIX C

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 behavior 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 behavior 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 behavior, 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 behavioral 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
recognition of unconscious meanings.

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 (telescoped 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 'defenses' 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 Wake (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, underproductivity, overproductivity, enumeration, mannerisms, undoing, not noticing (repression or inattention), number of criticizing sentences, extreme position on choice of picture (dislike of experimental 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, 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 baby sitter.

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 Pix Pos (Disproportionate Affect). Also note choice of Pix 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." "A 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 boys 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 colors seem to strike each other, so they're striking." "The loud colors 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 unexpectingness," "Gives me a honey 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 baby sitter 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: See's mother's purse as a gift for her son
Humor: 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 II. Scoring

A. Defenses.
   1. Delay-Blocking Syndrome
      a. Reaction time (Rt). Score 1 for 9-12"; 2 for 13-20"; 4 for 21" or more.
      b. Pauses. Score 1 for two pauses; score 2 for 3-6 pauses; score 4 for 7 or more.
      c. Stalling words (stalls). Score 1 for 21-26 stalls; score 2 for 27-32 stalls; 4 for 33 or more.
      d. Underproductivity (listed under FA). Score 1 for 37-45 words; score 2 for 26-36 words; score 4 for 20-25 words.

   2. Obsessive-Compulsive Syndrome
      a. Overproductivity (listed under FA). Score 1 for 95-125 words; score 2 for 126-151 words; score 4 for 152 or more.
      b. Enumeration (Enum). Score 1 for one enumerative sentence; score 2 for two; score 4 for more than two.
      c. Undoing. Score 1 for 1 instance; score 2 for two; score 4 for more than two.

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. Baby sitter (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 appro- 
 priate 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. Baby sitter
   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 criticism (Crit). Score 1 for 5-6 criticisms; score 2 for 7-9; score 4 for 10 or more.
   b. Extreme dislike of experimental picture. Only N4's are to be scored.
      0 = N4 and three or less criticisms
      1 = N4 and 4 or 5 criticisms
      2 = N4 and 6 or 7 criticisms
      4 = N4 and 8 or more criticisms

2. Displaced.
   a. Rationale for dislike of 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 door or all three
      2 = babysitter
      4 = the meal on the table; the T.V. 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 = 'unexpectedness', '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". "Lot's 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. baby sitter'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 door
d. baby sitter

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, humor 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, baby sitter)

3. Anything else? (picture is then removed)

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

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

5. (check on symbols) a) Did you notice what was on the T.V. 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?
SAMPLE 1

585 - Int.
R.T. - 1/2 sec.

Free Associations

Sees the parents going out. Uh the child wants to go (laughs). I don't - it seems the kids all messy and she's wearing something white so and uh she lets him grab her goodbye. She'll get she's gonna get all dirty I don't know uh I don't know I don't really get too much really out of it. Uh just that they're all going out and her child, the babysitter, sitting there watching TV, eating (laughs). Uhm (1 sec.) And uh I don't know I don't see really uhm (1 sec.) Possibly maybe its not her child. Uh I just thought of that. Could maybe its not ever hers uh maybe they dropped over someone else's house before going somewhere. (4 sec.) Well maybe the man uh the father, its a date. Uh I don't know. I just have the idea that this guy that she wasn't even married to that guy (laughs). And uh is that what you want? Well I'm just thinking about the idea behind it. Go out and think how uh I just just got the feeling that remember that she's not married to that man there. Maybe his parents aren't together cause uh he's divorced or dead and he's taking her out. And maybe that other girl over by the picture kind of looks like the mother or something. That's not really a daughter, it's not a child.

(Q.1?) Yeah its kind of uh not a bad picture. Uh sort of funny in a way. Yeah. (Q.2?) Well the kid, you know how the kids are always uh uh excited about about the parents going out. As soon as they say
goodbye the Mother the mother uh said that one of those parties is what, were distressed at it or something or uh distressed it doesn't mean ---- I don't know she would be real annoyed or something. The kids got crap on his dirty hands and and the father I don't know if its his father uh he doesn't have much of an expression on him. Waiting to see what the outcome is. And its the same on the uh babysitters face. The shock on the mother's face. The TV kind of looks like mine. (laughs) (Q.3?) (1 sec.) Well, it really kind of reminded me of my house, uh with a large family and little kids. My parents going out and some sometimes we get you know, the same type of thing, like that. (Q.4a?) The expression on his face. (Q.4b?) Her her oh god forget it it's the feeling excitement, I don't know, the the shock or something. It seemed like a shock all of a sudden. (Q.5a?) Yeah it seemed like a couple of cowboys or something. (laughs) I don't know the guy with the beard or there there were two cowboys. It was a cowboy picture. (Q.5b?) Yeah. The father was wearing a tux. The mother was wearing a nice gown with a shawl or something. A bright dress. The babysitter was wearing uh levis. Looked like they were rolled up at the bottom. And the little boy was just wearing uh plain clothes and laughing and he was all dirty. His face and mouth. He was eating something chocolate. (Q.5c?) Yeah they had stuff on them. (Q.6a?) Uh the scenery was the reason for the first picture but for the second picture I don't know it seemed to have a little kick in it, well cause of that little expression, it had life in it. (1 sec.) Uh
well because of the expression I got out of the second one I liked that one better. I'd hang it on the wall compared to the first one. All things being considered uh I'd have to say the second one. Maybe that's because I spent time studying it analyzing it. (Q.6c?) b - I liked it a little bit better. (Q.7?) I don't know. Not just from thinking about it. Mostly just about the uh the incident that's that's about to happen uh but we stopped then.
WORK SHEET FOR PART I THE RECORDING AND
SCORING OF SEPARATION

Subject Number: 585

Reaction Time: 1/2 sec.

Number of Pauses: (5 seconds or over) 0

Word Count of Free Assoc. 224

Number of Stalling Words (e.g. uh, er, oh, well, you know, let's see, etc.) 50

Defenses

Obsessive Compulsive

Enum 2

Undoing 1

Selective Perception

Intellectual + + here (+, +; +, -; or -,+)

G - general statement (write in oddities) possibly maybe it's not her child, or dropped over to someone else's house, if it's his father

H + +

Disproportionate Affect (here score how much better a, b c, d)

Choice of Pix Pos. 'Separation' ✓ 'Neutral A'

Crit. 2

Denial 1

Rationale for Pix. Pos. (write in main reason here) had a little more kick to it, had life in it expression, spent more time analyzing it

Principal Qualities

Mother distresses, doesn't mean she would be real annoyed, shock on her face

Boy excited about parents going out, laughing and all dirty

Man at Door not much expression, waits to see outcome

Baby Sitter not much expression
Record here any unusual affect the student states he/she feels.

It's the feeling excitement, the shock or something shock all of the sudden.

Record here Rationale for focus in picture as described by student

The expression on boy's face, her it seemed feeling of excitement shock or something

Record here Primary Process

Other N.B. instruction 14

Fant: Maybe it's not her child - 8

        Maybe they dropped over to someone else's house before
        going somewhere - 8
        Maybe it's a date - 8
        She wasn't married to the guy - 8
        Maybe his parents aren't together cause he's dead or divorced - 8

Contradiction: See's parents maybe not - 8

        See's babysitter maybe looks like a mother - 8

Oddities: Forget it it's the feeling excitement shock or something - 8

        Mostly about the incident that's about to happen but we stopped them - 4

Deja Vu: The T.V. kind of looks like mine - 4

        reminds me of my parents going out the same type of thing - 4
PART 2 - SEPARATION SCORING SCALE

A. Defenses
1. Delay-blocking Syndrome
   a_0_ b_0_ c 4_ d_0_
2. Obsessive-compulsive Syndrome
   a_4_ b_2_ c_1_
   Total 11

B. Selective Perception
1. Attention
   a_0_ b_0_ c_0_ d_0_
2. Accuracy
   a_0_ b_0_ c_2_ d_2_
   e_4_
3. Accuracy, intellectual: theme
   a_0_ b_0_ c_0_ d_0_
4. Accuracy, intellectual: qualities
   a_4_ b_4_ c_0_ d_0_
   Total 16

C. Disproportionate Affect
1. Extreme
   a_0_ b_0_ c_0_ d_0_
2. Displaced
   a_0_ b_4_ c_0_ d_0_
3. Unexplained
   a_1_ c_0_ d_0_
   Total 5

D. Primary Process
1. Displacement of focus of interest
   a_0_ b_4_ c_0_ d_0_
2. Other
   Fant. 40_ Contradict 16_ Oddity 12_ Deja Vu 8_
   Total 80
   Grand Total 97
APPENDIX D

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 & Weiss, (1968)

Scoring of the seven point scale is based on the following judgement criteria reprinted from Auld, Goldenberg & 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

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1Transitions in time, space, or sequence are included as criteria for Level 3 as well as for Level 4, with the distinction that the shifts at Level 4 are "rapid." Because of the difficulty in distinguishing a rapid shift from other transitions, we recommend that investigators who make use of this scale drop "unexplained transitions" from the criteria of Level 3.
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 these 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 E

MANUAL FOR SCORING DREAM MATERIAL

(INSTRUCTIONS TO JUDGE)
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 the 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 man" 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 excitement. 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 D.

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 or restatements can continue to be scored until the topic of the dream has changed. This may be noted by the introduction of a new scorable theme (e.g., scoring shifts from FSI to R/J or Oral Character (O.C.), etc.). Once a new scorable 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 swordfighting 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: that 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 relationships, in which social ties must be established through some degree of sharing and mutuality, in which heterosexual and homosexual tendencies generally are worked through, and in which the 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, and aid the scorer in the 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 indicated 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 cohab-
ity 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 inter-
action 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
general 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 Class-
ifications.

**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)
- the number three is symbolic of the genitals, also jet plane, automobile, powerful machinery, etc.

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, F.S.I. 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 Infants."
"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 wilful 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.

Examples:

"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 - An 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 (P.E.)

PEI - 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 PEI.

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 dueling 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.I.)

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 movies."
"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.

"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.)

OEL - 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."

OE2 - 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 dueling 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..."/ (Hall, 1966, p. 81)
and get out of this terrible mess." (Hall, 1966, pp. 115-116)

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." (Burgher, 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 fiance" (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 I 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 dessert 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 P.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, persona 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./ I 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)

   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 I 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 Amazon's and all of these male slaves were at me 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 cannabalistic 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. These 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 attached 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 Hoss 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 special's left in the store and had filled two grocery carts. Other people were angry cause I had all the special's 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

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.E. 
   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/J 
   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 anger, fear, hurt, envy.
   5) dreamer's submissiveness or parents 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.L. 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.
Sample 1 - 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 well 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 know 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 in-
stances. 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. So 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

44 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

45 around the property. That again was a change which was quite unexpected

46 and surprising. All these changes that came along puzzle me, and I

47 myself am wondering whether that might signify anything because as far

48 as I'm concerned now it's quite strange to me, and I can't make any-

49 thing out of it. I don't know what meaning could be traced to all these

50 sudden changes. Well, I don't know what I could say about them anymore.

51 In the last of the dream where I found myself to be cutting the grass

52 for such a long time that again might -- well not might, but the way I

53 think about it now -- it's related to that time when I was supposed to

54 cut the grass and didn't. I don't know actually what I was arguing

55 about with my parent, but I think it had something to do with cutting

56 the grass. I wanted to go some place I think, and my parents wouldn't

57 let me go until I did that, so at that time I imagined myself that it

58 would take quite a time before I was finished with the lawn, and by

59 the time that I did finish it, it would be too late to go. So here

60 maybe that was brought in that dream where I was doing something and

61 thinking all the time... that's the only way that I could explain it.

62 That part where I was asking for water because I was getting quite

63 thirsty as I was working at it and being refused -- that part I'm not

64 clear about either, and I don't know whether it has any meaning as

65 such or whether any meaning could be applied to it. The main idea --

66 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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FA scores: 3 19 4
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(Total Dream + FA units = 143)
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<td>M.A.</td>
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<td>Doctoral Candidate</td>
<td>September, 1974</td>
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<td>Clinical Psychology</td>
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