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A Classificatory Study of Impactful Dreams

by

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A THESIS

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Abstract

Although systematically collected samples of dream reports indicate that dreams tend to be rather mundane, there is also evidence that <u>some</u> dreams depart from the typicalities of everday life in ways that profoundly influence dreamers' waking thoughts and feelings. The purpose of this study was to identify different types of such extraordinarily impactful dreams and describe the properties that define these dream types.

Twenty-five volunteers participated in a longitudinal diary study in which they provided detailed descriptions of (1) dreams that had an impact on their waking thoughts and feelings and (2) dreams on or about the fourth day following their impactful dreams. In addition, they rated their dreams on an emotions checklist and on a series of scales designed to assess properties of dreams that are often not spontaneously reported in dream diaries.

Phenomenological analyses of the dream descriptions revealed four distinct types of dreams. Three of these types were identified by distinctive movement styles, particular body sensations, and specific affective characteristics. In addition, each of these types differed in their characteristic effects on waking thoughts and feelings. One type ("transcendent" dreams), which involved magical efficacy, bodily vigor, and surprise, influenced dreamers' readiness to express their spiritual

inclinations; another type ("existential" dreams), which involved separation, ineffectuality, and sadness, sensitized dreamers to aspects of waking reality they typically ignore; and the third type ("nightmares"), which included fear and avoidance of harm, influenced dreamers' alertness to environmental dangers. The four .i dream tvpe was quite mundane, and it was most commonly reported on ine arbitrarily chosen fourth day following impactful dream experiences.

Results of the study are discussed in terms of (1) requirements for more precise and systematic classificatory studies of dreaming, (2) variations in narrative elements and modes of experience across types of dreams, and (3) implications for theories of dream function.

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Chapter I: Introduction

Perhaps the most surprising finding from psychophysiological studies of dreaming is that representative dreams are mundane rather than extraordinary reconstructions of our everyday waking reality (Snyder, 1970). Specifically, dream reports provided after systematic awakenings from REM sleep indicate that: (1) dream imagery is, by waking standards, plausible (Dorus, et al., 1971); (2) dream speech is typically grammatically correct and appropriate to the imagined situation in which it occurs (Heynick, 1983); and (3) feelings accompanying dream imagery typically are, again by waking standards, appropriate to the imagined situation (Foulkes, et al., 1985).

However, even when samples of representative dreams are studied, dream narratives vary considerably in how faithfully they reflect everyday conceptions of plausibility and appropriateness. For instance, REM dreams tend to be more emotional and less continuous with everyday waking experience than are NREM dreams (e.g., Foulkes, 1966). Also, there is some evidence that increases in phasic activity within REM periods, (e.g., REM bursts, Phasic Integrated Potentials, etc.) are associated with heightened affect and increased bizarreness in dreams (Pivik, 1978). Similarly, dreams that occur later in the night tend to be more emotional (Goodenough, 1978) and

involve more non-contemporary references (Verdone, 1965) than do dreams that occur earlier in the night. Finally, changes in life circumstances sometimes alter the usual patterns of dreaming to produce REM dreams that depart from 'everyday' dream experience. In particular, periods of emotional distress are associated with exceptionally vivid and emotionally intense dream experiences (Cohen, 1974a; Cohen & Cox, 1975; Brown & Donderi, 1986).

In sum, the available literature suggests that relatively intense dreams, although atypical, are represented in experimentally elicited dream samples. Perhaps they have been all too easily ignored by researchers interested in the phenomenology of representative dreaming. There may be two reasons for this neglect. One reason is that the laboratory methods used in the majority of dream studies are not conducive to the observation of exceptional dreams. A second reason is that the very nature of 'intense' or 'extraordinary' dreams remains obscure in the research; beyond reference to 'nightmares', the phenomenology of extraordinary dreams remains undeveloped. The present study is an attempt to address these problems by (1) studying extraordinary dreams that occur spontaneously in non-laboratory conditions and (2) describing, more carefully than before, the characteristics of these extraordinary dreams and their effect on waking thoughts and feelings.

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<u>A</u> <u>rationale</u> <u>for</u> <u>non-laboratory</u> <u>research</u>. Since the discovery of physiological correlates of sleep mentation (Aserninsky & Kleitman, 1953), the majority of dream studies have been conducted in sleep laboratories that provide for systematic awakenings from sleep. Typically, in these studies, participants' dreams are recorded only two or three nights at a time. Given the sporadic occurrence of very intense or compelling dreams, it is unlikely that the average participant will report having one within the targeted nights. To clarify this possibility, it may be useful to consider the one type of extraordinary dream that has received laboratory research attention: nightmares. Nightmares, even among nightmare sufferers, have been difficult to observe under laboratory conditions simply because they occur sporadically. Other types of impactful dreams may be difficult to observe in the laboratory for the same reason.

Moreover, there is evidence that the laboratory situation may actually inhibit the occurrence of unusual or exceptional dreams. Kahn <u>et</u> <u>al</u>. (1978) report that nightmare frequency actually seems to be lower in the laboratory than in natural settings. In addition, some authors have suggested that the mundane quality of laboratory dreams relative to home diary dreams is attributable to suppression of exceptional dream events within laboratory environments. For example, Brown and

Donderi (1986, p. 616) suggest that "even after many adaptation nights, dream reports collected in sleep laboratories show diminished thematic, affective, and social interaction ranges." Finally, informal observations suggest that some forms of impactful dreams are dependent upon psychological events that occur during spontaneous awakenings. The systematically induced awakenings employed in laboratory studies may simply preclude the occurrence of such events. For instance, it is difficult to imagine the impact of anxiety dreams and night terrors without considering their dramatic and fearful awakenings. Night terrors, in particular, have been identified as a disorder of arousal precisely because of the abrupt, panicky awakening that is characteristic of them (Broughton, 1968)!

Given the infrequency of intense and compelling dreams obtained under typical sleep laboratory conditions, and given the possibility that systematic laboratory awakenings interrupt processes that determine dream impact, researchers interested in the exceptional dreams that affect a person's waking life may need to seek out particular kinds of dreamers and, perhaps using dream diaries, monitor people's dreams over an extended period of time under circumstances that allow for spontaneous awakenings. This approach has been used successfully in the study of nightmares and night terrors (cf. Hartmann, 1984). A similar approach may be required for the study of

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dreams which, like nightmares, are more intense than typical dreams, but which, in contrast to nightmares, have a positive effect on the dreamer's subsequent waking thoughts and feelings.

Rationale for a classificatory and descriptive study of impactful dreams. Researchers have tended to give less than adequate attention to identifying different classes of dreams and the features that define those different dream classes. By and large, sleep researchers have adopted coarse distinctions among types of dreaming. In recent literature, they have generally distinguished dreams according to their 'intensity'. For example, REM dreams are more intense (emotional, bizarre, etc.) than NREM dreams. Moreover, when researchers have attempted to be more precise in specifying qualitative distinctions among intense dreams, they primarily have done so using physiological rather than psychological criteria. For example, night terrors have been distinguished from anxiety dreams according to the sleep stages in which they occur, that is, night terrors are defined as frightening dreams that occur especially during NREM stages 3 and 4 sleep, while anxiety dreams are frightening dreams that occur especially during REM sleep.

An interesting exception to the general physiological emphasis is found in a study by Kluger (1975), which was

recently replica' d by Cann and Donderi (1986). Kluger (1975) differentiated a particular class of intense dreams from ordinary dreams according to their emotionality, remoteness from everyday life, mythic parallels and non-rational imagery or behavior. However, here, again, these variables were not identified on the basis of a systematic and empirical description of dream properties, but were chosen to reflect an <u>a pr</u> <u>i</u> conception of 'archetypicality'. In addition, Hauri, Sawyer, and Rechtschaffen (1967) report that emotionality and bizarreness are factorally independent of each other, suggesting that they <u>may</u> be accentuated in different types of exceptional dreams.

Evidence suggestive of variations within extraordinary dream samples is found in the literature on the effects of stress on dreaming. A study by Brown and Donderi (1986) indicates that, at times, unresolved emotional distress leads to recurrent dreams that are vivid, emotional and directly reflective of remembered distressing events. At other times, emotional distress precipitates dreams that are vivid and emotional but only remotely reflective of waking experience (Cohen, 1974a; Cohen & Cox, 1975). Perhaps other properties are differentially associated with these two patterns to form contrasting subgroups of compelling dream experiences with distinctive profiles of properties. It may be, for

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instance, that vivid and emotional dreams that are remote from everyday waking reality have a narrative structure that sets them apart from vivid and emotional dreams that are more continuous with waking reality. This is implicit in Cann & Donderi's (1986) discussion of archetypal dreams as reflecting "an innate tendency to structure experience in certain ways" (Cann & Donderi, 1986, p. 1021).

The preceding observations indicate the need for more attempts to identify and define different classes or types of dreams. It is possible that more systematic and discriminating methods of description and classification would not only enable identification of the properties that define a broad class of compelling or impactful dream experiences, but also enable the identification of several types of dreams <u>within</u> this broader class.

<u>Phenomenological description and impactful dreams</u>. One method suited to discerning the more-or-less invariant features of different classes of dream experience is numerically aided phenomenology (Kuiken, Schopflocher, & Wild, 1989). In general, the method provides a means for systematically determining the regularities in participants' verbal accounts of their conscious experience. Briefly, the method involves the following steps.

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1. Selection of a sample of phenomenal descriptions for subsequent analysis.

2. Assessment of numerous properties of each description in the sample. This step enables the formulation of a numeric array indicating the presence or absence of a variety of properties for each description.

3. Comparison of the arrays of unit properties in order to assess the similarity of the descriptions, sort them into classes according to their similarity, and describe those properties that are characteristic of each class.

A correlation coefficient or distance coefficient is used to express the degree of similarity between any two members of the set. A number of cluster analytic algorithms are available that can then be used to classify members that have a certain degree of mutual similarity. These steps form classes whose more-or-less characteristic properties may then be examined. In so doing, the method seeks to identify and describe types of reported experiences.

One of the features of numerically aided phenomenology is that it does not require specification of invariant criteria for class formation. Instead, it allows for the formation of what are referred to as polythetic classes (see Kuiken, Schopflocher, & Wild, 1989). Specifically, classes are formed such that members share a large number

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of experiential features, although no single experiential feature is necessary or sufficient for class membership. This approach is especially useful in the present context where there may be no necessary or invariant features of members of a class of reported dream experiences but only more-or-less characteristic features of members of the class. Techniques of numerical analysis exist for the formation of such classes and detection of their more-or-less invariant features.

The goal of this study was to apply numerically aided phenomenology in the context of a longitudinal diary study of impactful dream experiences. Specifically, a set of dreams containing both exceptional and ordinary dream experiences was collected. Numerically aided phenomenology was applied to this sample in order to discern the more-or-less invariant features of the classes of dreams within the sample.

Chapter II: Methods

Participant selection.   Respondents to a campus-wide request for dream research volunteers rated the frequency with which they have compelling or impactful dream experiences.   Specifically, they rated on a scale of 1 to 5 (1=never;   5= at least once a week),   how often they have dreams that remind them of events from their past,   make them sensitive to realities they typically ignore,   give them an artistic idea, make them feel like changing the way they live in some way, influence their mood during the day, or seem to hint at some significant personal meaning (see Appendix 1:   Participant Selection Questionnaire).   Thirty-seven respondents who rated 4 (often,   from one to four per month) or 5 (very often,   one or more times per week) on at least one of the Participant Selection items were eligible for participation in the study.   However,   after hearing a description of the study,   4 of the 37 eligible respondents decided they were not interested in volunteering.   Five of the remaining respondents dropped out of the study prior to the end of the 28 day period.   Of the 28 participants who did not drop out,   3 failed to have a dream during the experimental period that was at least as impactful as the most impactful dream they had in the preceding month. Thus,   of the 37 eligible participants,   25 successfully completed the study.

Dream report procedure. Participants monitored their dreams during a four week period. During this period, they provided detailed descriptions of dreams that, according to the criteria used to select participants, qualified as exceptional dream experiences. They reported, for example, dreams that made them sensitive to realities they typically ignore, gave them an artistic Jea, reminded them of some event from their past, etc. (see Appendix 2: Morning Questionnaire, #2 to #8). In order to obtain a sample of mundane dreams, each participant also provided a detailed description of a dream recalled on or about the fourth day following an exceptional dream experience. Participants reported their dreams by calling a laboratory telephone connected to an answering machine. They heard a brief recorded message reminding them of how they were to describe their dreams (see Appendix 3: Dream Report Instructions) and then a request to begin their descriptions. In order to accustom them to the phone-in procedure, participants called the answering machine at a convenient time from their home prior to beginning their actual participation in the study and described in detail the most impactful or compelling dream experience they have ever had (these reports were not analyzed). Then, during the 28 day period, participants called to report at least one dream that rated a 4 or a 5 according to the criteria used to identify impactful dreams. Finally, participants

called to report dreams that occurred on or about the fourth day following each impactful dream report.

Following the telephone report of each dream, participants selected the segment of the dream that was personally most significant anj then rated their feelings during this segment on an emotions questionnaire (see Appendix 4: Emotions Checklist). The emotions questionnaire included independent scales from the Differential Emotions Scale (Izard, Dougherty, Bloxom, & Kotsch, 1977) and the Profile of Moods Scale (McNair, Lorr, & Droppelman, 1971). In addition, participants answered a series of questions designed to assess a range of dream features that typically are not spontaneously described in dream reports per se. These included items related, for example, to movement (e.g., experience of difficulty in moving), imagery vividness, awareness of plans and purposes of dream activity, etc. (see Appendix 2: Morning Questionnaire). This same procedure was applied to the exceptional dream and to the dream reported on the fourth day following the exceptional dream. All dream reports were later transcribed for subsequent analysis.

Phenomenological analysis

A series of three steps was used to prepare a dream protocol for phenomenological analysis. The first step was to isolate statements in the dream report that were not

part of the dream narrative _per se_. In particular, this included statements that depicted the narrator's reaction to the task and the narrator's evaluation or interpretation of other protocol content. For example, the statement "I think it had something to do with the fact that I was at Urban Kids yesterday" was isolated since it was a _reflection_ on something in the narrative but not part of the dream _per se_. Typically, these statements comprised a very small proportion of the protocol (2-3 statements).

The second step was to (1) isolate statements that depicted any sort of anomalous or incongruous feature in the dream, that is, features which, by waking standards, were strange, unlikely or unreal and (2) statements that depicted any other outstanding dream features that were present in some dreams and absent in others.

Properties adopted from prior analysis of dreams. A narrative analytic scheme known as Structural Analysis of Stories (SAS) (see Kuiken, 1983) has been specifically designed to describe component structures of dream reports. It includes specific and varied categories for describing setting and character attributes, actions, goal types, as well as categories that define more global structural aspects of narrative organization. It was used here as a guide in isolating statements in the narrative that depicted anomalies in actions, in settings, and in

character attributes, as well as in isolating larger narrat units underlying anomalies at a more global or macro ctural level. This use took two forms. Sometimes a category of anomalies was adopted fairly directly from the SAS. For example, since the SAS provides explicit criteria for scene definition, these same criteria were used to define abrupt scene shifts in the present study. As another example, the SAS provides explicit criteria for defining different goal types, and these criteria were adapted to define the goal type categories (e.g., harm avoidance) in the present study (see Appendix 2, consituents #33-#35). The other use of the SAS was to more precisely articulate aspects of these dreams that the investigator regarded as potentially important differentiating dream properties. For example, one property of some dreams but not all dreams seemed to be the presence of narrative coherence. In this case, the SAS was used to articulate this concept, specifically, by defining narrative coherence in terms of the unifying goal types of a variety of actions within the dream.

Properties developed from narratives within this study. Statements depicting what might be significant experiential attributes but which were not already isolated on the basis of the SAS were also noted. If a similar statement was found in at least one other dream report an attempt was

made to explicate the basis of the perceived similarity. A paraphrase was constructed that tried to capture as much of the statements' shared meaning as possible. For example, the statement "Her face went sort of weird and impassive and then she turned into Yoko Ono" and the statement "...suddenly this small hovel turned into a large Victorian house" were grouped together because they both referred to a form of physical metamorphosis (X is changed to X' [implicitly, without affecting the identity of X and X']). In subsequent text, these paraphrases and the properties described using the SAS will be referred to as constituents.

The next phase in the analysis of the protocols used the constituents defined previously to form an array of variables for describing all 50 dream protocols. For each variable, a protocol was assigned the value "1" when it contained a statement or group of statements which were paraphrased by a given constituent, and the value "0" when it did not. This resulted in an array of 46 binary properties for each dream protocol.

These arrays were extended to include 61 dichotomized variables derived from dream attributes identified in the Morning Questionnaire and Emotions Checklist. Items from the Morning Questionnaire and Emotions Checklist rated above the median were assigned a value of "1", those rated on or below the median were assigned a value of "0".

The resultant matrix was of the order 47 (dream protocols) by 107 (properties). (Three of the original 50 dream protocols had to be eliminated from the sample because participants failed to respond to all of the items on the Morning Questionnaire or on the Emotions Checklist.)

Since the primary goal of these procedures was to assess _similarities_ among dream reports, it was decided to minimize the number of properties that were so infrequent that they would be uncommon even in the cluster with which they were most frequently associated. Therefore, a minimum requirement for inclusion in the analyzed array of properties was 5 positive occurrences in the sample of 47 protocols. After these data-reduction procedures, the truncated binary array was of order 47 (dream protocols) by 90 (properties: 31 dream constituents, 41 MQ items, and 18 items from the emotion scales). Unless otherwise stated, all subsequent analyses and results will refer to the reduced binary array of order 47 X 90.

The similarity between each pair of dream reports was calculated by using the Euclidian Distance coefficient. Then cluster analysis (Ward's method, 1963) was used to sort dream experiences according to the similarity of their constituent properties. The analysis indicated the presence of four significant clusters of 8, 15, 6, and 18 members. To detect those properties that were more-or-less characteristic of each cluster, the four clusters were

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compared using one-way analyses of variance for each property. The analysis of variance in this case was not being used as a test of statistical significance, but merely as a criterion that could be used consistently to identify properties that were especially prominent in each cluster. This criterion takes into account (a) the size of the cluster, being more cautious when a cluster is small; (b) within cluster variability, being more cautious when variability is greater; and (c) between cluster variability, being more cautious when differences between clusters are small. Note, however that, because of the number of comparisons, the traditional import of .10 "level of significance" does not apply. When an overall F-ratio indicated differences that met the .10 criterion, Duncan's Multiple Range Test was used to determine which clusters were different from each other according to the ANOVA criterion. Tables I-IV present the properties that differentiated the four clusters. Except where specifically noted, the items presented are those that differentiated members of a given cluster from at least two of the other three clusters.

The classifications that result from such analyses generally maximize the number of properties that characterize the constituent classes, that is, they tend to form natural classes. In addition, the classes derived from the analyses will be polythetic, that is, no single

property or set of properties will be necessary or sufficient for class membership, although each property will be a feature of a large number of members of the class.

Chapter III: Results

Overview

Three of the four clusters were characterized by the presence of distinct --often anomalous-- qualities of sensation, affect, and action. The fourth cluster tended to include dreams reported on the fourth day following impactful dream experiences. Dreams in this cluster were characterized by the absence of many of the qualities that defined the first three clusters.

In general, these clusters were differentiable according to six categories of constituents: (a) emotions nd feelings; (b) goals and concerns; (c) movemr nt style; .) sensory events; (e) dreamer perspective; and (f) dream endings. Each cluster exhibited distinct profiles of properties from these six categories. In the sections that follow, properties that defined each of the four cluste¬s will be described in detail. Also, excerpts from prototypic instances of each of the clusters will be used to exemplify the results of the classificatory analysis. For this purpose, a prototypic dream was defined as a cluster member in which a large number of cluster-defining features are represnted. The two most prototypic dreams for each cluster are presented in their entirety in Appendix 6.

Description of Cluster I.   The emotions and feelings that identified members of the first cluster are summarized in Table 1, Part A.   ECL ratings indicated that "awe", "surprise", and "ecstacy" were the most characteristic feelings within this cluster.   This sense of wonder and amazement was accompanied by responses to an item indicating the experience of an "ineffable s... of significance", that is, "a kind of knowing" that the dreamer "[couldn't]...put into words". Dreamers' inability to articulate the sense of knowing experienced in these dreams cannot be attributed to confusion since ECL ratings of "confusion" were relatively low in this cluster.

This ineffable significance seems attributable to quite extraordinary dream events.   Just how extraordinary is indicated by the goals and concerns summarized in Table 1, Part B. In the protocol analysis, it was found that the dreamer-protagonist frequently possessed magical abilitites (e.g., time travel, special healing powers, the ability to fly). Not surprisingly, given these abilities, dreamers in this cluster rated themselves as relatively "successful in achieving [their] goals".   A re-reading of the dreams revealed that the attainment of goals and the possession of magical abilities tended to coincide, that is, magical abilities often enabled goal achievement.   For example, one dreamer's acquaintance with "a spot that makes it possible for time travel" evoked praise from his father and promised

future benefits to this family.

Dreamer-protagonists with magical abilities often met other equally exceptional dream figures. Specifically, according to MQ ratings, dreams in this cluster commonly involved (a) encounters with "spiritual beings" and (b) incidents in which "normally inanimate objects were...alive and aware". Animism and spiritual significance sometimes coincided. For example, in one dream, fire was imbued with "consciousness" and with a "presence that permeated history."

The ecstacy, magical capabilities, and spiritual connotations descr hed above are exemplified in a dream in which the protagonist is involved in a "struggle between good and evil." The dreamer-protagonist is presented with a series of five tasks, the last of which requires him to cure an "ailing King". Upon accomplishing the final task, a dramatic change in perspective was reported.

> I crashed my head into a praying position and the...whole galaxy...began to evolve in front of my eyes. It was really beautiful, bluish color, very blue. And then slowly I see a string of silver, bright starlike silver, just kind of glide through my eyes and twist and turn into almost like an infinity...the last scene I saw when I was kneeling down...was a bright spiral galaxy that's silvery in color and I felt really happy...a drop appeared, just one drop of tears formed in my eyes...

The extraordinary feelings and abilities represented in

dreams from this cluster were echoed in the stylistic qualities attributed to dream movements (see Table I, Part C). These dreamers' ECL ratings of "vigor" were relatively high, and they reported on the MQ that they felt "bodily vital, energetic, and alive" -- qualities one might expect during moments of rapture. Also, their MQ ratings indicated that they engaged in "vigorous physical activity" and that their movements in the dream were "exceptionally graceful and well balanced." Apparently these dreamers' magical abilitites were reflected in vigorous actions executed with unusual ease and grace. For example, one dreamer was able to "glide...and land gracefully" -- not once but repeatedly.

Sensory events characterizing this cluster are summarized in Table 1, Part D. These were of two types: ( ) bodily sensations and (2) unusual forms of light. i ., on the MQ, these dreamers reported that they experienced "spreading warmth" and "buoyant, floating, or uplifting sensations." These items seem to reflect diffuse or unlocalized changes in sensory experience, perhaps further components of the bodily vitality and energy associated with instances of unusual efficacy, for example flying. Second, on another MQ item, these dreamers reported experiencing a "bright flashing, or ebbing light." Unusual forms of light tended to occur during moments of extraordinary significance. This was evident in the

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e:cerpt presented earlier in which the dreamer ecstatically experienced a string of "bright starlike silver" that "glide[d] through [his] eyes." In another example, the dreamer experienced several manifestations of fire as "signif[ying] a presence" or "consciousness of some sort".

Part E of Table 1 summarizes distinctive qualities of the dreamer's perspective within this cluster of dreams. Two items reflected a form of self-awareness within the dream. In particular, on the MQ, participants indicated that they regarded their own actions as "somehow strange or unfamliar" and that they were aware of themselves "as if from outside". Re-reading these dreams revealed events that may have been the origin of such ratings. These were events in which the dreamer temporarily became an observer of dream actions. For instance, one dreamer reported a scene in which he was "seeing these burning buildings in a pan shot, as if it was in a movie". Such moments, in which the dreamer assumes an external perspective on dream events, are also compatible with these dreamers' ratings of an MQ item indicating "shift(s)" of "perspective in the dream." In another example, the dreamer describes his experience of watching two businessmen sitting together in a bar. "I'm listening to them talk but they don't see me. It's like I'm at the next table hearing all this and watching it all but I'm not really in the dream."

Reference to these excerpts, in which the dreamer

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senses awareness of temporary external observation of dream events is compatible with other indications of changes in the dreamer's perspective within the dream. Specifically, on an MQ item, participants in this cluster reported "shift(s)" in the dreamer's "perspective in the dream." These shifts apparently included transformations in the dreamer's visual-spatial orientation that altered how directly he or she was implicated in the actions within the dream. For instance, in the following excerpt, the dreamer observed a young woman with telekinetic powers talking with her mother.

> And then, with her finger, she starts zapping things in the room, objects and people. At the same time, I no longer see her and its like I become the finger that's zapping things in the room or her finger become the extension of mine....

In this example, a transformation in visual-spatial orientation is accompanied by a change in the dreamer's involvement in the essential drama of the dream. The scene, itself, remains relatively constant, a shift occurs in the degree to which the dreamer is directly implicated in the action of the dream.

Finally, as indicated in Table 1, Part F, the endings of these dreams were not distinctive, that is, there was no characteristic emotional climax, intensification of dream imagery, or persistence of dream thoughts and feelings

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after waking.

Table 1

Cluster I: Defining Properties I (N=8)

	I	II	III	IV
Part A: Feelings and Emotions				
Surprise (ECL)	1.19	-.13*	-.77*	-.25*
Awe (ECL)	1.19	-.40*	-.32*	-.09*
Ecstacy (ECL)	.63	-.16*	.32	-.33*
Ineffable sense of signifi-cance (MQ40)	.76	.56	-.56*	-.62*
Confusion (ECL/POMS)	-.51	.41*	-.51	.05*
Part B: Concerns and Goals				
Goal Achievement (MQ19)	.72	-.74*	.67	-.08*
Special powers (D29)**	.63	.20*	.17*	.06*
Spiritual beings (MQ24)	.81	-.16*	-.25*	-.14*
Objects that are normally inanimate seemed alive and aware (MQ38)	.93	-.06*	.02*	-.37*
Part C: Movement Style				
Exceptionally graceful/ well balanced (MQ13)	.89	-.06*	.28	-.44*
Vigo physical activity (MO1	.61	-.15*	.88	-.44*
Vic ︎MS)	.40	-.10*	.31	-.21*
Fe tal (MQ46)	.47	-.13*	.18	-.16*
We to move (M	-.37	.58*	.63*	-.53

Part D: Sensory Events

Bright flashing light (MQ43)	.85	.12*	-.39*	-.35*
Floating sensations (MQ42)	1.27	-.34*	-.32*	-.17*
Spreading warmth (MQ41)	.72	.10	-.46*	-.25*

Part E: Anomalies of Perspective

External self-observation (MQ19)	.42	.58	-.50*	-.50*
Own actions seemed somehow strange or unfamiliar (MQ45)	.54	.47	-.70*	-.40*
Shifts in dreamer's perspect- in the dream (MQ39)	.76	.56*	-.56*	-.62*

Part F: Ending Not Distinctive

Key: * Different from Cluster I at a preset criterion that takes into account both mean differences and variance. ** A constituent from the protocol analysis and, hence, a proportion (all others are standard scores for dreamer ratings).

ECL = Emotions Checklist (Appendix 4)
    (DES = Differential Emotions Scale
    POMS = Profile of Moods Scale)
MQ(#) = item from Morning Questionnaire (see Appendix 2)
D(#) = dream constituent (see Appendix 5)

Description of Cluster II. The emotions and feelings that identified dreams in the second cluster are summarized in Table 2, Part A. In contrast to the rapture that was characteristic of Cluster I, these dreams involved feelings of agony and distress. Specifically, ECL ratings of

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"agony", "discouragement", "distress", "anger", and "guilt"
were higher in this cluster than in the other three
clusters. Phrases within the dream reports referred to
similarly diverse and keenly felt affect: "overwhelmed by
...sadness", "a real feeling of disappointment and
dissatisfaction", "just furious", etc. Also, a sense of
being disconnected or alienated from the social or physical
environment was manifested in the dreamer's MQ rating of
the extent to which he or she "felt like an outsider in the
dream." Despite their negative tone, feelings in this
cluster were accompanied by enhanced sensibilities, that
is, on the MQ, these dreamers indicated the experience of
an "ineffable sense of significance", that is, "a kind of
knowing" that "[couldn't be...put into words".

The source of these significant feelings is suggested
by the goals and concerns summarized in Table 2, Part B.
In general, the agony and distress in this cluster was a
reaction to dream events that involved disillusionment,
separation, or loss. First, as indicated by ratings on the
MQ, dreamers in Cluster II may have been disillusioned
because they were relatively "[un]successful in achieving
[their] goals." Second, the protocol analysis suggested
that many of the dreams in this cluster involved some form
of separation, that is, events in which the dreamer was
either the agent or object of actions intended to abandon,
exclude, or reject. Third, ratings on the MQ indicated

that these dreams involved persons who, in the dreamer's waking life, were actually deceased. This la⊣er quality lends these dreams existential depth and, probably, their personal profundity.

The agony and despair that accompanied loss or separation in these dreams is illustrated in an excerpt involving a dreamer's [actually deceased] father.

> I was...overwhelmed...by the sadness of the fact that my father would never heal....I was just really sad. I remember at the end of the dream, I just felt this...sadness...sort of coming out of the bottom of me...

In another example, a dreamer experienced an overwhelming sense of shame at having put his girlfriend "on the outside of [his] life" As she approaches him in the dream, "[he] start[s] to "sob uncontrollably...".

Contrary to the kind of distanced participation or passive observation of novel dream events that characterized the first cluster, feelings and concerns of dreamers in Cluster II were embodied in their experience of dream movement, as indicatd in Table 2, Part C. On the MQ, these dreamers rated their bodily feelings as comparatively "strong and clear". The constituent analysis of kinesthesia, that is, the explicit sense of body position or movement, provided elaboration of this finding. Specifically, in contrast to the unlocalized body sensations reported by dreamers in Cluster I, dreamers in

Cluster II referred to localized kinesthetic sensations associated with affect and movement. In one example, involving movement, the dreamer associates a physical "limpness" or "an inability to move" with "a kind of giving up", or feeling "down at heart".

> I wanted to rush at him and pound him with my fist...but I just kind of went limp, ...kind of down at heart...and it wasn't like I couldn't move, like the kind of dream where someone's chasing you and you're glued to the spot and you can't run. It was a weakness and an inability to move that was just a kind of limpness, a kind of giving up almost.

In another example, this time involving affect, the dreamer describes her sadness as "coming out of the bottom of me...from way down deep from some place".

Not only were bodily feelings clear and localized, but related aspects of movement style were distinctive. Whereas dreamers in Cluster I rated their movements as exceptionally graceful and balanced, MQ ratings indicated that dreamers in Cluster II felt "awkward" or "off balance" during their movements. On another MQ item, they indicated that, at times, they felt "weak or unable to move." And, in contrast to the vigor that characterized dreams in Cluster I, ECL ratings of "fatigue" were particularly high in these dreams. A re-reading of these dreams suggested that ineffectuality and feelings of fatigue were commonly associated. For instance, in one dream, the dreamer wakes

(in the dream) and realizes that she "[can't] walk", that she's "somewhat paralyzed". "Every once in a while" her knees "lock" and she "[isn't] able to walk". She states that she is "getting tired, and because [she's] getting tired [she] lose[s] control of [her] ability to walk".

Sensory events characterizing Cluster II are summarized in Table 2, Part D. Color and sound appeared to have a palpable vividness. On the MQ, dreamers in this cluster reported feeling "as though [they] had entered a most lucid darkness", and they rated color and sound as "exceptionally vivid". Vivid colors were most common. For example, one dreamer referred to a room that was "really brightly sunlit" except for "shadows where this guy was standing". Another referred to a "bright" area that contrasted with the "dull and dark hallway" nearby. As these examples indicate, the sensory qualities of dreams in Cluster II seem to involve exceptional luminance or color contrasts in the appearance of familiar entities. This was different than in Cluster I, which was characterized by extraordinary sources of light and color.

Attributes of dreamer perspective in Cluster II are described in Table 2, Part E. As in Cluster I, two items from the MQ reflected a form of self-awareness within these dreams. In particular, dreamers (in both Clusters I and II) indicated that they regarded their own actions as "somehow strange or unfamiliar" and that they were aware of

themselves "as if from outside". Whereas in Cluster I
these ratings were traced to shifts in visual-spatial
perspective, in Cluster II they had a quite different
significance. One interpretive hint was provided by an MQ
item in which these dreamers reported that they "felt
[themselves] moving outside of [their] bod[ies] until
[they] could see [their] bod[ies] as though [they
were]...spectator[s]." That these dreamers felt the
emergence of this form of dream self-awareness is not only
compatible with their acknowledgement that bodily feelings
were "strong and clear"; it is also a suggestion that
emergent self-awareness was an aspect of shifts in the
strength and clarity of dream feelings. Consistent with
this interpretation, dreamers described distinct feeling
shifts, for example, "my abhorrence...was building", "I
started to feel a really strong sense of love", and "I
was...overwhelmed by the sadness".

The feeling shifts described above typically occurred
immediately before the dream ending. Therefore, it is
noteworthy that dreams in Cluster II frequently ended with
an awakening that was apparently induced by enactive
expression of dream feelings. On an MQ item described in
Table 2, Part F, these dreamers reported that, as they
awoke, they were "acting out some aspect of [their]
dreams[s]." This item did not quite meet the criterion for
a defining property of a cluster, but examples of such

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awakenings were more common Cluster II than in any other cluster. For instance, one dreamer "just screamed louder for my sister to hurry up and then at that point I woke...crying". In another example, the dreamer reported that, in the dream, she was "really crying because nothing was working...and when I woke up I was really close to tears and I really felt sort of anger and frustration and everything that was in the dream." In both excerpts, the dreamer continued to experience and express feelings that emerged in the dream just prior to awakening.

Table 2

Cluster II: Defining Properties (N=15)

	I	II	III	IV
Part A: Feelings and Emotions				
Agony (ECL/DES)	-.38*	.75	-.36*	-.33*
Discouragement (ECL/DES)	-.31*	.69	-.45*	-.29*
Distress (ECL/DES)	-.56*	.94	-.43*	-.39*
Anger (ECL/DES)	-.02*	.74	1.22*	.46*
Disgust (ECL/DES)	.02	.66	-.23*	-.48*
Contempt (ECL/DES)	.19	.68	-.57*	-.46*
Guilt (ECL/DES)	-.23*	.82	-.57*	-.39*
Confusion (ECL/POMS)	-.51*	.41	-.51*	.05
Ineffable Significance (MQ40)	.76	.56	-.56*	-.62*
Felt Lost/Like An Outsider (MQ53)	-.01	.45	-.55*	-.19*

Part B: Concerns and Goals

Goal Achievement (MQ29)	.72*	-.74	.67*	.08*
Rejection (D33)**	.25*	.67	.00*	.17*
Deceased Persons (MQ32)	-.34*	.54	-.34*	-.19*

Part C: Movement Style

Strong and Clear Bodily Feelings (MQ49)	-.21*	.68	.25	-.56*
Kinesthesia (D14)**	.00*	.27	.17	.00*
Awkward/Off Balance (MQ14)	-.25*	.66	-.25*	-.56*
Weak or Unable to Move (MQ15)	-.37*	.58	.63	-.53*
Fatigue (ECL/POMS)	-.65*	.52	.00	-.14*

Part D: Sensory Events

Vivid Colors or Sounds (MQ50)	.60	.54	-.18*	-.65*
Lucid Darkness (MQ44)	.40	.45	-.42*	-.42*

Part E: Anomalies in Perspective

External Self-Observation (MQ19)	.42	.58	-.50*	-.50*
Own Actions Strange (MQ45)	.54	.47	-.70*	-.40*
Emergent Self-Observation (MQ47)	.30	.56	-.42*	-.46*

Part F: Dream Endings

Awakened During Enactment (MQ22)	.14	.31	.04	1.34*

Key: * Different from Cluster II at a preset criterion that takes into account both mean differences and variance. ** A constituent from the protocol analysis and, hence, a proportion (all others are standard scores for dreamer ratings).

ECL = Emotions Checklist (Appendix 4)
   (DES = Differential Emotions Scale
   POMS = Profile of Moods Scale)
MQ(#) = item from Morning Questionnaire
   (see Appendix 2)
D(#) = dream constituent (see Appendix 5)

<u>Description</u> <u>of</u> <u>Cluster</u> <u>III</u>.   The emotions   and   feelings

identifying   the   third cluster are summarized in Table   3,

Part   A.   Ratings on the MQ indicated   that,   "during   the

dream event   that felt most significant",   these   dreamers

experienced more "intense...emotions" than dreamers in   any

of   the   other clusters.   In particular,   ECL   ratings   of

"fear" were especially high.   In contrast to both Clusters

I   and   II,   these feelings were <u>not</u> regarded as having   an

"ineffable significance."

The goals and concerns defining Cluster III (see   Table

3,   Part   B)   directly   reflect   this   intense   fear.   The

protocol analysis revealed that most of these dream reports

depicted   actions   that had as their goal   harm   avoidance,

that is,   avoidance of physical injury,   illness,   or death.

Moreover,   although ECL ratings indicated that mild "erotic

arousal"   was common in these dreams,   the predominance   of

harmavoidance   made   them seem   peculiarly   unidimensional.

The protocol analysis also indicated that these dreams were

mc-e   coherent in their narrative structure than dreams   in

other   clusters,   that   is,   actions in these   dreams   were

linked by a common goal such that the entire dream formed a

coherent action sequence. Re-reading these dreams indicated that harm avoidance was typically that common goal. For example, one dreamer's entire report described successive attempts to "ward off" a "decapitated head" by "screaming and screaming", then "looking away", and finally by throwing it "through the front window".

The qualities of movement that defined dreams in Cluster III (see Table 3, Part C) are compatible with the preceding emotions and concerns. Specifically, on the MQ, dreamers in this cluster rated themselves as attempting to "take control of dream events that [they] were not previously attempting to control." This shift from passivity to vigorous action was evident in the dream reports. For example, one dreamer, hiding on a roof from pursuants, reported that he was "getting pretty scared" and that he "just couldn't handle it". So, instead of waiting to be confronted by his attacker, he "rushed out and pushed him off the ladder." Such shifts from passivity to assertiveness may explain why these dreamers reported on the MQ that they were "weak or unable to move" and that they were "engaged in vigorous activity" in these dreams. In contrast with the ineffectuality and fatigue of Cluster II, in Cluster III, being "weak or unable to move" meant being termporarily frozen by fear before initiating vigorous evasive action.

Sensory events characterizing Cluster III are

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summarized in Table 3, Part D. Whereas dreams in Clusters I and II involved unusual visual imagery, dreams in Cluster III were more likely to involve intense olfactory and auditory phenomena. First, on the MQ, dreamers in Cluster III reported exceptionally vivid "scents or smells in the dream". Second, in the protocol analysis, these dreams more frequently involved distinct auditory phenomena, especially loud or unusual noises (e.g., the "snuffling and snorting" of a bear). In this example, the dreamer observed that the "snuffling and snorting" was the transformed incorporation of an actual environmental stimulus, specifically, the noise of "a basset hound who sleeps outside [the dreamer's] open window." This observation is noteworthy because physical transformations of objects in the dream "environment' also occurred <u>within</u> these dreams. Specifically, in the protocol analysis, physical metamorphoses were more common in dreams from Cluster III than in dreams from any other cluster. Physical metamorphoses were defined as changes in the physical appearance of objects and characters other than the dreamer. For example, one dreamer reported that a dream character's face "went...weird and impassive and she turned into Yoko Ono". Another indicated that a "small hovel had turned into a large Victorian house".

If it is assumed that attention may be directed either toward the environment or toward oneself, then the

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preceding emphasis on objects or characters in the dream environment is consistent with evidence indicating the absence of self-awareness in the dreams from Cluster III (see Table 3, Part E). MQ ratings of whether dreamers' actions were "strange or unfamiliar" and of whether dreamers were aware of themselves "as if from outside" were distinctly lower in this cluster than in the others. These dreamers, then, were quite unreflectively involved in their dream actions.

The fearful environmental focus typical of these dreams marked their endings as well. As indicated in Table 3, Part F, the protocol analysis revealed that these dreams reached an intense emotional climax, that particularly intense affect or compelling imagery awakened the dreamer, and that these dreamers continued to experience the dream feelings after awakening. A re-reading of the dreams confirmed that the intense affect at the ending of these dreams was heightened fear-related arousal. Persistence of such arousal is perhaps most evident in a comment made by one participant, who observed that, given the "extraordinary terror that I woke with and retained...after I [awoke],...the entire room seemed sinister and fraught with possible danger...despite...recognizing its impossibility, it felt as though something was under the bed." In contrast with Cluster II, where self-awareness and affect accompanied awakening (e.g., crying while

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awakening from a sad dream), in Cluster III, fear-induced alertness to potential environmental danger apparently persisted.

Table 3

Cluster III: Defining Properties (N=6)

	I	II	III	IV
Part A: Feelings and Emotions				
Affective Intensity (MQ12)	-.19*	.29	.92	-.47*
Ineffable Significance (MQ40)	.75*	2.40*	.50	.39
Part B: Concerns and Goals				
Harm avoidance (D34)**	.38*	.33*	.83	.11*
Narrative Coherence (D30)**	.63	.47*	1.00	.50*
Assertion of Control (MQ21)	-.21*	.13*	1.12	-.39*
Part C: Movement Style				
Vigorous Physical Activity (MQ16)	.61	-.15*	.88	-.44*
Weak or Unable to Move (MQ15)	-.38*	.58	.63	-.53*
Part D: Sensory Events				
Sensations of Smell/Scent (MQ31)	-.11*	.19*	.97	-.43*
Auditory Phenomenon (D09)**	.25*	.27*	.67	.28*
Physical Metamorphosis (D03)**	.25	.07*	.50	.00*
Part E: Dreamer Perspective				
External Self-Observation (MQ19)	.42*	.58*	-.50	-.50

Own Actions Strange (MQ45)	.54*	.47*	-.70	-.40

Part F: Dream Ending

Intense Affect at Ending (D21)**	.25*	.47	.67	.06*
Intense Ending With Awakening (D23)**	.25*	.40*	.83	.00*
Persistence of Affect (D25)**	.13*	.27	.50	.00*

Key: * Different from Cluster III at a preset criterion that takes into account both mean differences and variance. ** A constituent from the protocol analysis and, hence, a proportion (all others are standard scores for dreamer ratings).

ECL = Emotions Checklist (Appendix 4)
    (DES = Differential Emotions Scale
    POMS = Profile of Moods Scale)
MQ(#) = item from Morning Dream Questionnaire
    (see Appendix 2)
D(#) = dream constituent (see Appendix 5)

Description of Cluster IV. Members of the fourth cluster were generally identified by the absence of many of the features that characterized the first three clusters. Rather than present the (somewhat redundant) details of these observations, those that most clearly differentiate Cluster IV from the other clusters will be emphasized. As indicated in Table 4, Part A, dreams in Cluster IV were not affectively intense, and they lacked the ineffable significance associated with Cluster I and II. Part B of this table presents the results of the protocol analysis indicating that the most distinctive goal property of these

dreams was their relative lack of "aggression", that is, actions intended to annoy, injure, or dominate others. Part C summarized observations indicating that dreams in this cluster were characterized neither by the vigorous activity nor by the inhibited actions that identified movement styles in the other clusters.

Part D described the relative absence of unusual sensory events in these dreams, most clearly the absence of visual phenomena. Compared to Clusters I and II, these dreams lacked visual vividness. Beyond ratings of the vividness of color and sounds, MQ ratings how "distinctly and clearly" these dreamers experienced places and objects were relatively low, suggesting the absence of a total hallucinatory environment. Dreams reports from Cluster IV were also distinguished from the other three clusters by the relative absence of visual discontinuities, that is, explicit looking behavior (e.g., "I looked outside"), visual anomalies (e.g., "all of a sudden I have an axe"), and sudden shifts in location (e.g., "and suddenly we were in a hotel").

Part E records the lack of self-awareness in these dreams compared to those in Clusters I a . II. Finally, Part F suggests that these dreams were lacking in the intense dream endings that marked each of the other three clusters. Specifically, the protocol analysis revealed that dreams in Cluster IV lacked intense affect at their

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termination; and, an MQ item indicated that features of
these dreams seldom "seem[ed] real even after awakening."

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Table 4

Cluster IV: Defining Properties (N=18)

	I	II	III	IV
Part A: Feelings and Emotions				
Affective Intensity (MQ12)	-.19	.29*	.92*	-.47
Ineffable Significance (MQ40)	.76*	.56*	-.56	-.62
Part B: Concerns and Goals				
Aggression (D34)**	.38*	.60*	.50*	.06
Part C: Movement Style				
Vigorous Physical Activity (MQ16)	.61*	-.15	.88*	-.44
Weak or Unable to Move (MQ15)	-.37	.58*	.63*	-.53
Part D: Sensory Events				
Vivid Colors or Sounds (MQ50)	.60*	.54*	-.18	-.65
Lucid Darkness (D44)**	.40*	.45*	-.42	.42
Sense of Place and Objects (MQ27)	.48*	.27*	-.21	-.37
Part E: Dreamer Perspective				
External Self-Observation (MQ19)	.42*	.58*	-.50	-.50
Own Actions Strange (MQ45)	.54*	.47*	-.70	-.40
Part F: Dream Ending				
Intense Affect at Ending (D21)**	.25*	.47*	.67*	.06

Persistent Reality   .55*   .32*   .11   -.55
(MQ28)

Key: * Different from Cluster IV at a preset criterion
     that takes into account both mean differences and
     variance. ** A constituent from the protocol
     analysis and, hence, a proportion (all others are
     standard scores for dreamer ratings).

     ECL = Emotions Checklist (Appendix 4)
         (DES = Differential Emotions Scale
         POMS = Profile of Moods Scale)
     MQ(#) = item from Morning Dream Questionnaire
           (see Appendix 2)
     D(#) = dream constituent (see Appendix 5)

Dream impact

A description of the impact of the dreams in these
clusters will be presented in two parts. The first part
will summarize results of an analysis of variance performed
on a subset of the items used to rate dream impact. The
second part will summarize dreamers' responses to an MQ
item that asked dreamers to describe in their own words
what made their "dream stand out from dreams [they]
typically have". Note that responses to these questions
did not contribute to identification of the clusters per
se.

Dream impact ratings: The following items from the "Dream
Report Selection Criteria" are associated with an affective
insight factor identified in a preliminary study on dream
impact:

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1. After my dream, I was sensitive to realities I typically ignore.

2. After my dream, I felt like changing the way I live in some way.

3. After my dream, I was reminded of some events from my past.

4. I experienced a lingering mood following my dream.

Ratings for each of these four items were combined to form an Affective Insight Scale. Analysis of variance indicated that scores on this scale were higher in Cluster II than in the other clusters, $F (3, 43) = 6.84$, $p < .001$. Means for each cluster were: 2.63 (Cluster I), 5.20 (Cluster II), 3.17 (Cluster III), and 1.83 (Cluster IV).

Dreamers' description of impact

Cluster I. In reponse to an open ended question regarding what made their dream "stand out from dreams that [they] typically have", comments associated with the more prototypic dreams of this cluster suggested an increased readiness to affirm some form of transcendent awareness. For example, one dream prompted the dreamer to "consider the human urge to ...endow elements of nature with human or spiritual attributes" and motivated the dreamer to meditate the following day. Another dream was "like a symbol" indicating to the dreamer that he was "growing spiritually". Comments such as these indicate that dreams

in this cluster affirmed the importance of transcendent awareness, perhaps among individuals who were already predisposed.

Cluster II. Consistent with scores on the Affective Insight Scale, comments about the impact of these dreams described the emergence of feelings that the dreamer had been reluctant to acknowledge. One dream prompted the dreamer to "face" a "long-standing...conflict" that she would "prefer to shut out". Another dream "helped" the dreamer to become aware of "feelings...that [he] had not been aware [he] was carrying". Still another dreamer said that the dream was "an image that normally frightens me" but now "presented a kind of mothering nurturance", a change that hinted at a "reality" that was "as yet undefined".

Cluster III. The comments about impact that were provided for this cluster reiterated the intense fear during and immediately after awakening from the dream (see above). In general, these comments reflected a continuing preoccupation with the dream images and feelings per se -- rather than with effects on waking activities.

Cluster IV. These dreams were only infrequently (17%) those that participants identified as impactful as the most impactful dream experienced during the preciding month,

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F(3,43)=3.96, p < .02. For that reason, there were also few comments about dream impact. When comments were provided, they typically included references to the banality or everydayness of the dream (e.g.. "[the dream] didn't really standout", "not compelling, could hardly remember [the dream] by the end of the day". "this dream really did not stand out; it was typical of my nightly dreams".)

Chapter IV: Summary and Discussion

In general, the results of the classificatory analysis support the claim that laboratory methods currently emphasized in dream research are inappropriate if one is interested in understanding dreams that have a noticeable impact on waking life.   In particular, the present analysis differentiated impactful dreams from others that were comparable to dreams from laboratory studies.   That is, the rather mundane dreams in Cluster IV, which were typically report on the fourth day following impactful dreams, confirm results of laboratory studies indicating that dream elements usually are familiar from everyday waking experience (Dorus et al. 1971; Snyder, 1970).

The properties that consistently differentiated the mundane dreams in Cluster IV from these Clusters I, II, and III, were two aspects of what is generally referred to as dream intensity: intense affect and visual discontinuities (i.e., explicit looking behavior, visual intrusions, sudden shifts in location).   What is noteworthy about these dimensions is that some other purported aspects of dream intensity are not consistently associated with dreams in Clusters I, II, and III, for example, heightened physical activity, vivid colors, etc..   In the present study, use of more systematic and precise classificatory procedures enabled the description and identification of discrete

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types of intense dreams, each differing in the extent and manner in which they depart from the typicalities of everyday life.

Variations in setting, character, and actions. One of the most obvious and striking contrasts between the three clusters of intense dreams is in their basic narrative elements (i.e., their settings, characters, and actions). Specifically, Cluster I included elements that, by ordinary waking standards, were highly improbable, or indeed, incompatible with natural laws of science. One dreamer, for instance, explicitly described his dream as seeming "larger than life." Dream settings departed from everyday waking contexts. Dreamers interacted with spiritual beings and other extraordinary characters and often themselves possessed magical capabilities that enabled them to accomplish remarkable or even superhuman tasks (e.g., healing an ailing king by transcribing energy into his body, flying, etc.).

In contrast to the rather extraordinary events in Cluster I, dreams in Cluster II tended to be grounded in ordinary waking reality and in concerns related to the dreamer's individual self. In particular, these dreams typically included characters with whom the dreamer was intimately acquainted (e.g., family members, close friends, people from the dreamers' past, etc.). Dream settings and

objects were common to the dreamer's everyday waking reality. And isolated actions within the dream were not, in and of themselves, out of the ordinary. In particular, dream events were characterized by actions involving inescapably human experiences of rejection and ineffectuality.

Departures from mundane reality in the third cluster were not captured in the settings and characters of the dreams, but in the overwhelming danger associated with dream events and the response these events elicited in the dreamer (i.e., intense fear, vigorous physical activity related to harmavoidance, etc.). Narrative elements of the third cluster can be contrasted with those of both Cluster I and Cluster II. Specifically, although contrary to Cluster I, dream characters and settings tended to be conventional by ordinary waking standards, they lacked the sense of intimate familiarity that characterized similar elements in Cluster II.

Variations in mode of experiencing. An additional factor significant in differentiating the distinct types of dreams in this study is the manner in which dream events were experienced, independent of what occurred in the dream. For instance, in prototypic instances of the first cluster, extraordinary dream events (i.e., those which were a source of ineffable significance) were not characterized by

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personally symbolized involvement.   Instead, they appeared
to have a kind of transpersonal significance.   They were
experienced primarily from an external perspective,   the
dreamer being neither directly nor indirectly implicated in
dream actions.   For example,   in one dream,   the dreamer
reported seeing a fire in his living room.

> It wasn't an alarming experience though,...it was
> more   that I was aware of a presence of fire,   as
> if that part of nature...signified a presence of
> some sort.

In another scene, the dreamer observed Ku Klux Klan members
gathered around a fire in a field.   He explicitly stated
that he:

> ...was   not   engrossed   in   watching   male
> participation as they stood there with their arms
> outstretched in their ritual gestures,   I was
> thinking more of the fire.

In these and other examples,   the primary or focal point of
attention was not the affective and behavioral components
of the dream drama but rather the primary visual features
of objects (e.g.,   unusual light forms) and novel body
sensations (e.g.,   "The dream stood out because of the
movement and energy";   "...flying,   I liked the image of
floating").   These visual features and bodily sensations
tended to be a source of ineffable significance,   eliciting
feelings of wonder and amazement in the dreamer.   Although
reflective awareness was a component of dreamers'
experience in this cluster, it appeared to indicate a felt
sense of passivity or distinct awareness of self as an

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observer of extraordinary events.

Parallels between the characteristic features of dreams in the first cluster and the affective and behavioral components of mystic experience are difficult to ignore. A combination of passive receptivity and ineffable ecstacy described in mystic writings as frequently accompanying moments of insight (e.g., Lewin, 1950) was a salient feature of the most prototypic instance of the first cluster. One dreamer reported being "overcome with joy" in the dream, and afterwards, that he "...did not create the dream, rather [that he] participated in a reality that was opened to [him] while [he] was dreaming." Dreams in this cluster and experiences of enlightenment both emphasize disinterested involvement in sensory experience as opposed to experience mediated by concepts and self-object relations. The loss of self-object distinctions, what Fingarette (1968) terms "mystic self-lessness", is also evident in experiences of animism in these dreams and shifts in perspective in which dreamers experienced thoughts and feelings of other dream characters as if they were their own.

A very different mode of experiencing is indicated by the profile of properties that defined the second cluster. First, whereas Cluster I was characterized by pre-conceptual involvement in sensory experience and an absence of self-other distinctions, experience in Cluster II was

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mediated primarily by concepts specifically relevant to self-other relations. Properties descriptive of characteristic feelings and concerns in cluster two -- loss, goal failure, separation, abandonment -- all are defined in terms of the self s relation with the object, regardless of whether the object itself is explicitly defined. Loss is experienced as loss of something; goal failure occurs in relation to some obstacle; and abandonment is always abandonment of or by some particular object (e.g., "I could sense the rejection in her voice, not rejection of this other person...but herself feeling rejected"; "They were people I had come to know through my life. They were all looking as if they were standing in judgement of me and didn't like what they saw"; "I was...overwhelmed...by the sadness of the fact that my father would never heal. And I couldn't have him...").

In addition, despite the familiar nature of individual elements within the dream, the dream as a whole often possessed an underlying sense of uncanniness not captured in criteria commonly used in the scoring of dream bizarreness. This sense of uncanniness was reflected, at least in part, in dramatic shifts in feeling expression within the dream. In particular, these shifts seemed to hint at what Zambrano (1966) describes as "tragic awakening" within the dream, an awakening in which the "inescapable human experience of loss, abandonment, and

repudiation are keenly felt." The sense of uncanniness in these dreams may have to do with the fact that this "awakening" was embedded in the context of elements common to the dreamer's everyday life, elements which, though retaining a peculiar sense of familiarity, have been transformed in the process of dream formation such that they become bracketed from their ordinary or everyday significance. This may account for dreamers' reports that, despite the familiarity of people and places in the dream, subjectively they felt like an "outsider, as though [they were] lost and simply wandering", their own actions seeming "somehow strange or unfamiliar" to them. Whereas the ineffable significance in the first cluster was attributable to the perceived spiritual or transcendent import of extraordinary dream events, in the second cluster the experience of an ineffable significance included increased sensitivity to aspects of waking reality that typically had been ignored.

Cluster I and Cluster II differed not only in their source of ineffable significance but in the perspective from which such events were experienced. Specifically, whereas in Cluster I, moments of ineffable significance were experienced primarily from an external perspective, in Cluster II they seemed to have occurred at the height of dreamers' involvement in the essential drama of the dream. Sudden shifts in the strength and clarity of dream feelings

were marked by elaboration of the affective significance of dream actions and emergence of external self-observation. Presumably, during moments such as these, in which the dreamer is both a participant in dream events and an observer, the experiencing self becomes a subject for examination (Rossi, 1988). According to Rossi, because it is the actual drama that is responsible for changes in our feelings states, dreams in which multiple levels of awareness occur may sensitize us to probable reasons for similar mood changes in our waking life. In less pragmatic terms, the emergence of self-awareness corresponds to what for Zambrano (1966) is the action peculiar to the tragic dream, that is, "visibility".

> The anguish the tragic protagonist suffers is born of...having put himself [or herself] into a position in which he [or she is made] visible....the revelation of a moment, a single instant in which the depths in which [the self] is buried are penetrated and exposed (p. 193).

Dreams in Cluster III were distinguished from Clusters I and II by an <u>absence</u> of self-awareness. Consistent with evidence that intense dream imagery (e.g., vigorous physical activity, heightened arousal) diminishes dreamers' self-observing capacity (Purcell <u>et</u> <u>al</u>., 1987), dreamers in the third cluster reacted to events in terms of their present event context without much reflection upon, or feeling for events from an independent frame of reference. Events were apparently experienced and reacted to as

immediate, real, and involving. Rechtschaffen (1976) has argued that this kind of unreflective involvement, or single-mindedness, is a chief defining feature of dream mentation. The fact that, in both Clusters III and IV, the absence of self observing capacity was correlated with an absence of an ineffable sense of signficance in the dream, suggests that the former may be an important factor in mediating the kind of dream impact observed in Clusters I and II.

Also, whereas dream experience in Cluster II appeared to be mediated by concepts whose origin tended to be internal, dreamers in the third cluster reacted primarily in response to dangers perceived by the dreamer as originating in the external environment. This external focus was also reflected in heightened sensitivity in exteroceptive sensory modalities. Specifically, whereas dreams in Cluster II were characterized by intensification of sensorimotor events related to kinesthesia and expression of affect, dreams in the third cluster were characterized by intensification of auditory and olfactory perception. The omnidirectional nature of these exteroceptive modalities suggests an alertness to changes in the environment that is compatible with the fear-induced vigilance of nightmares. Mack (1970) in his review of the literature on nightmares, suggests that such reactions may be influenced by mechanisms that originally had the

function of alerting and protecting the organism from external threat.

> In the nightmare, such mechanisms may be exaggeratedly or even unnecessarily triggered by minimal environmental threats recalled in the sleep situation or by disturbing impulses arising internally...In this way, the nightmare...may be linked with neurophysiological mechanisms subserving self-preservation and survival that are phylogenetically older than those that are the exclusive possession of the human species.

The inadequacy of the broadly defined dimensions commonly used to classify dream mentation is emphasized by the fact that, despite evidence of their shared intensity, each of these dream types had markedly different effects. The intensity of transcendent dreams seemed to influence dreamers' readiness to express their spiritual inclinations; the intensity of what might be called "existential" dreams seemed to influence dreamers awareness of realities that they typically ignored; and, the intensity of nightmares seemed to influence their alertness to environmental dangers. If these observations are valid, then dream processes that determine dream impact require differentiation beyond that provided by the familiar language of dream intensity (i.e., emotionality, bizarreness, etc.).

Limitations and future considerations

Several methodological and conceptual considerations limit the generalizability and impact of the research

reported here. The first concerns the ambiguities of properties identified on the basis of participants' responses to the MQ. Although the questionnaire played a significant role in identifying differentiating properties of the four clusters that could not have been discerned on the basis of the dream reports alone, the fact that these properties could not be directly traced in the dream reports meant that it was often not possible to be certain about the basis of the dreamers' ratings. For example, while the p esence of spiritual beings appeared to be important in distinguishing members of the first cluster from those in the other three, it was seldom obvious what aspects of a dream figure dreamers responded to in attributing spiritual qualities. Although these ambiguities might have been avoided by structuring the questionnaire in a way that allowed for elaboration of positively rated items, the number of items included on the questionnaire would have made this a burdensome task for even the most willing participants. On the basis of the cluster analysis, it is now possible to more carefully assess those features that identified the dream types found in the present study. For example, given the importance of self-awareness in Clusters I and II, in future classificatory studies it would be useful to assess dream self-awareness using the more precise criteria developed by Purcell, et al. (1987).

Additional issues revolve around the methodological and conceptual limitations of the numerically aided phenomenological method. Generally, the method is designed to facilitate ic identification and definition of natural classes of phenomenal descriptions. It was applied in the present s with the specific intent of identifying and defining natural classes of impactful dreams. The method, as applied to the present study, is outlined below.

1. Selection of a sample of dream reports for subsequent classification.

2. Assessment of numerous properties of each dream report in the sample. This step enabled the formulation of a numeric array indicating the presence or absence of a variety of properties for each description.

3. Comparison of the arrays of dream properties in order to assess the similarity of the dream reports, sort them into classes according to the similarity, and describe those properties tha are characteristic of each class.

At each of these junctures factors relevant to the derivation of natural classes may influence the validity of the results. Because of their importance in evaluating the success of the present study, a brief consideration of these factors is in order. A more detailed description of issues related to the identification and description of natural classes is presented in Kuiken (in press).

First, Kuiken (in press) points out that, so that the sample under investigation will approximate the full range of variability in the population of phenomenal descriptions

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(in this instance, descriptions of impactful dreams), the investigator should attempt to avoid excluding descriptions in a manner that reflects premature classificatory commitments. In order to isolate a sample of dreams that had an impact on waking thoughts and feelings, participants were presented with a set of criteria with which to rate dream impact. Although an attempt was made to represent a fairly broad range of items, the analysis of variance for the impact items revealed a bias towards dreams identified in Cluster II. In general, the criteria used in the study relate to an affective insight factor. Apparently this factor was not sensitive to the kind of impact experienced, in particular, by dreamers in the first cluster. This suggests, of course, that the classification arrived at in the analysis does not represent the full range of impactful dream experiences.

Another issue with respect to the first step in the analysis is sample size. Since, as Kuiken (in press) suggests, "most classificatory analyses will reveal that a combination of more-or-less (rather than absolutely necessary) properties define each class", it is important to sample enough discourse units to allow a stable estimate of the frequency with which each relevant property is associated with class memberhip. Although the sample size in this study was necessarily restricted by the decision of the investigator to assess each protocol for a wide range

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of properties, the disproportionately small membership in the first and third clusters recommend that in future studies a larger sample size be used.

A critical question at the second juncture in the analysis is how to determine which properties are relevant to the classificatory task. Since, to date, most classificatory studies of dream mentation have relied on normative dream samples, there was little a priori basis for deciding which properties of impactful dreams warrant particular attention. Thus, an attempt was made to include a wide variety of potentially differentiating properties for each description. Although this increased the likelihood of deriving natural as opposed to artificial classes of impactful dream descriptions, it was at the cost of being able to carry out an assessment of the reliability of constituents identified on the basis of the dream reports.

A final issue concerns the limitations of the numerically aided phenomenological methods in determining the essential structure of the different classes of dream experience. In an attempt to interpret the profiles of properties that defined each of the clusters, relations among properties were sometimes assumed. For instance, in the second cluster, it was assumed that emergence of external self-observation occurred in conjunction with shifts in the strength and clarity of dream feelings.

Although such assumptions were made only after a careful re-reading of the dreams when relations between properties were suspected, it must be acknowledged that the methods themselves do not directly <u>determine</u> these relations. As examination of Tables 1-4 confirms, numerical analyses provided the collection of (non-relational) properties that were correlated with membership in a class of phenomenal descriptions.

Although the methodological and conceptual shortcomings described above limit the generalizability and import of the present study, the coherence and wide range of properties that defined the different types of impactful dreams offers at least preliminary evidence of the validity of the results and the usefulness of the method in identifying distinct classes of dream experience. In particular, these preliminary results lay the groundwork for a more precise and thorough definition of these distinct dream types. For instance, although structural relations between properties were not determined in the preliminary analysis, the identification of the properties correlated with class membership enables future considerations of their relations and, therefore, their structure (Kuiken, in press).

That results of the present analysis enable further refinement in the descriptions of different types of 'intense' or 'impactful' dreams is, of course, independent

of whether such a pursuit would be worthwhile. The question of the significance of the results for the development and progress of dream research still remains. In concluding remarks, I wish to highlight some of the implications of the present study in terms of dream theory and related research.

Dream function. Most interesting, perhaps, are questions the present results raise for theories of dream function. Typically, theories of dream function are stated in very general terms, that is, it is assumed that all dreams have the same function. Results of the present analysis suggest that dream functions are perhaps only apparently uniform because differences among kinds of dreams -- and among the functions of different kinds of dreams -- have not been the subject of systematic study. In particular, despite evidence of their shared intensity, each type of dream identified in the analysis had markedly different effects. The 'intensity' of transcendent dreams seemed to influence dreamers' readiness to express their spiritual inclinations; the 'intensity' of existential dreams seemed to influence dreamers' awareness of realities that they typically ignored; and the 'intensity' of nightmares seemed to influence dreamers alertness to environmental dangers. These differences suggest that instead of asking, "What is the function of dreams?" as if all dreams are equivalent

and serve the same single function, a more appropriate question might be, "What is the function of dreams in which abundant feeling expression accompanies portrayal of events that define intimate self-object relations, as opposed to dreams characterized by heightened arousal and alertness to environmental dangers?".

In addition, most contemporary theories ascribe functions to dreaming per se, independent of dream recall. Results of the present analysis hint at the possibility that some dream functions depend upon the interaction between waking and dreaming processes -- especially during the transitions from dreaming sleep to wakefulness. In particular, movement induced awakenings characteristic of Cluster II dreams were accompanied by sponataneous reminiscences of emotionally significant waking life events. It may be that kinesthetic sensations expressive of affect and movement in these dreams prompt mood congruent recall of affectively similar events from the dreamer's past. Perhaps in a manner consistent with observations of Cartwright et al. (1980), spontaneous awakenings from impactful dreams may facilitate feeling expression and disclosure of significantly more personal material during subsequent psychotherapeutic sessions.

In attempting to situate the results of the present study in current practice of dream research and theories of dream function, it is perhaps all too easy to ignore what

may be their most important contribution. That is, they serve to remind us that, in the tide of utilitarian emphases in dream research, we have lost sight of the richness of the dream experience itself and the capacity of dreams to awaken us to experiential possibilities generally not available in our daily lives.

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APPENDIX 1: PARTICIPANT SELECTION CRITERIA

The questions that follow are about your experience during the past year. In answering these questions, please use the following scale:

(1) NEVER
(2) RARELY, ONE TIME
(3) OCCASIONALLY, TWO OR THREE TIMES
(4) FREQUENTLY, FOUR TO TEN TIMES
(5) OFTEN, FROM ONE TO FOUR PER MONTH
(6) VERY OFTEN, ONE OR MORE TIMES PER MONTH

1. How often do you find that your dreams influence your mood during the day?

2. How often do you experience dreams that make you feel like changing the way you live?

3. How often do you dreams give you an artistic idea (e.g., for a painting or a poem)?

4. How often do your dreams remind you of events which occurred in your past?

5. How often do your dreams seem to offer an implicit promise of a revelation?

6. How often do your dreams seem to hint at some significant meaning in which you feel yourself vitally implicated?

7. How often after a dream do you feel sensitive to realities you typically ignore?

APPENDIX 2: MORNING QUESTIONNAIRE

Morning Questionnaire

This questionnaire should be completed as soon as possible after you awaken in the morning. Answer the following questions by blackening the appropriate circle on the answer sheet. Do not answer on the questionnaire itself. Please be sure that the day number on your answer sheet corresponds to the actual number of days since you began the study. (Write the appropriate day number of your participation under O and P in the Special codes section of your answer sheet).

1. Please indicate what was going through your mind immediately before you awakened. Choose the statement that best describes your experience:
   0: I do not recall anything at all.

   1: I was thinking about something without experiencing imagery.
   2: I experienced physical sensations (e.g., floating, buzzing, etc.).

   3: I remember dreaming but cannot recall any of it.
   4: I was dreaming, i.e., experiencing imagery of some actions or events.

If you were dreaming, rate each of the statements below on the following scale for how impactful or compelling your dream experience was:
   0: not at all
   1: somewhat
   2: moderately (comparable to the most impactful dream of the past (month)
   3: very much (comparable to the most impactful dream of
   4: extremely6 (comparable to the most impactful dream I've ever had)

2. Immediately after my dream, I was sensitive to aspects of reality I typically ignore.

3. Immediately after my dream, I felt like changing the way I live in some way.

4. Immediately after my dream, I was reminded of events from my past.

5. The dream influenced my mood immediately after I awoke.

6. My dream gave me an artistic idea (e.g., for a poem or a drawing).

7. The dream seemed to hint at some significant personal meaning related to my deepest concerns and feelings.

8. The dream, or an image of the dream, was vivid and compelling although I cannot say why.

9. Other: if the dream had an impact or was compelling in some way not specified above please describe what that is on a separate sheet and then rate it according to the above scale.

If you rated your dream 2, 3, or 4 on at least one of the above items, please describe your dream in as much detail as possible. Please follow these steps.

(i) Take a moment to quietly review your dream experience, considering the order in which the dream events occurred.

(ii) Dial 432-4720. Begin by stating the date and the time of the day, followed by your given ID# and the day number on the answer sheet that you are using today (see the special codes section on the answer sheet) (e.g., today is Thursday May 5, it is 7:30 a.m., my ID# is 100, the day # of my participation in this study is 5). Next, describe your dream in as much detail as possible, so that someone hearing your description could recreate the same experience in her own mind. While still on the telephone, pause briefly to review the dream once more and to see whether anymore of your dream comes to mind. Then describe any of those additional details or corrections.

(iii) Choose the segment of the dream that is most important to you personally and describe it using the Emotions Checklist.

Please answer the remaining questions keeping in mind that it is your direct, uninterpreted experience of your dreams that is of interest at this time.

10. My dream was:

    0: an ordinary dream
    1: a night terror (awakening accompanied by intense panic and by recall of a brief dream involving extreme danger).
    2: anxiety dream (awakening is accompanied by distress and by recall of an emotionally powerful dream of ordinary length).
    3: Paralysis dream (the transition between sleeping and waking is accompanied by the temporary inability to move or speak and by the vividly

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experienced presence of someone or something).
4: Recurring dream (more than one experience of the
same or a very similar dream).

11. Was the dream you reported, one to which:

0: you awakened in the middle of the night before
going back to sleep again.
1: you awakened in the morning.

12. During the dream event that felt most significant to
you, how intense were your emotions?

Not at all...0...1...2...3...4...5...Extremely intense
intense

13. In your dream, did you ever feel exceptionally well
balanced or graceful during your movements (e.g., you
were gliding or flying)?

Not at all...0...1...2...3...4...5...Clearly & Distinctly

14. In your dream, did you ever feel awkward or off
balance during your movements (e.g., you were
falling)?

Not at all...0...1...2...3...4...5...Clearly & Distinctly

15. In your dream, did you ever feel weak or unable to
move?

Not at all...0...1...2...3...4...5...Clearly & Distinctly

16. Within your dream, to what extent were you engaged in
vigorous physical activity (e.g., running, jumping,
lifting, etc.)?

Not at all...0...1...2...3...4...5...Extremely active
active

17. To what extent did you feel sensations of touch (e.g.,
feeling a smooth or cold surface, feeling the texture
of a substance, feeling itching or crawling on your
skin, etc.)?

Not at all...0...1...2...3...4...5...Frequently & vividly

18. Within your dream, did you ever feel physical
sensations of energy (e.g., vibration, pulsation,
etc.) moving in or through your body?

No energy...0...1...2...3...4...5...Strong energy

19. Within your dream, did you ever observe yourself as if from outside?

    Not at all...0...1...2...3...4...5...Clearly & Distinctly

20. Within the dream, did you have a distinct sense of where you were?

    Not at all...0...1...2...3...4...5...Clearly & Distinctly

21. To what extent did you attemp to take control of dream events which you were not previously attempting to control?

    Not at all...0...1...2...3...4...5...Clearly & Distinctly

22. When you awakened, were you acting out some aspect of your dream (e.g., crying after a sad dream, talking out loud to someone who was in the dream, etc.)?

    Not at all...0...1...2...3...4...5...Clearly & Distinctly

23. While you were dreaming, were you ever aware of odd or unusual elements of the dream?

    Not at all...0...1...2...3...4...5...Clearly & Distinctly

24. Did you dream involve a spiritual being?

    Not at all...0...1...2...3...4...5...Clearly & Distinctly

25. Did you ever notice that your dream lacked emotin when you would expect emotion to occur?

    Not at all...0...1...2...3...4...5...Clearly & Distinctly

26. To what extent was your sense of other beings (people animals, and other living things) so clear and distinct that they seemed physically present in the dream?

    No sense of...0...1...2...3...4...5...Strong sense of
physical presence   physical presence

27. To what extent were your sensations of places or non-living things so clear and distinct that they seemed physically present in the dream?

    No sense of...0...1...2...3...4...5...Strong sense of
physical presence   physical presence

28. To what extent did features of your dream (including your bodily self, other beings, places, and non-living things) seem real even after you first awakened?

Not at all real...0...1...2...3...4...5...Extremely real

29. During your dream, how successful were you in fulfilling your goals?

Not at all...0...1...2...3...4...5...Extremely successful

30. Were the events in your dream similar to routine events in your life?

Not at all...0...1...2...3...4...5...Extremely routine

31. To what extent did you experience scents or smells in your dream

Not at all...0...1...2...3...4...5...Clearly & Distinctly

32. Did your dream involve a deceased person?

Not at all...0...1...2...3...4...5...Clearly & Distinctly

33. To what extent were you aware you were dreaming while you were dreaming?

Not at all...0...1...2...3...4...5...Continually aware

34. To what extent did your dream influence your waking mood?

Not at all...0...1...2...3...4...5...Extremely

Use the following scale to indicate the extent to which the statements below rflect an aspect of your dream experience:

    0: Not at all descriptive of my dream
    1: Somewhat descriptive of my dream
    2: Moderately descriptive of my dream
    3: Very much descriptive of my dream
    4: Extremely descriptive of my dream

35. In the dream, there was a complete absence of a sense of time.

36. Time seemed expanded, as if events were happening in slow motion.

37. There was an unusual acceleration of time; time seemed to speed up.

38. Objects that are normally inanimate seemed alive and aware.

39. I experienced a shift in my perspective in the dream (e.g., "At one point, I was observing a stranger sitting on a rock below me, then, somehow, it was as if I became that person; it was as if my perspective merged with the person I was observing. I experience his thoughts and feelings as if they were my own.").

40. In the dream, I experienced an ineffable sense of significance, a kind of knowing about something that can't be put into words.

41. I experienced a spreading warmth.

42. In the dream, I experienced a buoyant, floating, and/or uplifting sensation.

43. I experienced a bright flashing and/or ebbing light.

44. I felt I had entered a most lucid darkness.

45. My own actions seemed somehow strange or unfamiliar.

46. In the dream, I felt bodily vital, energetic and alive.

47. I felt myself moving outside of my body until I could see my body as though I was a spectator.

48. I felt the presence of another although I could only vaguely sense what that other looked like.

49. My bodily feelings were strong and clear.

50. Colors and/or sound were exceptionally vivid.

51. Rather than striving to do something, my body had "let go" to sense and feel the fullness of my surroundings.

52. I felt that I was acutely an chillingly aware of the inevitability of my own death.

53. I felt like an outsider in the dream, as though I was lost and simply wandering; events were taking place but I didn't feel a part of them.

APPENDIX 3: DREAM REPORT INSTRUCTIONS

1. Take a moment to quietly review your dream experience, considering the order in which the dream events occurred.

2. Describe the dream:

   It is important that you describe your dream in as much detail as possible. Often, when people describe a dream to someone, they simply describe "what happened" in the dream. However, here, I'd like you to describe the dream in such a way that someone hearing your description would know not just what happened in the dream but would be able to recreate the same experience in their own mind. This means that, in addition to describing what happened, you need to include a description of the continuous background accompaniment of reflections, attitudes, inferences, etc., that the characters experience as they move abou. in the dream setting. This may include, for exa je, acts of remembering, of wanting or deciding to do something in the dream, the characters' background reflections on dialogues in the dream etc. Pay attention as well to the sensory qualities of the dream. Are there places in the dream where feelings seem to stand out? Do aspects of the setting convey a particular mood or feeling? Are you aware of color in the dream -- does it convey a particular feeling or sensation? In short, try to be as complete as possible in describing your dream experience.

3. Pause briefly to review the dream once more and to see whether any more of your dream comes to mind.

4. Describe any additional details or corrections.

5. Choose the segment of the dream that is most important to you personally and rate it on the emotions scale.

APPENDIX 4:   MOTIONS CHECKLIST

Below is a list of words that describe feelings people have.   Read each word carefully.   Then indicate how intensely each of the feelings described below was experienced in the most emotionally significant sembent of your dream by circling the appropriate number to the right of each word (if the feeling described was not present in the dream segment, circle 0).

	LOW					HIGH
SAD	0	1	2	3	4	5
ENERGETIC	0	1	2	3	4	5
FATIGUED	0	1	2	3	4	5
SHEEΓ SH	0	1	2	3	4	5
JOYFUL	0	1	2	3	′	5
AFRAID	0	1	2	3	4	5
ANGΓ	0	1	2	3	4	5
SURPRISED	0	1	2	3	4	5
ATTENTIVE	0	1		3	4	5
MUDDLED	0	1	2	3	4	5
AMAZED	0	1	2	3	4	5
DELIGHTED	0	1	2	3	4	5
AGONIZED	0	1	2	3	4	5
WORN OUT	0	1	2	3	4	5
CONCENTRATING	0	1	2	3	4	5
CONFUSED	0	1	2	3	4	5
SCARED	0	1	2	3	4	5
HAPPY	0	1	2	3	4	5
ASTONISHED	0	1	2	3	4	5
FORGETFUL	0	1	2	3	4	5

DOWNHEARTED	0	1	2	3	4	5
DISGUSTED	0	1	2	3	4	5
ALERT	0	1	2	3	4	5
BASHFUL	0	1	2	3	4	5
REPENTANT	0	1	2	3	4	5
VIGOROUS	0	1	2	3	4	5
ENRAGED	0	1	2	3	4	5
DISDAINFUL	0	1	2	3	4	5
BLAMEWORTHY	0	1	2	3	4	5
DISCOURAGED	0	1	2	3	4	5
ACTIVE	0	1	2	3	4	5
BUSHED	0	1	2	3	4	5
GUILTY	0	1	2	3	4	5
EXHAUSTED	0	1	2	3	4	5
CONTEMPTUOUS	0	1	2	3	4	5
LIVELY	0	1	2	3	4	5
MAD	0	1	2	3	4	5
SCORNFUL	0	1	2	3	4	5
FEARFUL	0	1	2	3	4	5
SHY	0	1	2	3	4	5
ECSTACY	0	1	2	3	4	5
AWE	0	1	2	3	4	5
EROTIC AROUSAL	0	1	2	3	4	5

APPENDIX 5: DESCRIPTION OF DREAM CONSTITUENTS

APPENDIX 5: DESCRIPTION OF DREAM CONSITUENTS

01 Metamorphosis: Global Category

Sudd(shifts or transfoi nations of either (1) the mood
or goal type of an object scene, action, or character
or (2) the physical identity of an object, scene,
action, or character. See subcategories 02 and 03 for
examples and eiaboration of scoring criteria.

02 Metamorphosis: Goal/Mood

Sudden shift in the mood or motivational ignific.nce
of a scene, object, or action; or a sudden shift in the
role or temperament of a character.

Here, the emphasis is on a metamorphosis of the goal
type or mood that characterizes a particula object,
action, or scene, rather than changes in physical
appearance. Alterations in the physical appearance of a
scene, object, or character may accompany a
metamorphosis of goal or mood but the physical i' tity
or category membership of the object, action, o ene
does not change.

a) Sudden shift in the mood or motivational
    significance of a scene:

> Adjoining scenes may be scored as a
> metamorphosis when
>
> i) the adjoining scenes are of the same
>   type (i.e., share membership in th
>   same class) e.g., both are types of
>   schools, or types of churches, etc.
>
> ii) there is a change in the motivational
>   significance or mood from one scene to
>   the next.
>
> example: I was to help [my uncle] put on
>   this meal and he had three tables
>   he wanted me to take care of...I
>   went out of the kitchen, quite a
>   large kitchen, into an industrial
>   kitchen not at his home.

Here, there is a shift in the mood of the scene from
nurturance to the impersonal, business like

atmosphere of an "industrial" kitchen. The shift in the motivational significance or mood of the scene is not an actual metamorphosis of the same scene but is scored as such since the scenes are immediately adjoining and of the same type, i.e., both are types of kitchens. Note that examples of this kind are to be scored twice, once as a scene metamorphosis and once as a sudden shift in the location of the action.

b) Shifts in the mood or motivational significance of an object

example: There was a ship in the river, a miniature little boat like pirates ride or something. And we thought we should go in because there might be treasure or something. But something was wrong with it. I don't know, it started following us. One of the kids said it would hurt us in someway so we had to turn to try to get out.

Here, there is a shift from the initial perception of the ship as something inviting, perhaps holding treasures, to something potentially dangerous and to be avoided. Note that, in this example, the metamorphosis is scored on the basis of a shift in the character's perception of the object rather than objective evidence of a metamorphosis in the mood or motivational significance of the object per se.

Alterations in the physical appearance of an object (or scene) which do not result in a change of identity but which suggest a shift in the motivational significance or mood of the object are scored here as well.

example: There was this old boat there. It didn't really have anything attached to it anymore. It didn't have a motor, it didn't have any sailing equipment anymore, it was just an old wooden boat tied to the rock or to the shore."

[The boat gets loose and carries the dreamer and a young friend away from shore. They yell for help and are rescued]

> This man had gotten hold of us and was
> going to tie the boat up...and then all
> of the sudden the boat has a sail.

Other examples include sudden changes in the size of an object (animal or human) when such changes result in a shift in the motivational significance of the object.

c) Sudden shifts in the temperament or role of a character within the dream.

> example: A feeble, senile old man suddenly has
> the physical strength and mental
> alertness of a much younger man.

d) Sudden shifts in the motivational significance of an action

> example: I was walking in the city with a
> bunch of friends and we came across a
> street that went down into a steep
> hill. And, as we went down the hill we
> realized that the street was
> cobblestone and it was a very old, old
> street. And, as we approached the
> bottom of the hill, the cobblestones
> became very choppy and it was
> difficult to walk. One of the people
> had to veer off to the side of it and,
> as she did this, she began to walk in
> a man s garden.

Here, the goal of the action shifts from one of affiliation (walking with a bunch of friends) to aggression (trespassing).

03 Metamorphosis: Physical Identity

Sudden transformations in the physical appearance of an object or character. For example, a woman suddenly turns into a snake; or a bed suddenly turns into a coffin. Here, the emphasis is on transformations in the physical appearance of characters or objects that result in changes in the identity or class membership of an object or character. These are scored regardless of whether the change in appearance results in a shift in the motivational significance of the object or temperament/role of a character.

04 Vivid Sensory Imagery (Sentience)

Sensory details of objects (e.g, color or texture) become the focus of the dreamer's attention.

example: I see a spider web growing in one...plant. And it's a beautiful web. It's all glistening. It's got dew in it and some little bugs caught in it.

The whole milky way began to evolve infront of my eyes. It was really beautiful, bluish color, very blue. And then slowly I see a string of silver, bright starlike silver, just kind of glide through my eyes and twist and turn into almost like an infinity.

05 Visual Intrusions

Dreamer's attention suddenly shifts towards some object or aspec of the setting not previously attended to. The object or feature of the setting responsible for the shift in attention spontaneously appears and often represents a discontinuity in the narrative.

example: All of the sudden we have this monkey...

As this was happening there was this bird that was flying around in this room...

All of the sudden I have an axe. I don't know where it came from but anyways I have this axe...

06 Light

Some aspect or quality of light is referred to in the dream.

example: This room is is really brightly sunlit, like with sun coming thrugh sheers, or something, so the room's bright but it's kind of hazy.

07 Sudden shifts in location

This is scored whenever a character arrives at a

different location through means other than self-prop   ?d muscular activity. This includes sudden scene shif. regardless of whether characters are represented in the scene.

08 Looking behavior

This includes references to seeing, viewing, glancing, inspecting, examining, noticing, or enting of the body towards a stimulus in the environment, etc..

examples: As   she's   lecturing,   I   looked outside and the people chasing me were milling about.

Next, I noticed Karen making her way through the crowd.

And then as I though about that in the dream, I saw a policeman walk by at a distance.

There was a nice middle aged man   me to help us and somehow he got a hoin oi the boat. And I could see my father comin, in on another boat far away.

The last two examples [005(13) and 007(08)] involve noticing or seeing something in the distance. A related phenomenon is visual telescoping in which there is narrowing of the "camera perspective" or a close up shot of some object or detail of the setting.

examples: As I'm looking at this I see a spider web growing in one of the plants, and it's a beautiful web, it's all glistening. It's got dew on it and some little bugs caught in it.

At one point I have this image of him taking out this stuff in his hand. And I was looking down at his hand and it was a number of pieces of metal, kind of like keys on a key ring except they weren't keys. Some of them were guitar picks and some of them were coins from around the world, about the size of quarters.

09 Auditory hallucinations

These include explicit references to "hearing" or listening" to or for sounds; unembodied voices for which the source of the stimulus is not directly per—; loud noises or references to behavior which typ— result in loud sounds.

example: I hear a voice that says, "oh yes, this king", not a person, a voice, says "yes, this king is troubled. He has a loosened intestine."

I can hear, actually hear the crunching of the metal distinctly as metal scrapes against metal.

We heard my sister scream for help.

Someone was calling us from outside and I look outside and Bob was out there.

10 Smell or scent

This includes references to particular smells or behavior related to detection of smells in the environment.

example: Just then I said to my self, "I know that smell," I stepped away from B. I saw a clear tear drop hit the curb followed by a drop of blood and then more blood.

11 Thermal sensations

References in the dream to sensations of cold or warmth or objects or aspects of the setting that are a source of cold or heat.

examples: I had been sick for some reason for a long time. And it was in the winter and it was cold...

The water was so vigorous and it was so cold.

12 Muscular activation: global category

This is scored when any of the subcategori are represented in the dream (see constituents 13-15

13 Intense physical activity

Scored when any animate character in the dream is depicted as engaging in vigorous physical activity (e.g., running, jumping, fighting, climbing, etc.)

14 Kinesthesia

References to bodily felt sensations related to movement and/or affect.

examples: I could feel the weight of the car that collides with the CBC vehicle and drive on top of the CBC car. I could feel the shock absorbers as they press down.

I remember at the end of the dream I just felt this sort of sadness just sort of coming out of the bottom of me, of my soul, like from way down deep from some place and these things sort of surfacing and waking me up.

15 Intense affect

Includes references to intense sadness, rage, disgust, awe, surprise, startle, ecstacy,. The above are scored as a constituent when they occur anywhere in the narrative.

examples: I could see that the tomato plants were just covered in aphids and a variety of bugs of different kinds. And I felt real abhorrent because I almost touched the tomatoe plant.

I was really mad at her. And this is probably the most impactful part of the dream, emotionally at least, because at that point I just hated her guts...I was just furious at her. I felt murderous towards her.

Pretty soon nearly everybody had gone but I was too terrorized by then and my heart was beating waiting for this thing to come.

I was frantic almost hysterical ...I started screaming and yelling and crying at him...

16   Muscular   Inhibition

Scored when any of th subcategories (constituents 17-20) are represented in the dream.

17   Movement   Inhibition

Includes   paralysis,   inmobility,   physical ineffectuality, difficulty moving, etc.

examples: When I got up I realized I couldn't walk and I was somewhat paralyzed.

I wanted to rush at him and pound him with my fist and push him back out and close the door like I was doing with everyone else, but I just kind of went limp, just kind of down at heart,... it was a weakness and an inability to move that was just a kind of limpness, a kind of physical limpness.

As we were going through the cave it seemed to be smaller than it was before, and so it was really, really, really hard to squeeze through and get out.

I started to write this note and I could hardly write.

18   Repeated attempts to achieve a goal result in goal failure.   Here,   ineffectuality is independent of movement inhibition.

examples: I was washing dishes and there was piles and piles of them and it was taking a long time... I'd spent the day cleaning the sink.. They had two sinks, two big ones and I'd been cleaning those... One thing that stands out was that the sinks were really dirty. There were layers and layers of grime on them. Like it took a long time just to clean a sink. i don't know why. And then somehow it took a long time to do the dishes which it normally doesn't do.

I was having an awful time finding knives, finally did. Every other dish I'd pick up was dirty, so I'd be trying to pick up, find 36 saucers and I'd have to go through fifty saucers to fine thirty-six that were good. My mom was supposed to be helping me and she

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was standing there. I'd tell her to do something and she would do something like pick up...find one saucer and then stop helping me.

I started hitting him. And he was so fat he couldn't feel anything. I was hitting him in the shoulders and then in the head....

19 Absence of affect

Affect is not present in situations that normally elicit affective responses; or affect is present but inappropriate or incongruent with the situation.

examples: I was scared but it was so stu id because, I don't know...Then all of the sudden I had an axe...and I chopped her arm off. And the whole time I was apologizing because I really didn't want to do it...she just kept stabbing me with the other arm so I chopped that arm off. And all this time I'm standing there apologizing for hurting her and for having to chop her up.

In the above example, absence of appropriate affect is scored primarily on the basis of the dreamer's experience that there was something odd or strange about his/her response (i.e., "I was scared but it was so stupid...And all this time I'm standing there apologizing for hurting her and for having to chop her up.").

My friend pulled out his M16 and shot the girl. As he shot her I had absolutely no emotion.

I could hear him think, like we were really close to the ground, and I heard him think something like "I'm never going to see so and so again" or something like that because there was no way the parachute was going to catch us on time. And I had the same sort of thought, you know, this is it, we're not going to make it. But it was funny cause it wasn't really scarey.

Dream Endings

20 Dream ending is accompanied by vivid sensory imagery.

example: The whole milky way began to evolve in front
of my eyes. It was really beautiful, bluish
color, very blue. And then slowly I see a
string of silver, bright starlike silver,
just kind of glide through my eyes and twist
and turn into almost like an infinity...And
the last scene I saw when I was kneeling down
there was a spiral galaxy that's silvery in
color, and I felt really happy. And a drop
appeared, just one drop of tears was formed
in my eyes.

21 Dream ending is accompanied by intense affect.

example: I just woke up crying. I was really sad. I
remember at the end of the dream I just felt
this sort of sadness just sort of coming out
of the bottom of me, of my soul, like from
way down deep from some place and these
things sort of surfacing and waking me up.

22 Dream ending is accompanied by bizarre or compelling
imagery.

examples: I looked down at the side walk. I saw a
clear tear drop hit the curb. It was
followed by a drop of blood and more blood.
The I woke up.

At this point I felt an intense physical
shock to my body as I watched, so intense in
fact that ...a spasm shook my body and
immediately after that I woke up.

23 Intense dream ending precipitates awakening

Awakening at dream ending is only scored as a
constiutent when the dream ending is characterized by
at least one of the constiutents indicatng intense
dream ending (i.e., 20, 21, or 22 above).

24 Resolution

Endi. of dream is characterized by resolution of
dramatic conflict (e.g., goal achievement)

25 Dream persistence

The dreamer continues to experience feelings or enact
events upon awakening that were present in the dream
prior to awakening.

example: I remember at the end of the dream I just felt this sort of sadness...coming out of the bottom of me, of my soul, like from way down deep from some place and these things sort of surfacing and waking me up.

Theme Variations

Themes refer to the motivational structure or goal types depicted in a narrative. These are scored in terms of the seven goal-types listed in appendix 7. Variations on a theme are scored when the same or similar motivational structure or goal types is represented in a variety of objects or contextually distinct action episodes.

26 Objects or features of the setting in the dream which are different from each other in physical appearance but which belong to the same functional category or which evidence similar moods/motivational structures.

For example, in one dream, contaminated water was a salient feature of two distinctly different scenes. The narrative begins by describing the muddy water of a flooded prairie townsite. Observing this scene, the dreamer reflects on the potential allergic reactions of the townspeople to the organisms she imagines will be spawned in the flooded basements of the houses. The implicit theme of this scene is harm avoidance. It is inferred from the dreamer's awareness of the potential danger of the contaminated water to the towns people.

A variation on this theme is evident in a later episode in which the dreamer and her boyfriend come across a large contaminated mountain lake (described by the dreamer as "more mud than water"). The boyfriend swims in the lake but the dreamer is repulsed by the filthiness of the water and refuses to join him. Here again, the inferred motive that characterizes the dreamer's reaction to the water is harm avoidance.

When the affective connotations or motive structure of an object cannot be inferred from the dreamer's response (for instance, when the thoughts and actions of characters are not represented in the scene) then the motivational structure is inferred on the basis of the objects conventional function and its associated mood. For example, a knife could be characterized in terms of the goal type of aggression, or a bomb shelter in terms of harmavoidance.

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27 Theme variations: actions

Similar motivational structures are represented in analogous actions of contextually distinct episodes. The concrete actions vary across episodes, but they are analogous in the sense that, in each instance, similar motivational structures are enacted.

28 Repetition of objects

An object recurs in the dream but with slight structural variations or transformations, e.g.., windows that vary in size or shape; two brief cases, one with a domed top and one that is flat; different types of dwellings are depicted in the dream.

29 Repetition of objects

In contrast to theme variations, repetitions of a goal/motivational structure occur in a series of contextually related episodes, i.e., episodes which are continuous with an ongoing narrative. For example, in one dream, rejection is represented in the dreamr's critical response to several instances of inappropriate role behavior of friends and relatives attending a wedding. The dreamer summarizes the "theme" of the dream as follows:

I don't remember anything about the actual ceremony. I only remember people not doing what they're supposed to be doing at a wedding. Nobody seems concerned about it except for me. I seem quite frustrated by it.

31 Narrative Coherence

A series of episodes are linked to an initiating event by a common goal such that the dream as a whole tends to form a coherent action sequence.

32

The primary focus of the narrative is on actions of animate characters (as opposed to mental acts or descriptions of static objects).

33 Rejection (or blameavoidance)

a) rejection: actions which have as their goal, separation, exclusion, or abandonment of another character. These include:

-avoiding, abandoning, or withdrawing

from another character (e.g., divorcing, jilting, snubbing).

-verbal expression of dislike or indifference to another character.

-excluding displacing characters from dyadic, group, or institutional interaction situations.

b) blameavoidance: actions which have as their goal the avoidance of blame or of rejection because of blame. These include:

-verbal or physical counteraction of other's moral censure, rebuke, or punishment (defending oneself, making amends).

-engaging in acts because of felt obligation or because of definitions of propriety or correctness.

-avoiding moral censure by covering exposed body parts, concealing wrongdoing, or escaping punishment.

34 Harm avoidance

Actions which have as their goal the avoidance of physical injury, illness or death. These include:

-defending oneself against bodily harm or illness (retailiation, obtaining medical treatment).

-engaging in acts to enhance physical well-being (exercising, altering one's diet).

35 Aggression

Actions designed to annoy, harm, or overcome another character. These include:

-killing, physically harming, or (verbally or physically) threatening another.

-physically or, with threats, verbally coercing a character into performing an act.

-theft or destruction of possessions belonging to

a character

-accusations, insults, or criticism of another character.

36 Recurrent dream

Dreamer either explicitly or implicitly associates the theme or a specific element of the dream with that of a previous dream.

example: This room was very much like I've dreamt of before in a house like that...the house changes but certain features recur.

37 Old objects

examples: We realized that the street was cobblestone and that it was a very old, old street.

She took me to this old kind of country store.

38 Special powers

The dreamer possesses magical or supernatural powers typically not considered to be in the domain of human abilities (e.g., magical knowings, telekinesis, time travel, special healing powers, ability to fly).

39 Otherworldly or mythical figures

Animate figures that traditionally have been associated with myth appear in the dream (e.g., a king, a maternal spider, elements of nature that are personified or imbued with a consciousness).

39 Regression

a) The dreamer is in a setting or locale in which he or she has not been in for over a year.

example: It was a place I used to go o as a child.

b) The dreamer or someone familiar to the dreamer from waking life is at least a year younger in the dream than he or she actually is.

example: In the dream, we were all alot younger, back to like when we were kids.

40 Presence of another is sensed but not directly perceived

example: I was in a room in a single bed and there might have been another person in the room...I think maybe the person in the room is like a friend or...like I don't have a sister but maybe this was a sister in my dream, just sort of by me all the time, at lest while I'm sleeping. And then, whenever I'm in the room sleeping it's dark.

41 Dreamer is tne primary actor in the narrative

42 Dreamer is an objective bystander or is not present in the n· ·⁺ive (i.e., in both instances, the dreamer dce   ·cty participate in the drama of the dream).

43 Dream is represented on more than one level.

example: I participate in the dream but then I see a recap of the whole thing as if it's being played form a video tape recorder at the end of the dream.

44 Return to earlier context

45 Summary statement

Dreamer summarizes the common theme of the dream

example: Alot of this dream isn't really images,

it's feelings of frustration and not being able to do anything and not being believed by everybody else.

I don't remember anthing abut the actual ceremony. I only remember people not doing what they're suppose to be doing at a wedding. Nobody seems concerned about it except for me. I seem quite frustrated by it.

46 Repetition of an action sequence

The same concrete action(s) is repeated in sequence

example: I kept closing and locking the door and
            it would come open again. And I would
            scream and yell and throw a fit and
            threaten them and slam the door again.

            She came up and she started stabbing me
            and...I'd start to belled and try to
            cover it. She'd stab somewhere else and
            I'd start bleeding there and try to
            cover it up.

APPENDIX 6:   PROTOTYPIC CLUSTER MEMBERS

Cluster I: Prototypic dream #1

The dream is very long but I cannot remember most parts of it. I can only remember the very last part of it. From the part that I can remember onward there has already been quite a bit of emotionality going on. I forgot the previous part of the dream but it seems like it involves alot of struggle, alot of fear, alot of like, you know, killing someone or something like that, it's pretty emotional. But anyway the part that I remember starts like this.

I walk into a kind of a hall, an empty hall. It's pretty big and yet it has very few windows. And there's one window in the left hand side of the hall, down to the end of the hall. And in the center end of the hall there's a chair, as I approach the hall, there was a chair and on the chair was sitted a fat man. He was naked from the upper body onward. And his lower body was wrapped around by...it's like a white towel, okay. The only thing I can associate at that time was it's either a sumurai, you know, those Japanese wrestlers or a cartoon figure, but I can't remember exactly which one. But anyway I walked by and this guy looked obviously troubled. Now, the emotionality of that time when I approached this man was, like I said, alot of uncertainty, it almost seems like I'm still in a struggle and I have a little bit of...it's like this object, this guy, becomes an object for either a struggle against the devil or something like that but it's not

peaceful and calm in that sense. So I walked up to this guy and I looked at him and I said something to him but I forgot what I said in the dream. And then he looked at me and he says, " God, I am troubled. I am dying. I don't know what is wrong but I am dying." And so I looked at him, and it's very natural in the dream, like I said, it's very linked to the part that I've forgotten but it's like I say, "I will test and make sure to see whether your suffering is genuine or whether you're just lying so that you can destroy me." So I walk up to this guy, like again, he's fat, he has a tummy that's very distinct. And as I walk toward him and begin to touch his shoulder I hear a voice that says, "Oh yes, this King, this King, okay,", not a person, this voice says, "Yes, this King is troubled. He has a set of loosened intestine. His intestine were no longer in place, so everytime he moves a great pain overcomes him." And, as I hear that, I looked at this guy. I could obviously see that he was in great pain. And it's almost like so much pain that he wanted to die. So, I said, "I beleive in your suffering and I'll see what I can do to cure you." So, I walked up to him, I mean I'm touching his shoulder. right. I kneel down in front of him and my right hand was placed in the front of his abdomen, the left hand side of his abdomen, okay. He was standing sideways to me, so my hand's actually placed on the far end, kind of. And my right hand was placed on the front of

his left abdomen. My left hand was placed on the back of his body, which like corresponds to the left abdomen part, but it's his back, okay. I place my hand there and I slowly start to transcribe energy into his stomach. And it sounds bizarre but it's quite natural because I, like, forgot the early part of the dream. In the early part it seems that I had somehow gotten some of these powers, okay. So, I put my abdomen there and I begin to kind of like pray like thing. I just transcribe the energy into this guy. And all the time I was doing that I begin to hear another voice, out from the window, remember there's one window at the back of the hall. It was a voice that's distinctly evil or bad. It says, "No, you cannot do it, you cannot do it. He will not survive." And then all at the same time I say, "Oh, please, please, please let me cure this guy. Let me cure this guy." I was right there. I was doing it. And after a while, this guy looked at me, this king, right, he looked at me and he kind of shook his body a little bit. My hand was like still holding his body, right, but he started to shake it a little bit and then he looked and he said, "Hey man, I'm cured." He said, "Look, my intestine is fixed." And then he moved away from my hand and he sat down in his chair again, very happily, and he said, "Hey, it doesn't hurt anymore." And at that point it's really strange. I mean it's a weird dream but at that point I see,...like all along I was alone, okay, in that part of

the dream, but like again, in the previous part it seems that I have more company than just myself, okay. But anyway in that part of the dream when he says, "Oh, I'm cured" and he sat down and he was happy, I looked around and I saw my mother, my father, my two brothers emerge from the background. They were all quite happy and proud and looking at me. But then at that point I was still kneeling down, I was kneeling down, I crashed my head into a praying position this time, since the guy was gone, right. So I crashed my head in the praying position and I begin not to see my family members but then I see the whole galaxy, the whole milky way began to evolve infront of my eye. It was really beautiful. bluish color, very blue. And then slowly I see a string of silver, bright starlike silver, just kind of glide through my eyes and twist and turn into almost like an infinity. And the last scene I saw when I was kneeling down there was a bright spiral galaxy that's silvery in color and I felt really happy, okay. And a drop appeared, just one drop of tear was formed in my eyes. And at that point now, it's kind of a twilight zone, I thought I awoke, but then later on I'm not too sure. But anyways, at that point I felt that, "Oh yes, I have one drop of tears in my eyes" and I'm really happy about this. And then, at the same time, a voice says to me, "But shit, B., you've forgotten the early part of the dream. It's not whole anymore." So, I don't even know if that's my waking

self talking or dream self. But then, the voice continues and it says," Oh no,no, I remembere it. It's about your struggle between good and evil. You are suppose to gain magic power and pass five tests and the last one was healing a man and you've done that and you've succeeded." And then at that point I was clear. I woke up.

(005 called back at 8:40_ I talked about the part where I saw the galaxy and I begin to cry a little. There was kind of a part that's happening simultaneously at that part too, was that when I saw the final galaxy I also saw a space shuttle. And I heard a voice say to me, "This is the space shuttle that you have been look for and it flies at 236,000 mi/hr. And this space shuttle will take you home." And that happened stimultaneously with the vision of the galaxy and my beginning to have a few drops of tears."

Cluster I: Prototypic dream #2

I dreamt I was sleeping in my bed. The imagery of my bedroom was exactly the same as it appeared before sleeping except in the dream there was a fire in the living room. It wasn't an alarming experience though, well, it was kind of mentally alarming to think that there would be a fire but it was more that I was aware of a presence of the fire, as if that part of nature, being fire, signifying a presence of some sort, some consciousness. And my imagery faded from the imagery of a fire flicking around the corners of my bedroom door to a scene of a clan meeting in a field, Ku Klux Klan. And they were standing around the fire and I wasn't really engrossed in watching male participation as they stood there with their arms outstretched in their ritual gestures, I was thinking more of the fire. It passed to kind of what I felt to be scenes from history of fires, uh, some city in the states burning. I could see burning buildings. And it was like I was seeing these burning buildings in a pan shot, as if it was in a movie. And I began to feel the fire was some type of presence that permeated history and signified change or must mainly a presence. The last two fire images I had was of a small, very contained forest fire and there were firefighters around it, staring at it, putting it out, but looking hesitant to do so. They were all in a very child like view of a fireman. They were all dressed in red with

bright red helmets. There were park wardens standing around almost hesitant to put out this fire. And lastly, there a fire on water in the river valley underneath the 109th street bridge, like oil on the surfaces. It was like my mind was reviewing certain instances of fire and the last thing I remember noticing before the dream finished is that the dreams were licking the top of underneath of 109th street bridge.

Cluster II: Prototypic dream #1

The   dream   starts off in a hotel.   And I   think this hotel is in southern Alberta,   or some place.   It's   a very nice hotel. And I'm travelling by myself, I think. And I remember, oh yeah, being worried about, you know, sort of rapists in the hall and this sort of thing,   all this stuff going   on in the city here.   And I remember thinking   well, I'll have to be brave because I'm by myself. So I took this room   that was sort of in a more secluded area of the hotel because it was full up.   And,   anyways,   it seemed to   work out.   And I was there.   And then this hotel seemed to be in France.   And   my family was with me.   And we were all in   a room   together.   And we were having to leave.   And we   were packing. And I was very organized. I had all my stuff ready to go and uh, little bags for this and that. I knew exactly what I was doing 'cause my family was very disorganized and I was having to help them.   And I didn't want to. I thought well,   they   can do it themselves.   I'm not responsible for their packing.   And,   um,   but it turned out it was   almost impossible   not to help them because I think I needed about another   bag   or two or something and I've   had   all   these things   sort of stored away in a particular drawer and they had dumped all their stuff in there,   all their junk.   And, so,   in order for me to get all this packing done I sort of winded up having to help them anyway.   And,   um, so finally we got going. And, uh, I remember I wante to .... oh, it

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was a bunch or things. It was, uh,...I know we left that room and I came back to find them and they were gone. And some other woman was there instead. Some other stranger had moved in there. And so I'm having some trouble find them. I think I'd gone off on my own for a while. And, um,...because I didn't want to spend the whole time with them. And I came back and I was having some trouble finding them. And I know I wanted to stay in Paris and they wanted to go back to Canada. And I wanted to stay. Once I got back there I felt, why did I go home. And I knew, ...I can't remember this part very well, but I went to ...I went on a train ride over some very barren dessert, sort of land. I can't remember the significance of that, it just came to mind. And anyway, when I came back from this train ride...uh, I'm trying to remember what was on that land, there were foxes of something. And, oh, gee, it was sort of a dangerous place to cross. But anyway, I came back and there was my family and I was at the hotel and I got a phone call, we got a phone call, an overseas phonecall. And it was my Dad. Now my Dad's actually dead. But anyways, he was calling and he had a doctor's report on his ulcer, cause he had actually a very bad ulcer on his leg, which nearly killed him. And uh, he had to have a leg amputated because of it. Actually this is in reality true. And in the dream they weren't talking about amputation or anything but he had gotten the doctor's report and the doctor said that

this ulcer would never feel. And here I had had these plans about may be my whole family being able to move to France so that I could stay in France because I wanted to go to grad school there. And, um, I was talking on the phone and he said that...he told me that he couldn't um...he didn't tell me that he couldn't, he just told me how sick he was and that he would never heal. And there was some stupid person on the phone who kept sort of commenting on what was being said, sort of practical sounding person who was sticking their nose in there. And I kept telling them to shut up. So, periodically they would and then they would sort of go off again on another little spiel while I was trying to talk to him. And I was really upset and I was crying. Um, and I wondered if he couldn't come to France anyway because then he'd be on his pension and my mom would be on her pension and my other sister would be on welfare, I guess, I thought, I don't know what I thought. But my three nephews had come and we could all just go there, I thought, you know, if they're going to have these pittance to live on they could do it there as well as in Canada. And I was just crying really hard and my Dad wanted to talk to my mom. So, um, my Mom came to the phone. And actually she wasn't in her wheelchair in this dream. She was walking. So we're talking to my sister and telling her, you know, that I hoped that they could all stay with me in France. And she seemed to think that this wasn't a very practical idea. And

that, uh, you know, really, she seemed to think that she should just think of herself and that she should stay in Canada and that that was better. And I was a little bit surpised at her ability to say what was best for me and do that. And I remember sort of trying to talk her into it. And this little pride sort of welled up in her and she said, "Well, if push comes to pull, we can certainly pull for ourselves." But I was just sort of overwhelmed still by the sadness of the fact that my father would never heal. And I couldn't have him, I couldn't stay with him and go to France and study there. So, I just woke up crying, I was just really sad. I remember at the end of the dream I just felt this, sort of sadness just sort of coming out of the bottom of me, of my soul, like from way down deep from some place and these things sort of surfacing and waking me up.

Cluster III: Prototypic dream #1

The main thing about this dream was that there was a great deal of snuffling and snorting and this bear was trying to get in. And the bear sort of was trying to get in the front door. So, I managed to somehow get it out of there. And then it came around to the back and the house was pretty much its normal self except that sort of in the landing place where in reality there was a door in this instance there was a very thin kind of board partition painted a light green. It had a very weak latch. And this bear, of course, was trying to very hard pull on it and things like that. The next thing I knew, the bear had a cub that had somehow gotten into the house. And we were desperately trying to think how we can shove this cub out without further enraging the bear. And finally it became too much for me so I bolted out the front door while it was still at the back and ran to a machinery shed that we had. And the fence sort of came up to the machinery shed. It was a rail fence so I climbed on to that and managed to climb onto the roof. One difference was that the roof normally had that sort of tiling stuff and in this instance the roof was covered with this sort of globby white plaster and it was kind of slippery, kind of glazed stuff which was very weird. And then I realized that if I could climb on to that that this bear would have no difficulty. So, I lept off the roof and proceded to where we used to have a grain storage

building only this was a...now it was like a sort of little...almost hovelish kind of dwelling. Sort of half tent and half building. And you crawled through an entrance rather like the tunnel of an igloo kind of but it was so small that you had to sort of crawl through it and then you turned a corner and it was just like a plastic thin saran wrap kind of frame that acted as a door. It was totally useless. And I went in there and there were alot of people lying there and they somehow were...Actually this is rather a silly dream...they were somehow related to the fringe situation. And some of them were disc jockey types with a radio. And they were lying there with these headphones on and things. And I said, "There's a bear coming. You'd better call out and try to get some help or something, there's this bear attacking". And this one chap with a beatific smile nodded and more or less was waiting for the song, the piece of music, to finish before...and I can't remember what the music was, some jazz piece I think, um,...and then he would just sort of put this announcement in. And the music was going on and on and I said, "I think maybe you'd better just break it and call for help." So, the chap, "oh, all right." And then I said, " I think we'd bette- get out of here." He sort of said, "Oh, there's a bear attack" or you know, "send some help." And he didn't really give the directions or anything. But it was ...my fear was building up. So, I got everybody to sort of,...we

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were climbing strange bits of netting and things hanging down ʼ the rafters. And so we climbed into that, every , and we managed to sort of then get rid of this stuff, it kind of disappeared. And we were all standing. Then suddenly this small hovel had turned into a large, almost Victorian kind of a room, but not quite. And it had a ledge...you know, some old buildings do have these kind of moldings or ledgings around the top...so we were all sort of standing perched on this. And it was quite high. And there was also a fireplace and things. I was reading Sherlocke Holmes last night so that's where that came from. And...but unfortunately we'd forgotten that there were things like up against the wall and things where this bear could have had access to reach up and grab people, and so we were just sort of terrified and waiting for this thing and some people finally became too frightened and so they decided that they were going to bolt for it. They were just going to go and leave this place and run. And pretty soon nearly everybody had gone but I was too terrorized by then and my heart was beating waiting for this thing to come. And I remember looking out and this one girl, who is in reality, like I've got friend and she's of east indian origin, so she's got long black hair. So, she was there, had gone out to run but she was fiddling around with a pack. There was some backpacks. But then as she sort of turned around, like her face kind of went weird and

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impassive and she had on some dark round sunglasses and she turned into Yoko Ono. And then she was sort of slowly, was really nonchalantly putting on this backpack. And I was thinking, "For god's sake, don't wait around for a backpack, if you're going to run, run!". And I was really in absolute terror that this bear was going to come and get her and that it was going to get me and I woke up, basically. And sort of as I woke up there was these two great snorting sounds, only I had already awakened and I wa, already in absolute terror.

And the reason this dream was impactful compared to other scarey dreams was that my heart was just pounding. It was the waiting for this bear that was more scarey than anything. And my heart was pounding and it just seemed to take for everything as I was lying there for it to slow down. And I was awakened in the middle of the night. I have to say the two snorting sounds issued from the basset hound who sleeps outside my open window. And I rather suspect this impactful dream was really brought upon by the snufflings and snortings of Henry as he was sleeping, so so much for esoteric stuff, it was just a weazy basset hound who caused this.

Cluster II: Prototypic dream #2

At the beginning of the dream, all I know was that there were four of us in a room, my brother, me, and two other people who I'm not sure who they were but there were two people. And we were all younger and we were all in this room. And I'm pretty sure that we were locked in there or we couldn't leave for some reason. And we all just knew, like right at the beginning of this dream, that my mom had killed my dad. Only I didn't think of her as my mom really, it was just her. And the same thing for my dad. We all knew this but we didn't seem to be able to do anything about it. And we spent quite a bit of time just talking about it and what we were going to do. We even knew how she'd killed him. I don't know how I guess she'd stabbed him to death with a knife or something. And we knew this. And a little while into the dream she came into the room and said that she had to go somewhere and that we all had to go with her. And she was always, you know...we knew that she knew that we knew and she knew...she did know that we knew that she did kill my daddy, but no one said anything. But she would sometimes carry knives like bring a knife into the room. And I don't know, she acted really strange. And we were always terrified that one of us was going to be next if we, I don't know, if we said anything wrong or did anything wrong. And she had to go somewhere so she took us out and we all got into the car. And it was like, it was weird,

because we didn't even dream of telling anyone that she had a knife and she was going to kill us and she'd killed my dad. And we drove and we got to McDonald's and we all went in and we just sat there while she ordered food and there were loads of people around. We could have tried to tell someone but we just sat there because we were so scared. I don't know, that she'd get one of us or something. And anyways, we got to this place and it was a tea party for old ladies. It was in a type of a church basement. And, um, the whole thing was happening in a city I've never seen, just some place out of my mind I guess. And we got to this church and it was in the basement. And we decided to try to tell these people that she was killing, that she was a killer and that she was sick. And so we were trying to tell these old ladies and men and no one would really pay attention. It was like they sort of believed us. And just as we were starting to convince them she came in with ther knife, this knife. She came up and she started stabbing me And I was like...it was so weird because she'd stab and I'd start to bleed and try to cover it. She'd stab some where else and I'd start bleeding there and try to cover it up. i was scared but it was so stupid because, I don't know...And then I had all of the sudden I had an axe. I'm not sure where I'd gotten it from but I have an axe. I must have picked it up or something and I started...and I chopped her arm off. And the whole time I was apologizing because I

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really didn't want to do it because she was my mom but I had to because if I didn't then she'd kill me. And so she just kept stabbing me with the other arm so I chopped that arm off. And all this time I'm standing there apologizing for hurting her and for having to chop her up with this axe. But then we weren't there anymore. We were at the mouth of this, there was this cave opening inside of the room or something, I don't know what and it was big enough for us to go into so we went in there. And it got a little lower and lower and we kept going through. There was me and my brother and some other kids again, maybe two, I don't remember. And we went into this cave. And we came out, it was like we stepped out of the cave and we were in this open area, this wide open area and there was a river there. There was a ship in the river, a miniature little boat like pirates ride or something. And we thought that we should go in because there might be treasure or something. But something was wrong with it. Someone said, "something's wrong with it." I don't know, it started folowing us. One of the kids said that it would hurt us in someway, so we had to turn and try to get out. As we were going through the cave it seemed to be smaller than it was before. And so it was really, really, really hard to squeeze through and get out. But, I guess we finally...well, we did get out. I remember crawling out and this one lad started getting really angry at their kid, it was one of the ones with us.

And I was in the bedroom and I started explaining why she shouldn't be angry at the kid. And I gave her this huge lecture on what if he didn't turn out what she wanted him to be and she was pushing him too hard and that was really strange. That was the way it ended, I guess. But the most impactful part was definitely the beginning. The last part was simply a wandering on of the dream, I don't know how to explain it.

Cluster III: Prototypic dream #2

The dream was quite short but I remember that i was standing in the living room and i don't remember why I was there or whatever. I remember that I was quite frightened though and I turned toward the wall to my left and before I did that I was frightened and I didn't really to look but I did look. And then there was a piano, like an upright piano, and somebodies head was sitting on the keys, like a decapitated head. And I was really, really scared and started screaming in my dream. Almost like it would ward off this vision or whatever it was. And, but it just kind of stayed there and I kept screaming and screaming and instead of going away from the head I started walking to it. And I eventually looked away from it and I think I was still screaming. And I thought if I did that it would go away but when I looked back it was still there. And I was screaming and I picked it up and I threw it, like through the front window, just like infront of me. And, uh, the glass didn't break or anything. I don't know if I thought it was going to fly into the living room but ... And I was still screaming and I thought that that would...the fear would go away when I threw this head away but it kind of stayed. And then I think I realized at that point that I was in a dream. I think I remember thinking that I was dreaming and then I was trying to wake up. And it felt like I was trying to open my eyes. I think I was still in the

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dream state even though I had remembered that I was dreaming. And I was ...I can remember lying in bed, I think I was still dreaming, and I was trying to open my eyes and I was really disoriented and i didn't know where I was. And i was thinking, my room is in the basement and I was thinking I'm in the basement somewhere but I didn't know where. And it seemed like in the dream I woke very slowly trying to orient myself and figure out what had happened and where I was, even thc gh this is still part of the dream. And then when I did wake up it was fairly quickly.

Cluster IV: Prototypic dream #1

Last night I dreamed but unfortanately I don't seem to remember much of it at all except that I was in Calgary visiting my friends. I was trying to tell them what I was up to. And I knew I was registered to go to university. But for some reason I could not for the life of me remember whether I had registered into the U of A or into the U of C. And it was really quite a concern because I was horribly flat and I think I was trying to get my student loan or something. There were various official things and trying to know what I was up to and I couldn't remember and I was thinking, "Oh my god, do I have a place to live" and it was just a horrible smoz and I was extremely upset about the whole thing. And that's all I really can remember of the dream.

Cluster IV: Prototypic dream #2

My   husband and I had decided to open up a   children's
clothing   store.   I   think it had something to do with   the
fact that I was at Urban Kids yesterday.   But it, you know,
was such a neat idea. And we had come up with this fabulous
name,   I mean it was so neat.   And,   you know, I remembered
the   name   so   many times through the   night   and I   can't
remember   it   now.   It's   like   when you get a   poem or   a
revelation   in a dream,   it was just so incredible   and   so
perfect   but anyways I can't remember it now.   So,   we had
decided to set up this buisness and we decided that we were
going   to contract out work.   And we decided that   Victoria
would   be a good place to start putting out   ads.   We   were
just going to get all these people to do handmade stuff and
you   know,   try and make handmade stuff for kids.   Then   we
were in this hotel room because we had moved to the city or
whatever.   And   we had two kids,   a little boy and a little
girl.   The boy was probably about five and the little   girl
was maybe more like 8 or 9. And there was only this on huge
bed   in the room.   So we thought maybe it was a futon so we
pulled   it apart so we could use both halves of it   and   it
wasn't.   So   then we said that the little girl was going to
sleep   on the couch and the little boy was going   to   sleep
either on...something else,   I can't remember what, or else
with us.   So,   it worked okay.   and I was sort of thinking,
oh,   because I can't stand being crowded when I sleep.   But

we got that worked out. And then there was some more running around trying to do things but it's all sort of vague I can't really remember alot but I sure wish I could remember the name because it was really neat.