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A TRAINING PARADIGM FOR IMAGERY AWARENESS AND
THE INVESTIGATION OF CONCOMITANT PERSONALITY
INTEGRATION.

University of Hawaii, Ph.D., 1976
Education, psychology

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A TRAINING PARADIGM FOR IMAGERY AWARENESS AND THE INVESTIGATION
OF CONCOMITANT PERSONALITY INTEGRATION

A DISSERTATION SUBMITTED TO THE GRADUATE DIVISION OF THE
UNIVERSITY OF HAWAII IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY
IN EDUCATIONAL PSYCHOLOGY
MAY 1976

By
Merle Sanders Ireland

Dissertation Committee:
Jerrold Shapiro, Chairperson
James Denny
Esther Brummer
David Sherrill
Duane Preble
ABSTRACT

Imagery is a kaleidoscopic phenomenon which has generated much speculation and study. Philosophers advance imagery as man's primary transcendent function, i.e., self-reflection (Sartre, 1948). Social scientists, until recently, have concentrated upon verifying and delimiting the imagery experience (Richardson, 1969). It is generally accepted by developmental psychologists as an important element in human evolution (Bruner, 1968). Psychotherapy, in attempting to motivate and maintain successful behavior, is capitalizing on this function in the process of understanding and promoting action (Horowitz, 1970). To date, little research has focused on the dynamic qualities or functions of imagery elaborated by philosophy and utilized by psychotherapy.

Due to imagery's ascribed importance by theorists and practitioners and the dearth of research in this area, the purpose of this study was to investigate imagery as a dynamic variable capable of change through intervention and to assess its potential contribution to personal growth. Imagery is initially defined and described in its philosophical and psychological contexts. Next, imagery is suggested as a viable cognitive/affective skill which can be enhanced with appropriate training. Finally, a learning paradigm for imagery awareness is presented and its effectiveness evaluated.

Evaluation in terms of imagery accessibility was the major research question of this study. Three measures were used to assess imagery accessibility: (a) the Imagery Process Measure; (b) the Betts Test of Mental Imagery; and, (c) the Imaginal Process Inventory. The therapeutic effects of the training paradigm in terms of personality integration were
also measured in terms of responses to the **Personal Orientation Inventory**.

Subjects were 37 undergraduate students of the University of Hawaii. Each of these subjects was randomly assigned to one of four groups; (a) one of two imagery training groups; (b) a discussion of imagery group; or, (c) a control group. Both training groups and the discussion group met for a total of four two-hour sessions. Posttests were completed within 24 hours following the group experience. There were no significant differences among groups on any of the post measures assessing imagery accessibility or personality integration. Thus neither imagery accessibility nor personality integration were found to be significantly enhanced by the presented training paradigm.
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CHAPTER 1

INTRODUCTION

Theoretical support for the concept of imagery as an accepted aspect of self comes from both philosophy and developmental psychology (Casey, 1971; Piaget, 1971). In philosophy, imagery was first linked to human motivation by Aristotle (McKean, 1941). In this ancient postulate there is an "image in the soul" which is the prime motivating force for human action. Reasoning, the function which separates humans from beasts, operates in the selection of this image and predisposes reasonable action (McKean, 1941). This basic premise has survived generations of controversy and several transformations. No significant alterations occurred until the eighteenth century. David Hume labelled image, "feeble impressions" and saw the reasoning function as solely to distinguish causes from effects (McMahon, 1973). Images retained, however, their motivational power in that the image aroused a passion, the passion aroused the will, and the will impelled action (McMahon, 1973).

The nineteenth century brought attacks undermining the Aristotelian idea by way of the philosopher's response to Darwinism. Here the element of consciousness was negated, and images, reason, and the will were abandoned as delusions (McMahon, 1973). Paradoxically, it was the same controversy which rescued imagery with the argument that if indeed consciousness was nonfunctional would that not imply extinction? At this point, the theory of "idiomotor action" appeared. In this model, the initial random movements of the individual were said to leave an image which later served to motivate action. While the central idea had been the "drive" function of imagery, this concept was only associated
with a kinesthetic image (McMahon, 1973).

With the arrival of the behaviorists, imagery was abandoned completely. Watson (1930) declared that "the behaviorist finds no evidence for mental existences or mental processes of any kind (p. 3)." However, later in the twentieth century the imagery function began to surreptitiously re-emerge in Hull's (1936) theoretical structure as "expectation" and in Mowrer's (1960) system as a self-regulatory function; the direction of behavior being the comparison of an ideal image with reality (McMahon, 1973). Further evidence of imagery's motivational value has been its recent use in conditioning procedures (Abel, Blanchard, 1974). In contemporary theories of motivation, analogous concepts to "ideo-motor action" and the "detection of discrepancy" idea of Mowrer have been employed in re-integrating the motivational value of imagery in energizing and directing behavior (McMahon, 1973). Kelly's (1955) theory of "personal constructs" and Hunt's (1965) system of "intrinsic motivation" employ a concept of comparing images to reality. Thus it can be said that in a philosophical context the image has become "as real as any other existence" and integral to understanding human behavior (Sartre, 1948, p. 4).

In developmental theory it is generally agreed that imagery is one of the earliest stages in human development (Bruner, 1968; Piaget, 1971; Werner & Kaplan, 1963). There is less agreement, however, concerning imagery's significance in human development. Both Piaget (1971) and Bruner's (1968) theories of development give imagery a subordinate role in higher order functioning. Piaget (1971) notes imagery emerging at about one-and-one-half years of age and developing over time to a point where it
is auxiliary to operational functions and subordinate to the verbal mode. Bruner (1968) also views imagery (the iconic stage) as essential to human development and ultimately less potent than language. Others, notably Paivio (1971) and Horowitz (1970) view imagery as more vital than this to human functioning. In their frameworks, imagery is seen as a primary form of processing information, however complementary it may be to language. This position has received much support experimentally in the area of learning, where imagery has been shown to be a useful learning strategy (Levin, 1972; Paivio, 1971). But while there is broadening support for this theoretical stance, imagery remains more a part of childhood than adulthood (Klinger, 1969). Imagery's importance and frequency of use appears to rise to its apex and begin to decline before adulthood in western cultures (Klinger, 1969). This decline does not appear in cultures where linear thinking and language do not predominate (Werner & Kaplan, 1963).

Perhaps one element hastening the degeneration of imagery ability in western society may be the lack of nurturance and opportunities for imagery growth in a primarily verbal and linear culture (Holt, 1964).

In the field of psychotherapy, imagery has been most directly applied as a dynamic variable (Horowitz, 1970). Three elements of the imagery experience have been of particular importance for diagnostic and therapeutic purposes. First, the close association of imagery to affective states or the arousal of them is important in that images and associated emotions can be utilized in the therapy process for motivating appropriate behavior (Gonibrich, 1972; Horowitz, 1970; Pear, 1927). Secondly, images are less likely to be censored by the individual than verbal constructs, thus are significant in eliciting information for diagnostic purposes as
well as providing a focus for therapy (Horowitz, 1970; Sheehan, 1972).
Finally, imagery can be used to explore any number of questions "on trial" as if they were real without experiencing the very real and sometimes undesirable consequences (Sarbin, 1970; Sheehan, 1972).

The utilization of imagery in psychotherapy stems from essentially three different sources of thought. One approach, heralded by Freud, is to view and to employ imagery for uncovering personal neuroses (Freud, 1937). In this system imagery represents unconscious fears, distortions, etc., which are myths to be replaced with reality, imagery is a screen for emotional imbalances. The second line of thought defines imagery as a response in a learning paradigm. The behavioristic model employs imagery as a negative or positive reinforcer in the attempt to change behavior (Wolpe, 1958). While in this approach imagery has more positive impact, it remains somewhat static. There is no acknowledgement or discussion of why imagery is a powerful reinforcer. The third, and altogether different approach represented in part by Jung (1971) is to view imagery as a life serving function. In this system imagery is the bridge between the conscious mind and unconscious elements; a means for fruitful inner dialogue (Jung, 1971).

Our outward-oriented consciousness, addressed to the demands of the day, may lose touch with inward forces; and myths (imagery) are the means to bring us back in touch. They are telling us in picture language of powers of the psyche to be recognized and integrated in our lives, powers that have been common to the human spirit forever, and which represent that wisdom of the species by which man has weathered milleniums (Campbell, 1972, p. 14).

Imagery was used by Freud (1937) to elicit information about the repressed memories of his clients. While pressing his hand against the client's forehead, Freud would instruct him/her to form an image when the
pressure was lifted. This imagery evoking technique was utilized during Freud's transition from hypnosis to free association. Once the transition had been made any active solicitation of conscious imagery was abandoned and client fantasy material was treated as defensiveness (Freud, 1937; Singer, 1972). Dream reporting in psychoanalysis is also used to elucidate client neurosis.

Other, more structured methods of gathering information for diagnosis and assessment involved using fantasizing instruments (e.g., Thematic Apperception Test) to indicate client problems and client-therapist tone (Calogeras, 1957; Leary, 1956; Masserman, 1938, 1939). A less structured procedure was suggested by Starr (1935) who had clients focus on a glass ball or a reflecting surface until spontaneous images arose hypothetically depicting their "emotional mental background." A more recent modification of the direct inducement of imagery is Reyher's (1963) solicitation of reported images from clients as they sit relaxed with their eyes closed. Gendlin (1970) uses an extension of the Rogerian non-directive approach by asking a client to focus on his/her feelings and allow an image to appear.

While members of the behaviorist school describe imagery statically and as an implicit response in a learning paradigm, images are paradoxically employed to motivate behavior. In this system, imagery is used as a positive or negative reinforcer in the treatment process. A hierarchy of images is established and therapy is focused on relaxing the client and systematically evoking images from the hierarchy. When an image produces anxiety the client is instructed to relax, describe a pleasant image aloud, or in some cases dispel the image (Gurman, 1970; Singer, 1972;
Another form of behavior therapy pairs aversive stimuli (often electric shock) with certain images (Berez, 1972; Marshall, 1973; Singer, 1972). This is intended to extinguish these images and the behaviors motivated by them. A variation of this schema is Stampfl's (1967) "implosive therapy." In this approach, images which evoke intense anxiety are accessed so that the client experiences the worst possible consequences of his/her imagined fears. Experiencing and surviving these consequences in a supportive environment provided by the therapist will theoretically extinguish the feared image (Ayer, 1972; Horowitz, 1970; Singer, 1972).

The third and final approach views imagery integral to human experience and is employed to discover, release, and work with these inner images. Jung (1971) with his process of "active imagination" created a passive state in the client out of which images and fantasies were free to emerge. These spontaneous images from the unconscious provide content while the conscious mind gives the impetus to mold and work with feelings and thoughts. In the Jungian system the experience for the client shifts from an intrusion on consciousness by the images to an anticipation of images (Hobson, 1971). Here the conscious mind "attempts some level of achievement" with imagery (Weaver, 1973, p. 36). The choice to intervene with imagery depends upon the recognition by the client and therapist of the elements of divergent and convergent thinking in the creative process (Hobson, 1971). This endeavor involves timing; knowing when to focus energy toward the process of open-endedness or toward the process of synthesis and closure.

Awareness of the creative process is also important to the guided,
affective fantasy suggested by Leuner (1969). He sees the possibility of many problems being worked through by symbolic combat or amelioration. Themes for fantasy development are offered by the therapist as are certain rules and ideas throughout the fantasy for dealing with various figures (Kelly, 1972; Singer, 1972). Desoille and Hammer (1967) have also used a form of directed fantasy within open-ended themes and with suggestions as to how to deal with certain images. In these systems the therapist provides a tangible structure for the construction and resolution of images (Hammer, 1967; Horowitz, 1970). Guided fantasy has also been applied in encounter groups where individual members or the entire group can be involved (Singer, 1972).

Gestalt therapists use dream imagery and fantasies to experience, work through, and resolve feeling states (Horowitz, 1970; Singer, 1972). First, the client describes a dream or fantasy in the present tense. Then she/he is asked to become different parts of the fantasy and to describe it again in the first person. The thrust of this technique is to push the client to express and experience more directly the various thoughts and feelings implicit in the image. Imagery is also used in gestalt therapy as a diagnostic tool for locating the source of intense feeling and/or conflict.

Psychosynthesis, while only recently being popularized, has been in existence since the early part of this century (Assagioli, 1965; Crampton, 1969; Keen, 1974). The emphasis in this psychological system is on the "will" as the central function of the self. The aim is to develop the will as the controlling force in directing the psychological functions of the personality, imagination being one of these psychological functions
(Assagioli, 1965). There are essentially four stages of achieving psychosynthesis: (a) recognition and knowledge of one's personality; (b) taking control of the elements of one's personality; (c) realization of one's true self; and, (d) psychosynthesis, the formulation of personality around a new center (Assagioli, 1965). Imagery is seen as an important tool to be utilized throughout this process. Psychosynthesis can be viewed as a model of "psychological development" and "integral education" as well as a psychotherapeutic system (Assagioli, 1965).

Art therapy initially emerged in American through the psychoanalytic tradition of Margaret Naumburg's work (Naumburg, 1946). It has since developed in many directions to include such divergent theoretical systems as gestalt therapy (Rhyne, 1973). "Art therapy emphasizes the projection of spontaneous images as a direct communication from the unconscious" in the concrete form of art products (Naumburg, 1965, p. 52). These images are raw material in the therapy process to be utilized for diagnostic purposes, exploration, and integration of self.

In addition to being a tool of psychotherapy, the creative process of image-making is seen as possessing an inherent healing quality when the integrative function is present (Horowitz, 1970). The client may work alone or with the therapist in producing images followed by the verbal exploration of the nature and meaning of these images (Denny, 1972; Horowitz, 1970). In brief, the art therapy experience is the process of individuals making art forms, being involved in the forms they are creating as events, observing what they do, and perceiving through their graphic productions not only themselves as they are now, but also alternate ways that are available to them for creating themselves as they would like to be (Rhyne, 1973, p. 243).
The present study is adopting a humanistic theoretical orientation wherein imagery is defined as a subjective phenomenon and is described in light of its intrapsychic dynamic qualities. Imagery has been shown to affect the perceptual processes of the individual, as well as be affected by perception (Horowitz, 1970). Imagery also influences and is influenced by the inner psychological processes of the individual (Horowitz, 1970; Pear, 1927). The result of this interdependency is that the imagery experience is manifest in different forms, at different times, and with different meanings for each individual (Richardson, 1969; Sheehan, 1972). Imagery can arise spontaneously from the unconscious (all things below the level of awareness) as well as from a conscious awareness in contact with the world (Horowitz, 1970; Jung, 1971). The separation between the unconscious and conscious origins of imagery is permeable and not distinct. That is, images can pass from unconsciousness to consciousness and vice versa (Jung, 1971). An image may appear as an isolated occurrence, as several unrelated images in succession, or as many connected images in sequence, a fantasy (Horowitz, 1970). However imagery occurs, it involves some or all of the bodily senses (Segal, 1971). While the imagery experience is separate and different from verbal thinking (non-linear and spatial in nature versus linear and sequential), imagery can be considered a utilitarian form of non-rational thinking (Jullinek, 1949). Imagery is more global in scope than language, conveying information through a patterning of elements rather than each element having a separate meaning. The possible representations of self and others operate as "interrelated constellations" which when organized can play an important role in adaptive strategy (Knapp, 1969). Whether
imagery initially arises from conscious awareness or not, it can be used for remembering, and emotional release, as well as for the rehearsal, manipulation, exploration, and creation of cognitive phenomena when given conscious directional development (Knapp, 1969; Sarbin, 1970). Within this framework and for the purposes of the current study, imagery is defined as a self-conscious and personal process created by internal and external inputs and amenable to further development and elaboration by the individual. This definition is consistent with the implied definitions of the reviewed humanistic psychotherapies.

The Betts' (1909) imagery instrument, developed in the early part of the century, remains one of the few established inventories (Evans, Kamemoto, 1972; Juhasz, 1972; Sheehan, 1967). This instrument measures vividness in the five senses. Singer (1963) has developed a lengthy inventory which describes the daydream content and pattern of individuals. However, there is no existing measure to assess the function or diversity of imagery experienced by the individual. A combination of these two dimensions with vividness in a single instrument would be a useful research tool. Such an inventory would offer a description of how imagery is a part of the individual's daily experience.

Correlational studies of the relationship between imagery and personality variables have yielded some evidence that imagery ability may be correlated with personality integration. Imagery ability has been found to be positively correlated with creativity (Richardson, 1969; Schmeidler, 1965; Torda, 1970); and self-awareness and self-acceptance (Broadway, 1972; Chowdbury, 1964; Reiter, 1963; Singer, 1961, 1962) and positive personal relationships (Luce, 1971). The personality dimension, introversion/
extraversion, also has been shown to be correlated with imagery ability (Huckabee, 1974; Palmier, 1972). Introverts were found to produce more fantasy than extraverts.

Research exploring imagery has been primarily focused on describing and classifying imagery or utilizing imagery as part of specified learning tasks (Betts, 1909; Perky, 1916).

McKellar (1957) was one of the first researchers to begin classifying imagery. In one study (McKellar, 1957) he reported eight types of occurring imagery: (a) deja vu, the experience of having seen something before; (b) falling; (c) hypnogogic imagery, images occurring prior to falling asleep; (d) hypnopompic imagery, images occurring after awakening; (e) synaesthesia, experiences of imagery with different senses, e.g. color with music; (f) diagram forms of time and space; (g) body schema experiences; and, (h) color association to certain concepts. More succinct classification systems for imagery have been offered by Richardson (1969) and Horowitz (1970). Richardson (1969) has grouped imagery into four classes, the after-image, the eidetic image (photographic memory image), the imaginary image, and the memory image. Horowitz (1970) offers a different, though overlapping, system also comprised of four categories: (a) vividness of imagery (including hallucination to thought image); (b) context of occurring images (dreams, flashbacks, and psychedelic images); (c) interaction with the environment (illusions, after-image, perceptual distortions); and, (d) imagery grouped by content (memories and fantasy). The primary goal of research in this area has been to determine how imagery varies across individuals (Brower, 1947; David, 1932, Galton, 1919; Freedman, 1962; Lindauer, 1969; Marks, 1965; Silverman,
1971; Singer, 1961, 1962, 1963). Singers' (1963) has reported that 96% of the population experience some form of daydream activity.

The second area of investigation has been the exploration of the relationship between imagery and performance on particular learning tasks. Imagery has been shown to be an effective strategy for mastering such tasks as sentence learning (Anderson, 1971; Levin, 1972), paired associate learning (Clarkson, 1973; Levin, 1972; Paivio, 1971), spelling (Radaker, 1963), word and picture learning (Danner, 1973; Rowe, 1972), and incidental learning (Carter, 1973). Learning has been significantly enhanced on each of these tasks when the individual has been given instructions to use an imagery strategy versus a strategy of a different sort (e.g. repetition). Other studies, however, have reported persons of high imagery to be less accurate over time in various signal-detection tasks (Antrobus, Coleman and Singer, 1967; Fusella, 1972). These results suggest that under these conditions, and possibly others, persons with high imagery ability find their own private world more reinforcing than rewards for accuracy (Singer, 1975).

An area of research which has received little scientific attention is the study of imagery as a dynamic variable capable of change. Start and Richardson (1964) demonstrated increases in imagery in different sensory modes by direct training experiences. Other research efforts have only effected imagery capacity indirectly. Brain wave researchers have reported alpha rhythm to be systematically disrupted by conscious imagery suggesting indirect training of imagery (Gale, 1972; Kamiya, Zeitlin, 1963; Rugg, 1963). Marth (1971) also reported indirect training of imagery by increases in both imagery ability and self-concept.
Hypotheses

Imagery has been established as an inherently human phenomenon, which if encouraged, can be a useful strategy for data processing and learning. Imagery has also been shown, in discussing the various therapeutic approaches, to promote a model of psychological health. The focus of the current study is the investigation of the effects of direct intervention, in the form of imagery training, on imagery accessibility and personality integration. The training curriculum is drawing on the theory and practice of some of the reviewed therapeutic systems (specifically guided fantasy, role playing, and art therapy). It is hypothesized that with training, imagery is more accessible to the individual and, further, that increased accessibility of imagery enhances personality integration.

Imagery accessibility is to be measured by the Betts Test of Mental Imagery (1909), the Imaginal Process Inventory (1968), and a pilot imagery instrument. Personality integration is to be measured by the Personal Orientation Inventory.
CHAPTER 2

METHOD

Subjects

Subjects were recruited on a volunteer basis from the undergraduate population of the University of Hawaii through advertisement of an imagery workshop in several educational psychology and art classes. Subjects were screened regarding his/her prior group experience (e.g., encounter, etc.) and particular expectations of the imagery training sessions. Twelve Ss were randomly assigned to each of four groups: (a) one of two imagery training groups (combined as Group 1); (b) a discussion group (Group 2); and, (c) a control group (Group 3). Across time, a total of 11 subjects dropped out of the experiment (three from Group 1, three from Group 2, and five from Group 3). Of the 37 subjects who completed the experiment 15 were men and 22 were women. The average age of the subjects was 23 years and the following ethnic groups were represented in the sample: Caucasian (19); Japanese (10); Chinese (6); and other (2).

Treatment

The focus of the training paradigm was to directly facilitate the emergence of the imagery experience. The paradigm consisting of four sessions (approximately 2 hours in length) extended over a two-week period. Sessions contained didactic presentations and experiential exercises drawn from the theory and practice of art therapy, role playing, and guided fantasy. (See Appendix A for complete curriculum.) The number of participants for each group was limited to 12. This small
group structure was to promote a sharing and supportive environment where there was the opportunity for maximum learning from other group members as well as from the presented material.

The discussion group (Group 2) was of the same format while the method and content were different. In this module of four sessions there was no experiential exploration of individual imagery through guided fantasy, role playing, or art techniques. The topic of imagery was explored cognitively.

The final group was a waiting list control group (Group 3). This group began the day following posttesting of the other groups. Members of this group completed the dependent measures at the beginning of the first session of the imagery training sequence.

**Instrumentation**

**Imagery Process Measure (IPM):** This instrument consists of three separate scales and has a total of twenty items. The three subscales of this instrument are: (a) vividness experience (V); (b) diversity (D); and, (c) utility (U). Each item of the three subscales ranged from a score of 1 to 6 on a Likert scale. All items were scored in the positive direction. (See Appendices B, C, D, E, F, for complete data on instrument development.)

**Betts Test of Mental Imagery:** The shortened form of the Betts (Sheehan, 1967) is designed to assess the vividness of imagery in the five senses. This instrument consists of 35 items.

**Imaginal Process Inventory:** This instrument consists of 29 scales which are descriptive of the daydreaming process (Singer, Antrobus, 1966). Two scales (vividness and problem solving), each of 12 items, were used
in this study (See Appendix G).

**Personal Orientation Inventory:** The POI (Shostrom, 1967) is comprised of 14 scales which tap the construct of self-actualization. The scales of this inventory are the following: (a) Time Incompetency (Ti), how much one lives in the past or future; (b) Time Competency (Tc), how much one lives in the present; (c) Other Directed (O), dependent, how often one seeks support of other's views; (d) Inner-directed (I), independent self-supportive a person is; (e) Self-Actualizing Value (SAV), degree to which a person holds the values of people who have been determined self-actualizing; (f) Existentiality (Ex), taps how flexible a person is in applying these values; (g) Feeling Reactivity (Fr), reflects sensitivity to one's own needs and feelings; (h) Spontaneity (S), measures a person's ability to express these feelings in behavior; (i) Self-Regard (Sr), reflects self-worth; (j) Self-Acceptance (Sa), reflects acceptance of weaknesses; (k) Nature of Man (Nc), sees man as essentially good; (l) Synergy (Sy), sees opposites of life as meaningfully related; (m) Acceptance of Aggression (A), the ability to accept aggressive feelings within oneself; (n) Capacity for Intimate Contact (C), measures the ability for warm interpersonal relationships.

**Research Hypotheses**

It was hypothesized that there would be significant differences among groups in imagery ability as measured by responses to the Imagery Process Measure, the Betts Test of Mental Imagery, and the Imaginal Process Inventory. It is specifically predicted that: (a) the mean imagery score of Group 1 would be significantly higher than the mean imagery score of either Group 2 or Group 3; and (b) the mean imagery
score of Group 2 would be significantly higher than the mean imagery score of Group 3.

It was also hypothesized that there would be significant differences among groups in terms of personality integration as measured by responses to the Personal Orientation Inventory. It was specifically predicted that Group 1 mean scores would reflect greater personality integration than either Group 2 or Group 3 mean scores.

**Statistical Analysis**

Both hypotheses were tested via one-way analysis of variance with three groups. The primary hypothesis was tested with data from the IPM, the Betts, and the IPI. The second hypothesis was tested with data collected from the POI. A correlational analysis was done with all the variables to determine the statistical relationships among the imagery measures and the POI.
CHAPTER 3
RESULTS

The purpose of this study was to investigate the effects of a presented training paradigm for imagery awareness on imagery ability and personality integration. It was predicted that there would be significant differences among groups on imagery ability as measured by the IPM, the Betts Test of Mental Imagery, and the two scales (Vividness and Problem Solving) of the IPI. It was specifically predicted that: (a) the mean imagery score of members of Group 1 (imagery group) would be significantly higher than that of members of Group 2 or Group 3; and, (b) the mean imagery score of members of Group 2 would be significantly higher than that of members of Group 3. It was also predicted that there would be significant differences among groups in personality integration as measured by the POI. Specifically it was predicted that Group 1 mean scores would reflect greater personality integration than Group 2 or Group 3 mean scores.

The results of the correlational analysis of the six imagery scales and the fourteen scales of the POI are presented in Table 1. Group mean performance on all dependent measures and the resultant F ratios are presented in Table 2. One significant difference was found on the variable Nature of Man dimension of the POI.

Correlational analysis of the measures yielded significant inter-correlations of the pilot instrument, and the two scales of the Imaginal Process Inventory. These results add support for the validity of the three developed scales. It is also clear from the high inter-correlation among these scales and from their respective low correlation
Table 1
Intercorrelation Matrix of the POI, IPM, Betts, and the IPI (N = 37)

Imagery Process Measure

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<tr>
<th></th>
<th>Vividness (Vi)</th>
<th>Diversity (D)</th>
<th>Utility (U)</th>
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<td>Personal Orientation Inventory</td>
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<tr>
<td>Time Incompetency (Ti)</td>
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Imagery Process Measure

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### Table 1 (Continued)

#### Imaginal Process Inventory

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* * p < .05  ** * * p < .01
Table 2

Group Means and F Ratios of Treatment Groups and Control Group on the POI, IPM, Betts, and the IPI

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*P < .05
with the Betts that the IPI and the IPM are tapping additional dimensions besides vividness as measured by the Betts. The IPI and the IPM are assessing the dimensions of problem solving through imagery and diversity of imagery experience, in addition to vividness of imagery. The vividness dimension of the IPM is also assessing additional attributes other than the five sensory dimensions as measured by the Betts.

In addition, significant correlations were found among several POI scales and the utility (U) scale of the IPM and the problem solving (P) scale of the IPI. The self-actualizing (SAV) and acceptance of aggression (A) scales of the POI were significantly correlated with the Betts as well as the U scale of the IPM and the P scale of the IPI. The self-regard (Sr), inner-directed (I), and capacity for intimate contact (C) scales were significantly correlated with both the U scale and the P scale. The other-directed (O) scale of the POI was found to be significantly negatively correlated with the utility (U) scale.

A distribution analysis (See Appendix H) of the sample yielded a positive skew on the Self-Regard (Sr), the Nature of Man (Nc), and the Acceptance of Aggression (A) scales of the POI, the utility (U) scale of the IPM, and the Betts.

Discussion

The results did not support the hypotheses since there were no significant differences among groups on 19 of the post-treatment measures. Thus the data do not support the prediction that imagery ability as measured by the IPM, the Betts, and the IPI is effected by the awareness training program undertaken or that such training concomitantly enhances personality
integration.

Either there were no actual differences among groups or differences were present and remain undetected. Several factors may have singly or in combination precluded detection of differences among groups.

The significant difference among groups on the Nature of Man scale of the POI, which is primarily a cognitive dimension, suggests a shift in the experimental group to a less cognitive model as noted by their lower scores. This finding may indicate an initial impact of the training wherein a move from rational cognitive processes to experiential intuitive processes is taking place. With a college population it may be expected that a change in the cognitive/rational mode of perception would appear first. Perhaps with longer training more pervasive changes would become evident on the other scales of the POI.

Several important descriptive factors emerged from the correlational analysis of the variables. A particular constellation of personality dimensions was significantly correlated with utility (IPM) and problem solving (IPI). Thus, a person who possesses self-actualizing values, is inner-directed, is accepting of aggression, has high self-regard, has intimate relationships, was more likely to also possess a rich and useful fantasy life than a person who did not exhibit these traits. It also is noted that such personality dimensions as feeling reactivity, spontaneity, self-acceptance, and the amount of time spent experiencing the present did not significantly correlate with aspects of a person's imagery life. While it might be hypothesized that feeling reactivity would be a significant element in imagery production, the fact that it is grouped with spontaneity, self-acceptance, and present-centeredness may point to
the description of a person who is most self-accepting when he/she is acting out his/her feelings in the present moment. Conversely, the other grouped traits may describe a person who more often uses the inner life of imagery to explore his/her feelings and relationships before acting on them. Another interesting finding was that other-directedness was found to be negatively correlated to the utility (IPM) measures. Thus a person who is primarily other directed would appear to be less likely to experience and use imagery. Someone whose focus of attention is outward appears to have less energy and investment in his/her inner imagery life. This result partly substantiates other research which reports significant differences between introverts and extraverts on imagery production (Palmier, 1972). It may therefore be concluded that certain personality dimensions are significantly related to aspects of imagery ability.

These correlational data were of particular interest when paired with the results of the distribution analysis. Self-regard and acceptance of aggression scales of the POI showed positively skewed responses. These two dimensions can be seen to be important in terms of giving one's self the freedom to explore imagery and to affectively deal with any possible negative imagery contents during this exploration. Both of these scales were significantly correlated with the utility scale of the IPM. The Self-regard (POI) scale was also significantly correlated with the problem solving scale of the IPI. Responses to the utility scale, which was a primary scale in assessing the affectiveness of the training, were also positively skewed. This scale attempted to delineate more than the problem solving dimension of the IPI. Scale items of the IPM assessed the individual imagery functions of emotional release, relaxation,
experimentation, developing ideas, in addition to problem solving. Function measured by the IPT. Responses to the Betts, which measured vividness of imagery in the five senses, were also positively skewed. This instrument was the only measure which tapped vividness specifically in the five sensory dimensions. The positive skew on these four scales coupled with significant relationships between the personality scales and the imagery scales, may lend support to the notion that this particular sample did not have sufficient room for significant change.

Differences among groups might further be increased by expanding the length of treatment. While it was hypothesized that the content and process of the four session format would be of sufficient impact to enhance imagery ability, perhaps more intensive treatment is needed to produce significant results. Several subjects did report following the training experience that they thought the training should be expanded. The first two sessions of the paradigm were important for establishing imagery as a natural part of one's self and for introducing an initial functional value of imagery; expressing feelings. These sessions were also to lay a foundation for the final two sessions which focused on using imagery to explore alternatives for problem solving and decision making. Additional sessions may be needed to develop the more involved function of employing imagery in decision-making, exploring alternatives, and problem solving which demands more independence in the imagery response. Subjects did report increases in remembered dreams, increased number of fantasies, as well as greater vividness of their imagery across sessions. It was the trainer's evaluation that subjects experienced imagery more deeply across sessions as noted by the increasing ease of
responses to suggestions, increased independence of direction, the degree of emotional involvement, and increased levels of exploration and understanding evident through the sharing of fantasies with the group. Despite the subjective nature of these data they are felt to be meaningful in terms of planning any expansion of the training.

While an initial impact is expected from the training experience, delayed post-testing may more accurately reflect the effectiveness of the training. If imagery is planted as a cognitive/affective skill, it should germinate and become more accessible across time. Thus future research in this area may yield more tangible results if training is intensified and post-testing delayed or repeated measures use... Hibernation effects have been documented in encounter group research (Shapiro, 1971).

In order to most effectively continue this research it would be advisable to make some changes in instrumentation. While the Betts is the most well-established inventory, it appears to be less relevant to this type of imagery research than Singer's developing Imaginal Process Inventory. Thus, it is suggested that utilizing the entire Singer instrument may be appropriate. Although the scales focus primarily on the content of the individual's daydream life, other implications can be drawn from the range and frequency of his/her content areas. It also appears that further development of the pilot Imagery Process Inventory is indicated. Expanding and refining the utility, diversity, and vividness scales may offer a more comprehensive yet parsimonious means of evaluating the training.

For the training itself, it is suggested that certain key exercises be emphasized by increasing their number and by varying the content of
the particular exercise. Exercises in construction and control of images, expressing feelings in color, the Ice Cube fantasy, Jumping into Another's Place fantasy, and the decision-making fantasy were particularly effective exercises that could easily be elaborated. Such an expansion would provide more opportunities for individual learning to take place and increase movement toward assimilating imagery as a cognitive-affective skill. Interweaving the imagery training with another curriculum (i.e. art, literature, or creative writing classes) may also be a desirable means for promoting imagery skills within a complementary context.

A final factor possibly effecting the results was sample size. Intuitively it now appears that group size could be increased without significantly disrupting the interpersonal or intrapersonal aspects of the training paradigm. In this sample the largest group had 12 members and the smallest group had seven. A four week delay in beginning the control group resulted in a greater dropout rate. Thus it may be speculated that the remaining subjects were more highly motivated to participate in imagery exploration.

Increasing the size of the experimental groups has several implications. The training goals of enhanced non-linear and creative thinking and problem solving strategy with imagery are appropriate and desirable for employing such a paradigm in the schools. Such training could be used with junior high school and high school students. As has been noted, imagery has been shown to be an effective learning strategy in various tasks (Paivio, 1971). Thus it may be postulated that such a training paradigm may establish the beginnings of an alternate non-linear learning strategy and style which may increase the range of data process-
ing skills and make individual learning more efficient.

In addition, the training goals of expanded self-awareness and sen-
sitivity through increased imagery ability are of relevance to teachers
and counselors who aim toward liberating and guiding human potential.
Research has indicated that the level of functioning of the counselor or
teacher is a primary variable in determining the degree of successful
outcome of the contact (Carkhuff, Berenson, 1967). Therefore a training
paradigm of this nature may be a useful tool in counselor or teacher
preparatory programs.

In conclusion, this study is seen as an exploratory effort in the
research on training imagery as a cognitive/affective skill. For the
reasons indicated it would seem premature to abandon further investiga-
tion in this area despite the failure of this study to produce significant
results. It is hoped that future research will make more tangible the
connection between qualitative and quantitative data and will illuminate
a broader meaning than genius to Albert Einstein's comment, "When I
examine myself and my methods of thought I come to the conclusion that
the gift of fantasy has meant more to me than my talent for absorbing
positive knowledge."

If imagery ability were to be expanded through training as a natural
part of a child's educational experience more creative and sensitive
individuals may emerge. Perhaps when the educators' message changes from
"stop daydreaming and concentrate" to "daydream and create" the horizons
of a responsive and creative society will become less fantasy and more
reality.
Appendix A

Introduction to Training Paradigm

The following imagery training paradigm reflects a Jungian theoretical framework wherein the individual psyche possesses both unconscious and conscious contents. The unconscious is a composite of the personal unconscious contents and the collective unconscious contents. It is recognized that eliciting, confronting, and assimilating the unconscious collective contents, e.g., archetypal images, is an arduous and lengthy process. Thus the focus of the presented training is to only elucidate and explore imagery of the personal unconscious or preconscious of the individual. The exercises employed in this paradigm are drawn from three areas which are directly related to the imagery experience: (a) guided fantasy, (b) art therapy, and, (c) role playing. Guided affective fantasy techniques, which comprise the major emphasis in each session, are the primary means for stimulating, exploring, and providing direction for the imagery experience of the individual. Art therapy techniques are used to provide a concrete expressive form for occurring images and to aid in establishing the interpersonal element through the sharing of art forms. Finally, role playing is employed as an essential tool in presenting and exploring the "real world" aspects of the imagery experience. Thus conceptually these three areas are used as an experiential matrix for soliciting, and encouraging imagery, as well as suggesting some functional values of the imagery experience.
Session I. Theme: Imagery as a neglected part of self; the road to rediscovery

A. Group member introductions
   1. Group exercise; Conversational drawing (Denny, 1972) partners are asked to communicate on a piece of paper without words
      Purpose: to introduce imagery experientially
   2. Group discussion of exercise

B. Introduction of theme by leader
   1. Imagery as a natural part of one's self, the need to explore (Anderson, Savary, 1972; McKim, 1972)
   2. The conscious and unconscious aspects of personality; relation to imagery (Jung, 1971)
      a. Group exercise: Scribble drawing (Denny, 1972)
         Purpose: to illustrate differential development and control of part of self
      b. Group discussion of exercise

C. A mind-set for imagery
   2. Group exercise: Guided fantasy, Statue of Self (Stevens, 1974)
      Purpose: to experience different levels of imagery and fantasy in extended form
   3. Group discussion of fantasies; implications of the conscious and unconscious aspects of self

D. The role of permission, motivation, and practice in the experience of imagery

E. Homework suggestions
   1. Dream suggestion (McKim, 1972)
   2. Cosmic visitors (Otto, 1972)

Session II. Theme: Imagery as a revelation of self; to release feelings

A. Sharing of homework experiences

B. Group exercise: Guided fantasy, finding a wise person and asking a question
   Purpose: to experience different levels of imagery in relation to self

C. Group discussion of exercise

D. Introduction of theme by leader
   1. The occurrence of recurring images, fantasies, dreams--the
attempt of self for expression and integration of feelings (Horowitz, 1970)
   a. Effect of education experiences on imagery (DeMille, 1955)
   b. Effect of socialization process on imagery (McKim, 1972)
   c. Ways to put images to feelings

E. Group exercise: Guided fantasy, Ice Cubes in a river (Huxley, 1974)
   1. Purpose: "To dissolve frozen emotions of the past" (Huxley, 1974, p. 204)
   2. Group discussion of exercise

F. Group exercise: Guided fantasy: Finding an inner refuge (Anderson and Savery, 1974)
   1. Each member selects his/her comfortable spot in the room
   2. Group drawing of fantasy
      a. Each member draws an aspect of his/her room
      b. Each member passes drawing around the circle and adds one element of their room to the next person's drawing

G. Homework suggestions
   1. Expressing feelings in images
   2. Childhood treasure (Otto, 1972)

Session III. Theme: Imagery as role taking, exploring alternative behaviors

A. Sharing of homework experiences

B. Group exercise: Guided fantasy; In the wake of a dolphin (Anderson & Savary, 1972)
   1. Purpose: to experience the fantastic element of roletaking
   2. Group discussion of exercise

C. Introduction of theme by leader
   1. Role playing as a form of fantasy (Sarbin, 1970)
   2. Role playing as an empathic response (Huxley, 1974)

D. Group exercise: Role playing
   1. Several members given roles to play as others watch
   2. Group discussion of role playing

E. Group exercise: Guided fantasy: Jump into the other's place (Huxley, 1974)
   1. Purpose: to explore role taking as an empathic response
   2. Group discussion of exercise; Implications for interpersonal relationships

F. Homework suggestions
   1. Role playing (Otto, 1972)
   2. Hypnogogic state (McKim, 1972)
Session IV. Theme: Imagery as creative thinking, and imagery as an intimate response

A. Sharing of homework experiences

B. Introduction of theme by leader: Creative thinking
   1. Imagery as creative thinking in decision-making or problem solving
   2. Group exercise: Guided fantasy: Decision rehearsal in fantasy
      Purpose: to experience possible actions and consequences of decisions
   3. Group discussion of imagery for exploring alternative behaviors
   4. Group exercise: Role playing parts of self
      Purpose: to experience imagery as part of decision-making process

C. Introduction of theme by leader: intimacy
   1. Growth and assessment of relationships through imagery
   2. Sharing of self in relationship
   3. Group exercise: Think of a fantasy and then decide who you would like to share it with, what are your reasons for choosing that person?
      Purpose: to experience group fantasy and sharing

D. Conclusion and post-test
Session One

I'd like to use an exercise called "conversational drawing" to begin our session before any formal introductions of ourselves. The purpose and focus of this exercise is to introduce you to the experience of expressing your thoughts and feelings by using images. It also provides an opportunity for you to become acquainted in a non-verbal manner with another person. Please work with the person on your immediate left. Sitting across the paper from one another communicate with shapes, lines, and colors. For a brief time you will share this paper and are asked to communicate without words within its limits. When your drawn dialog is finished we will come back together as a group and discuss your experience and then meet everyone else.

Imagination or imagery may be considered a form of thinking natural to us. It is non-linear thinking different from thinking in language which is linear--being in logical sequence. The essential idea of these sessions will be to focus your awareness and energy into making this aspect of yourself more available and functional. Imagination so permeates our existence that we are not aware of it much of the time, something like the fish does not know it is wet. Imagery is the tool for placing yourself in time (when you are) and where you are. Imagine where you are now, this room, this building, state, country, earth. Imagine when you are. Your historical sense and your ability to plan for the future involves imagery. Questions of how and why involve the capacity to create imaginative leaps and bridges between cause and effect. Your self-awareness, the various images of yourself and others is another aspect of imagery which can facilitate understanding of interpersonal
interactions--i.e. the games people play. Imagination can be totally fanciful or mundane or set in the reality of scientific projections. (How many windows are in your house, how can the energy of the ocean be harnessed?) Our capacity for imagery in its various possible roles--from playful diversion to creative discovery, is generally underdeveloped. Contemporary education neglects imagery by failing to help the individual become aware of his/her imagery (McKim, 1972).

Education does even less to provide opportunities to develop this resource. Language and linear thinking predominate in our western culture. For these reasons, it is no surprise that imagery is looked at with skepticism. Bats and fish confined to dark places do not develop eyes. Thus if the mind's eye is not used it will also go blind (McKim, 1972). This workshop is to provide some nurturance and opportunities to experience your capacity for imagery. There are all types of imagery experience--memory images, dream images, fantasies, eidetic imagery, hypnogogic imagery, after-images, etc. Imagery arises from two sources--our conscious mind--that is to say everything that we are aware of, and the unconscious mind, which is everything below our level of awareness. The unconscious element is obvious in our dream images, also when you experience a spontaneous fantasy. The critical dimension here is that you can direct and control your conscious imagery (imagine walking across the room) while unconscious imagery simply happens to you (Horowitz, 1970). One goal in developing one's imagery is to allow yourself room for the unconscious images and fantasies to break into consciousness. At this point you can begin to understand your thoughts, feelings, and motives and begin to exercise some direction.
A very brief way of experiencing this dichotomy is this exercise. I'd like each of you to select a color crayon for your left and right hand. Now relax and scribble first with your right hand on a piece of paper. When you feel finished scribble with your left hand now on another piece of paper. Group discussion: How did you select your colors? How did scribbling with your left hand feel versus your right hand? The left side is often described symbolically as the unconscious side of the personality. Robert Ornstein's book The Psychology of Consciousness is a good book if you would like to pursue this topic.

People vary in how many senses they experience in their images and how well they can control them. Now I'll give you a chance to experience your particular range of imagery.

Can you imagine:

1. A familiar face
2. A galloping horse
3. A rosebud
4. A body of water at sunset
5. Your bedroom
6. The characteristic walk of a friend
7. A table laden with food
8. A changing stop light
9. The moon through clouds
10. A newspaper headline
11. The sound of rain on the roof
12. A bird twittering
13. The voice of a friend
14. Children laughing at play
15. Thunder
16. The feel of soft fur
17. The prick of a pin
18. A cold shower
19. An itch
20. A soft breeze on your face
21. The muscular sensation of running
22. Of sitting down in a comfortable chair
23. Of kicking a can
24. Of drawing a circle on paper
25. Of reaching toward a high shelf
26. The taste of lemon
27. The taste of black pepper
28. The taste of salt
29. The taste of toothpaste
30. The taste of a green onion
31. The smell of bacon frying
32. The smell of a rose
33. The smell of perspiration
34. The smell of burning leaves
35. The smell of gasoline
36. The sensation of hunger
37. The sensation of fatigue
38. The sensation of a cough
39. The sensation of coming awake
40. The sensation of radiant of well-being

Control of mental imagery

1. A rosebud, very slowly blooming
2. An airplane propeller, rotating clockwise as you face the airplane, then rotating counterclockwise
3. A stone dropped into a quiet pond; concentric ripples forming and expanding outward
4. A gray kitten that turns blue, then green, then purple
5. A red apple hanging on a tree and then regressing in time, becoming greener, smaller, eventually transforming into an apple blossom
6. A book flying away, high into the blue sky, finally disappearing.
7. A car crashing head-on into a giant feather pillow
8. The previous image in reverse motion
9. A table gently floating to the ceiling, unaided, and turning upside down on the way
10. Your shoe coming apart in slow motion, and each piece drifting away into space
11. Your chair coming alive and carrying you into the next room
12. An orange being cut into five equal pieces and the pieces being arranged in three different patterns

Group discussion: Where were your images (in front of your eyes, in the middle of your forehead, in the back of your head)? Which images were easy or hard to evoke? Which images were easy or hard to control?

In developing imagery as a skill, an important element is creating a mind-set which is conducive to images occurring. Research seems to indicate that being in a relaxed position will be more encouraging than being very physically active. What I would like now is for each of you to
experience the sensation of being very relaxed. This relaxation is not a lethargic feeling but a state of mind-body balance. Your body will feel relaxed, almost weightless, and your mind will also be relaxed but alert and attentive. From this point of relaxation I would then like to lead you into a more developed form of imagery experience—a guided fantasy.

Lie in a comfortable position and close your eyes, not tightly, just imagine your eyelids to be heavy and that they want to close. Feel your whole body beginning to grow very relaxed now. Just imagine the very tips of your toes relaxing and a warm feeling beginning to spread into your feet. Let this warm relaxed feeling flow into your calves, your knees and into your thighs. Your legs are feeling deeper and deeper relaxed and warm. Now let this warmth move into your abdomen and slowly into your back and chest. Letting the tension in your muscles flow out and the warm very relaxed feeling flow in. You are feeling more and more relaxed. The warm relaxed feeling is now slowly moving into your arms, down your arms, to your hands. Growing deeper and deeper relaxed. Let the muscles relax more and more throughout your body and allow this warm feeling to flow into your neck, facial muscles, and scalp. Your entire body is relaxing now from head to toe. Imagine the warm current flowing from your toes up to and out of your head washing out any tension remaining. Do this two or three times. Now that you are pleasantly relaxed, I'd like to help you to become even more relaxed. Imagine now that you are lying just as you are now in a carpeted elevator, only this elevator is special. This elevator is decorated with a lush carpet of your favorite color and it goes down instead of up. As each floor passes you will feel more and more relaxed. Just watch the numbers as I count them. By
the time I reach 10 you will be much deeper relaxed than you are now. 1, 2, 3, very deeply relaxed. 4, 5, 6, you are feeling more and more relaxed. 7, 8, 9, deeper and deeper relaxed, 10. Now that you are very relaxed imagine the elevator door opening and stepping out into a street which is below the ground, an underground city. Walk down the street and notice the building and things around you. Now you come to a building which is off to your left that looks like an art museum. It has steps leading up to huge closed doors. Walk up to these doors. Begin to push the doors open and as you do, notice there is very little light. In fact, only a light emanating from a spotlight on a pedestal which is illuminating a statue in the middle of an otherwise empty room. Walk over to the statue now, and when you are close enough you see that it has your name at the base. It is a statue of yourself. Take some time to experience this statue. What is it made of, what posture does it have, what are your feelings about this statue? As you are looking at your statue it becomes alive and gets down from its pedestal to talk to you. What do you say to your statue and what does your statue say to you? Take some time with this statue of yourself. Now it is time for your statue to return to its place and for you to leave the museum (Stevens, 1971). Say your goodbye and find your way back to your elevator. When you are back at the elevator lie down as your exploring has tired you. Spend the next few moments finding your way back into this room. When you are ready open your eyes to let us know you are back. Group discussion: This imagery experience had several levels--the construction of your memory perhaps in imagining the city, the conscious element of yourself exploring the city, and perhaps a deeper level of unconscious imagery in your statue.
In Jungian and gestalt theory all aspects of a dream or daydream may be assumed to be some part of yourself. Suppose we each describe our statue in the first person as a way of experiencing this aspect of ourselves.

Other elements of creating a mind-set for imagery experiences are permission, motivation, and practice. If you think fantasy is ridiculous there will be little chance that you will succeed in having these kinds of experiences which mean anything. On the other hand, if you think of fantasy as a positive experience, your chances for developing it are greater. Imagery like any other skill that you learn will get better and more natural to you through practice. In order to help in this I have a suggestion and an exercise I would like you to try before the next session. We will talk about your experiences of these at the beginning of our next meeting.
Suggestions

Some people do not remember their dreams or feel that they do not have any. This can often be changed by giving yourself permission for this experience and allowing it to happen. Each night when you are lying in bed before you go to sleep give yourself this suggestion, "Tonight I will dream and I will remember my dreams." In the morning when you first awake remain still for a few moments. Sometimes by lying quietly you will remember dreams that you lose by jumping up quickly. You may want to write brief notes of your dreams so you won't forget them as the day passes.

This is an exciting, action-type fantasy. It is a walking fantasy and can be played while walking through the streets. Both partners in this game are assumed to be cosmic visitors from the same planet who are now visiting Earth. Each of you has arrived in a different vehicle and landed in a different area. Both of you have assumed human form. You are inhabiting the bodies of the two persons who are reading about this fantasy. As the cosmic visitor you will employ the body of your host to learn more about Earth and its inhabitants. Tell how you landed. Tell how you made your way to this city by taking over various human and animal forms. How did you take over this body? What was he/she doing when you took over? Now observe the human beings and their customs. Walk to places and observe them such as stores, bus stops, etc. Ask each other questions about what you observe. Is there some sense behind the various activities of people? Why do human beings dress as they do? Why do they rarely look at each other except with a passing glance? Sample some of the strange foods. Try to understand why they behave in certain ways and what they think about (Otto, 1972).
Session Two

Before we begin I'd like to spend a few minutes talking about the experiences you may have had trying last session's suggestions. Would anyone like to share any of their experiences with the group?

Would everyone find themselves a comfortable place in the room to stretch out. Feel your whole body beginning to grow relaxed now. Just imagine the tips of your toes relaxing and a warm feeling beginning to spread into your feet. Let this warm relaxed feeling flow into your calves, your knees, and into your thighs. Your legs are feeling deeper and deeper relaxed and warm. Now let this warmth move into your abdomen and slowly into your back and chest. Let the tension in your muscles flow out and the warm very relaxed feeling flow in. You are feeling more and more relaxed. The warm relaxed feeling is now slowly moving into your arms, down your arms, to your hands. Growing deeper and deeper relaxed. Let the muscles relax more and more throughout your body and allow this warm feeling to flow into your neck, facial muscles, and scalp. Your entire body is relaxing now from head to toe. Imagine the warm current flowing from your toes up to and out of your head washing out any tension remaining. Do this two or three times. Now that you are pleasantly relaxed, imagine you are waking up in the middle of a meadow. At first you don't really move but you feel the breeze brush across you and the tickling sensation of the weeds and grass against your skin. Imagine that you are slowly sitting up. There are thousands of flowers everywhere around you. The sun is high in the sky and you can feel the warmth of it on your face. To your left you can see several butterflies dancing through the flowers. To your right you can see the edge of a forest and what looks to be a dirt
road as well. Stand up now and stretch the sleep out of your body. Now you decide to check out the forest and road. As you walk across the field you can smell the flowers, what kind are they? Getting close to the forest you catch a glimpse of a person standing by a large tree. You stop walking. You can't tell whether it is a man or a woman. What does this person look like? How is this person dressed? Suddenly you realize intuitively that this person is very wise and by virtue of finding this person you are given the right to ask a single question. Think of what you want to ask this wise person. When you have thought of your question begin to approach the person. How does this person acknowledge your approach? When you have arrived, ask your question. When you are finished with your encounter turn and walk back to the meadow without looking back. Find a different place in the meadow to lie down in to think about your encounter. When you have found your place gradually make your way back into this room. Open your eyes when you are ready to join the group.

Group discussion: This fantasy often gives people an insight into how they personify wisdom in themselves and their question often reflects a primary life, or possibly situational, concern. How would you describe your wise person? What was your question? What kind of response did you get? As you can see, regardless of your fantasy content, you probably learned something about your conscious or unconscious feelings and thoughts through your imagery. Imagine how much there is inside of you which can be expressed in imagery.

Images, dreams, and fantasies can often be vehicles for expressing feelings and different levels of feelings. Dreams, which reflect unconscious imagery, suggest feelings that have often not been adequately dealt
with during the day (Jung, 1971). It is in a way an attempt to help resolve feelings and to integrate them. Spontaneous fantasies or images—those images that seem to intrude on your mind are also of this type. It is a way of letting you know that you have unfinished business. The intensity and duration of these images is sometimes in proportion to how much conscious energy you are putting into avoiding and denying these feelings. Conscious fantasies, ones you create and can control, involve feelings that you are more in touch with and may be in the process of integrating or resolving. One way of minimizing intruding imagery is to expand the ways in which it can be expressed. Often times a feeling gets lost, forgotten, or repressed only to turn up in a nightmare or recurring fantasy. When language fails to adequately capture a feeling of yours, try an image. What color is the feeling? What would it say if it had a voice? What texture is it? Sometimes simply describing the feeling with an image will give you a key or jumping off place to understanding it better. Children can do this quite readily. We tend to lose this capacity and even to feel silly thinking in these terms, because our educational experience is language oriented. This impact is heightened by our socialization process which discourages experiencing feelings at any depth and certainly discourages expressing them in any form to other people (Rogers, 1969). Imagery can be a skill you can develop as a way of increasing your awareness and understanding of your feelings. Group discussion: What sorts of recurring images, dreams, and fantasies have you had? How did you interpret these images? Can you see these images any differently now?

To present this idea more immediately I'd like to introduce an exercise
"You can make ice out of a flowing river. It is difficult, but it is possible. When the temperature goes low enough even Niagara Falls freezes. The same is true of life. If you down its temperature low enough it will begin to freeze. There are little frozen areas, ice cubes, in almost everyone's life. Frozen areas within ourselves block and impede the flow of our lives. In each ice cube a portion of our energy, a piece of potential for living is frozen. What is an ice cube in our flowing river of life?" (Huxley, 1974, p. 204)

It may have been a moment when you were young in front of a class of children and you could not answer the teacher's question. At that moment of embarrassment among those children and that powerful person asking that question you failed and froze. And perhaps this happened at a particularly sensitive and crucial time, or happened more than once and that something frozen became a little cube of ice that you still carry now. It may still be interfering. "It is cold and hard; bring it out into the light and warmth of understanding and it will melt (Huxley, 1974, 205)."

This is just one example. Let us find ones particular to you. Find a comfortable position and close your eyes. Imagine a flowing river. Watch it for awhile as it flows sitting on the bank as it moves smoothly along. Think of this river as yourself flowing by. "Now imagine that you see some ice cubes floating by. These ice cubes are frozen emotions or places in yourself. Pick up the nearest one. Is it uncomfortably cold? Hold it for a moment and realize that this ice cube is a part of yourself that has been frozen. Hold it up to the light in order to look into this ice cube to see into it. What can you see in the ice cube? A person? A word? An event? Do you see yourself doing or feeling? When did you
experience that ice cube for the first time? Recently? A long time ago? It doesn't matter when it was. Drop the ice cube and relive this moment of frozen emotion. See it, feel it, think it. Live it as completely as you can. Let the emotion find its form of expression. It is by expressing that emotion that you will melt that ice (Huxley, 1974, p. 206)."

When you feel finished or want to move the experience to talking about it with others open your eyes. Group discussion: Would anyone like to share their ice cube with the group? What was this imagery experience like for you? This particular fantasy exercise is one that can be repeated so that you may want to try it alone at other times as a way of getting in touch with suppressed feelings.

Ok, I'd like everyone to stand up and mill around the room for a few moments. Wander around and pick out a place to lie down which feels like your space. Now that you are lying down feel your whole body beginning to grow relaxed and that warm feeling beginning to spread throughout your body. Let this warm feeling start in your feet and flow up slowly into the rest of your body so that your whole body is warm and relaxed. As the warmth flows in, the tension flows out. I'll give you some time to do this. You are feeling more and more relaxed. Alright, fine. Now as I count back from 10 you will feel more and deeper relaxed as each number passes. 10, 9, 8 deeper relaxed now 7, 6, 5 more and more relaxed 4, 3, 2, 1. Now that you are relaxed totally allow your thoughts and images to drift in your head until you come to a closed door to a room. Open the door to this room. This is your private room where you are completely safe--no one can disturb you. This is your retreat--a safety zone. Whenever you come to this room you will feel content and secure. Any
apprehensions and fears which may have been with you are now locked outside. This room is intimately your room. It is furnished exactly to your taste. What kind of carpet, draperies are here? What furniture and objects fill this room? Although you are alone you feel happy and filled with a sense of freedom and solitude. Let these feelings settle in you. Here is the home of your real and best self, where you can settle down and rest until you are ready to go back and confront the outside world. This room will be your place to retreat to in the future when you have need or desire (Anderson, Savary, 1972). Now all you need to do to return to normal consciousness is to tell yourself that you will count from one to three. At the count of three you will open your eyes and you will be fully awake and relaxed.

I'd like to spend some time talking about your special retreat. Before we do that, I would like each of you to take a sheet of paper and some crayons. Pick something from your room to draw. Don't worry about whether you can draw well because it isn't the end product but the process of selecting your object and doing it that is important. Just take about five minutes to do this. Now that each of you has done this, I'd like you to pass your drawing to the person on your left. Now I'd like each of you to add an element of your room to this person's drawing. Take about five minutes to do this. Group discussion: How did you choose the object to draw in your first drawing? What were you feeling when I asked you to add an element to another person's drawing? How did you choose this object to add?

This fantasy is an example of how you can put images to feelings or use imagery to give a form to feelings or ideas. In this case we constructed
our image of a safe, comfortable, and serene place inside of ourselves which we may now access at any time in the future. The next time you are hassled perhaps even in the middle of a crowd, you can go there to retreat. The drawing part of this exercise may have been a way of signalling to you what were especially important parts of this image and what parts were permissible to share with others.

Before next time I'd like to suggest a couple of exercises you can do and that we will discuss at the beginning of next session.
Suggestions

At different times during the next few days try expressing feelings you experience in images and see if this adds anything to your understanding of them. Also I would like for you to select a potent feeling and with a piece of paper give this feeling a shape and a color. We will take a look at these graphic expressions next time.

Most children have had specific objects which they have treasured at certain ages while growing up. It is fun to recall one of these treasures and to weave a fantasy around it. With a partner share the story of a "treasure" you had as a child. Was it some object you discovered or found? Was it a present given to you? How did the object look? What was its color and so on? What were the details leading up to the acquiring of your treasure? Share the feelings you had about this object. Build a fantasy around what has happened to your favorite treasure. Where is it now? Fantasize to whom you would give this treasure today if you had it. Share this fantasy (Otto, 1972).
Session Three

Before we begin the session let's talk a bit about your experiences with the homework exercises.

Find a comfortable position now and begin to let your body begin to relax. Let tension ebb out of your body slowly beginning with your feet, moving slowly up your body. Let the warm feeling flow through your legs, your abdomen, chest, arms, neck and then let the tension flow out the top of your head. Now I will count back from 10 to 1. As each number passes you will feel deeper relaxed. 10, 9, 8, feeling deeper and deeper relaxed, 7, 6, 5, more and more relaxed 3, 2, 1. Now that you are at this deeper level of relaxation "see yourself in a large swimming pool in beautiful surroundings, in water exactly the right temperature, carried by the soothing motion of waves. The waves support you securely and extend in all directions, farther and farther, beyond the horizon—until your swimming pool becomes an endless and private ocean. It feels so good to be in this private ocean of yours that you begin to play in the water. You turn and dive down toward the bottom. It is a good feeling to be moving your body in the water and you find that you rise gracefully to the surface of the water after your deep dive. You enjoy this so you begin to dive again, but now there is a slight difficulty. Your movements are not quite as fluid and the water is not as clear as before so you are not sure of which direction to move. You suddenly feel you wish you had someone to guide you. And then as you feel this a dolphin appears to show you the way. Simultaneously you realize that you are breathing in the water as naturally as you do on land. Everything in this private ocean of yours is so right that you are not even startled. You
communicate with the dolphin because you realize that communication need not depend on words. The dolphin knows that you need a guide and you know that you can trust him. He swims ahead of you and you follow. Only he is so big that swimming ahead of you he obscures your whole field of vision. Because you do not want to miss anything you are feeling a little impatient with his size. You suddenly realize that he knows your impatience. He answers your thoughts by means of tracings emanating from his head. His tracings are a beautiful everchanging design. Only they are lost on you, because you cannot understand his language as yet. If only there were a way to learn this language, if only you could discover what is in his head. To give meaning to the designs you must project yourself into the dolphin's head, so that his sensing devices will be yours as well; so that the language of his designs will be as clear to you as it is to him. As he swims along in his graceful glide feel yourself moving forward, gaining on him slowly, drawing alongside of him, closer and closer, until your outlines blur and merge, until you are inside his head, until he is part of you and you are part of him (Anderson, Savary, 1972)." Spend some time within the dolphin. Study his feelings, his language as long as you wish. Now that you have finished your exploration count from 1 to 5 and with each count you will withdraw from the dolphin's head and he will become more remote. At the count of 5 you will have assumed your separate identity again and the dolphin will be gone. When you are ready to open your eyes you will open them feeling very comfortable and relaxed and in your normal state of mind. Group discussion: How easy or difficult was it to get into this fantasy for you? What was it like?
This exercise was an example of experiencing the fantastic element of roletaking which is possible in imagery. Role playing can also be described as a form of active fantasy. This is very much of what children's play is often all about. In fact, there is a controversy as to whether fantasy is "interiorized play (Klinger, 1969; Piaget, 1971)." In either case the function of roleplaying for children is anticipation or projection of their understanding of a given role. One day when I was at the beach I found myself watching a child play superman by running around with a towel on his shoulders. I smiled and then I realized that we adults engage in the same roleplaying only at a more sophisticated level. We take on numerous roles (lover, mother, professional, student) and all of these are imaginative projections of what we think that role is. Sometimes roleplaying can be a helpful way of learning about and understanding another person or even different parts of yourself.

I'd like four volunteers. I have 4 cards each with a brief description of a person in interaction with three others. I'd like each of you to read your description and for the next 10 minutes act out your role with the other three people whose roles you do not know. The rest of us will watch and see if we can figure out the roles of each of you.

Card 1: You are in an elevator when it becomes trapped between floors. You are person who is generally cool and detached from people. You are self-directed and autonomous in your action. How do you act in this situation?

Card 2: You are in an elevator when it becomes trapped between floors. You are a person who is a born leader. You are outwardly friendly to people and self-confident. How do you act in this situation?
Card 3:  You are in an elevator when it becomes trapped between floors. You are a person who is very withdrawn and you rely on others to direct your life. How do you act in this situation?

Card 4:  You are in an elevator when it becomes trapped between floors. You are a person who is critical of everything around you. You secretly would like to be liked but outwardly you are not very likeable. How do you act in this situation?

Group discussion:  How did those of you roleplaying feel about your role and about the other players? How real did it become for you? What was the reaction of you who were watching?

Perhaps this exercise gave you a better sense of how the ability to put yourself in another role, someone else's place, can increase your capacity to empathize and understand where someone else may be coming from. The next step in this direction is that if by imagery you can project yourself into another's place and imagine his/her feelings, thoughts, etc. you will be in a better position to explore relationships and the problems which may arise. In this process you may be fantasizing your possible feelings and the feelings of others in a given situation. This may be helpful in understanding and in choosing this or that response or course of action.

Let's try that experience briefly now. Get comfortable, close your eyes and take a few moments to gradually relax your body. Ok, fine. "Recall a specific incident involving a person you argued with or experienced some friction with recently. Raise your finger when you have an incident in mind. Begin to see and feel that specific situation. Hear the beginning of that dialogue. See the surroundings. Go through
the incident once from beginning to end. And now, instead of trying to understand the other person, drop this effort completely. And with a bounce of imagination, jump into the other person's place. Imagine yourself sitting or standing or walking just as the other person is doing. Imagine your face expressing what his/her face expresses. Now you are the other. You feel as that person feels. You think as that person thinks. Feel the reaction of his/her body. Think his/her thoughts. Feel those words from inside the other person, the way that they feel them, the way the words really are for him or her, the way the words feel in their body before, while, and after they are spoken. Feel this entire incident from inside the other person (Haxley, 1974, p. 49)."

When you have finished come back to the present by opening your eyes.

Group discussion: How easy or difficult was this fantasy for you? What was this experience like?

As you can see putting yourself into someone else in fantasy or role playing is different from "trying to understand" and it is more successful. These techniques can be developed by practice and can be a useful skill. It will facilitate your communication with others and make for more genuine and flowing when you have a real sense of what the other person is feeling. It can also be helpful in evaluating the consequences of decisions you may be making. How will what I do really affect the other person? We will get into this kind of exploration in greater detail next session. I have a couple of exercises you will find interesting to try before next session.
Suggestions

The hypnotic state is that period between when you are awake and falling asleep. This is when your mind is drifting into relaxation and sleep. Images that appear during this period are almost impossible to control and often disappear when you concentrate on them. If you are not sure you experience this imagery and/or would like to prolong this experience try this. When you are relaxed in bed (a) give yourself the suggestion to experience this imagery (b) and prop your arm on its elbow so that as you fall asleep your arm will jerk you. In this way you can extend this period of imagery without falling asleep until you are ready. This imagery can also be used for problem solving etc. as you become better at eliciting it. First think over your decision or whatever before you go to bed. Then give yourself the suggestion to use your hypnotic imagery to help in this decision. Then let all concentration go and let your unconscious take over (McKim, 1972).

This is a fantasy game which can occupy a short time or stretch over an entire evening, depending on your mood and enjoyment. The objective of the game is to carry on with the usual evening activities while seeing the world through the eyes of a person unlike you and becoming this person. Be anyone you want to be. Begin the game by picking the person you want to be (Actor, Intellectual, Millionnaire, etc.). Your partner now picks someone he/she wants to be. You can tell each other your roles or let each other guess. Now begin by seeing the world through the eyes of this person. How would he/she talk? What would she/he say? How would he move? As much as you can become that person and relate to each other as the person you have chosen to be. Fall out of your role when you wish (Otto, 1972).
Session Four

What were people's experiences with last session's homework exercises?

Will you all find a comfortable place to lie down? I will give you a few minutes to relax yourself by repeating to yourself any suggestions which work for you. When you are completely relaxed just let me know by raising a finger. Ok, fine. Now select a decision of some sort that you are facing now in your life or will be soon. It doesn't have to be of major importance but something which you want to consider. Ok, raise your finger if you still don't have something in mind. For every decision there are at least two choices. Pick one of these choices and carry it out in fantasy for yourself. In choosing this alternative what are the consequences for you? What are your feelings? How do you act? What are you thinking and feeling now that you've made this decision? Now pick another alternative and carry it out in fantasy. In choosing this alternative what will you be doing, how will you be feeling, what will you be thinking? Go through the entire consequences of making this decision. Usually when we make decisions they are not in isolation but often affect others as well. Who is the person who will be most affected by this decision? Now with one of the alternatives you've tried on for yourself try it on in fantasy for this person. Become this person and feel their feelings and thoughts in your choosing this alternative. Imagine your face expressing what that person is feeling. You are that other person. Feel the reaction of your body to your decision. Think their thoughts about your decision. Feel their feelings the way they would feel them. Feel the entire consequences of your decision from inside this person. With all this information spend a few minutes think-
ing over your decision again in your mind. When you are finished open your eyes. Group discussion: What was it like going through the different alternatives? What did you learn by experiencing the consequences of your decision through the other person? Did this exercise affect the way you have been thinking about this decision?

Sometimes you are facing a choice which affects yourself primarily. Then perhaps you will have the experience of two different personalities in conflict within yourself. For example sometimes you will have the responsible part of you dictating one course of action and the more carefree part of yourself advocating another behavior. One way of resolving or exploring these decisions is to give each of these parts a voice and carry on a conversation between them. You can do this in fantasy or aloud as in role playing because it often seems more difficult to do. Will someone give me a problem, choice, or decision that we can work with? Ok, instead of using only one person to do this we will split the group into the two parts of self. I will begin the dialogue on this side and then it is open to anyone else from the other side to pick it up and respond. We will continue for awhile back and forth to see how far we can explore this or see if we can find a resolution. Group discussion: What was your experience of being on only one side of the decision? What did you learn?

Role playing and using fantasy are good ways of trying out different choices without committing yourself to the consequences. Another facet of the imagery experience is the intimacy one can experience in sharing fantasies with another. These can be the fantasies in which you explore choices but also fantasies you have about that person or things in general.
Sometimes fantasy can be a vehicle for gauging the relationship. What kind of fantasies do you have about this person? What do these fantasies mean to you? How would you feel about sharing your fantasies with that person? Thus fantasy can be a means of increasing intimacy in a relationship. Some of you probably experienced this with some of the homework exercises. Right now think of a private fantasy of yours. Ok, if you were going to share that fantasy with someone in this group, who would you pick? Why? What information does this give you about your relationship with that person?

I'd like us now to do a fantasy together as a group. The end of this exercise will be the close of the workshop. I will pour a glass of water and place it in front of you. Sit relaxed and focus upon this glass of water before you. As you think about this water in the glass think of it as representing joy—"a joy that is yours, a joy that no one can take from you, a joy that may have been private--or even forgotten--till now, perhaps this happiness is from your childhood (Anderson & Savory, 1972, p. 131)" or perhaps more recent. Your joy is in that glass. Relive it again in all its intensity. (Now the pitcher is to be passed around the circle). It is now time to share this joy with each other by pouring your water into the pitcher. You are adding your share of private joy to the common pool, and thus becoming united in some way with every other member of the group. (When the pitcher is filled it is returned to the center of the group). You realize that we have now experienced the joy of giving. But the other half of sharing is to receive, to share in the joys of each other person in this group. The pitcher now has all our individual joys blended together. I will pass the pitcher
around now and we will all fill our glasses and drink the shared joys of us all. "Some of you here may or may not have become friends as a result of this experience--For the duration of this exercise at least you have in some way been one with the other members of this group and in a subtle way you will know that you are a part of everyone else on earth." (Anderson & Savary, 1972, p. 133)
Appendix B

Item Analysis of Pilot Instrument

One hundred and twelve subjects, all undergraduates of the University of Hawaii, were given the shortened form of the Betts Test of Mental Imagery (Sheehan, 1967), a pilot imagery instrument, the Imagery Process Measure (IPM), and the introversion-extraversion scale of the Myers-Briggs Type Indicator (MBTI) (Myers-Briggs, 1961). An initial item analysis of responses to the IPM with items grouped into three content based subscales was done (Table 3). The range of the correlations between single item responses and total score was .23 to .69.

Table 3. Item Means, Standard Deviations (S.D.), and Correlations with Subscales Totals (R) (N = 112)

<table>
<thead>
<tr>
<th>Item</th>
<th>Scale</th>
<th>Mean</th>
<th>S.D.</th>
<th>R</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>2.86</td>
<td>1.39</td>
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<tr>
<td>4</td>
<td>1</td>
<td>3.56</td>
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<td>.32</td>
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<tr>
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<td>1.61</td>
<td>.60</td>
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<td>7</td>
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<td>3.14</td>
<td>1.77</td>
<td>.71</td>
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<tr>
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<td>3.42</td>
<td>1.35</td>
<td>.63</td>
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<tr>
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<td>3.83</td>
<td>1.55</td>
<td>.67</td>
</tr>
<tr>
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<td>1.32</td>
<td>.63</td>
</tr>
</tbody>
</table>
Appendix C

Factor Analysis of Pilot Instrument

A subsequent factor analysis was done to elicit statistically three subscales. Results produced three subscales with minor item overlap. Two items (4 and 15) were determined to be non-functional items in that they failed to load significantly on any factor.

Table 4. The Rotated Factor Structure of the IPM (N = 112)

<table>
<thead>
<tr>
<th>Factor 1: VIVIDNESS (14.33%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Loading</td>
</tr>
<tr>
<td>.73</td>
</tr>
<tr>
<td>.62</td>
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<td>.60</td>
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<tr>
<td>.53</td>
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<td>.47</td>
</tr>
<tr>
<td>.42</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Factor 2: DIVERSITY (14.20%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Loading</td>
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<tr>
<td>.78</td>
</tr>
<tr>
<td>.71</td>
</tr>
<tr>
<td>.64</td>
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<tr>
<td>.54</td>
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<tr>
<td>.52</td>
</tr>
<tr>
<td>.46</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Factor 3: UTILITY (16.14%)</th>
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</thead>
<tbody>
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</tr>
<tr>
<td>.80</td>
</tr>
<tr>
<td>.78</td>
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<tr>
<td>.76</td>
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<tr>
<td>.67</td>
</tr>
<tr>
<td>.54</td>
</tr>
<tr>
<td>.43</td>
</tr>
</tbody>
</table>

1Percent of total item variance accounted for by factor.  
2Only loadings which exceed ± .40 are reported.
Appendix D

Item Analysis of Factor Defined Subscales of Pilot Instrument

A second item analysis was done to determine the reliabilities of the factor analytically defined subscales.

Table 5. Item Analysis of the IPM

<table>
<thead>
<tr>
<th>Item</th>
<th>Scale</th>
<th>R</th>
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<tbody>
<tr>
<td>1</td>
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<tr>
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Note. Items have been re-numbered after elimination of items 4 and 15.

Table 6

Subscale Means, Standard Deviations (S.D.), and Reliabilities (Alpha)

<table>
<thead>
<tr>
<th>Subscale</th>
<th>No. of items</th>
<th>Mean</th>
<th>S.D.</th>
<th>Alpha</th>
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</thead>
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<tr>
<td>Vividness (V)</td>
<td>8</td>
<td>26.90</td>
<td>7.03</td>
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<tr>
<td>Diversity (D)</td>
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<td>20.98</td>
<td>5.39</td>
<td>.74</td>
</tr>
<tr>
<td>Utility (U)</td>
<td>6</td>
<td>21.45</td>
<td>6.33</td>
<td>.81</td>
</tr>
</tbody>
</table>
Appendix E

A correlational analysis (See Table 7) was done to determine if there were any significant statistical relationships among the following: (a) the I/E scale of the Myers-Briggs; (b) the Betts Test of Mental Imagery; (c) the subscales of the IPM. The low correlations between responses to the I/E scale, the Betts, and the IPM indicate no significant relationship between introversion/extraversion and the various imagery measures. The low correlations between the responses to the IPM and the Betts suggest that the IPM is measuring different imagery attributes than the single vividness dimension measured by the Betts.

Table 7. Intercorrelation Matrix of the Variables

<table>
<thead>
<tr>
<th></th>
<th>Betts</th>
<th>(Y)</th>
<th>(D)</th>
<th>(U)</th>
</tr>
</thead>
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<tr>
<td>I/E</td>
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<td>0.0</td>
<td>.02</td>
<td>.05</td>
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<td>Betts</td>
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<td>.15</td>
<td>.29*</td>
</tr>
<tr>
<td>(Y)</td>
<td></td>
<td></td>
<td>.43**</td>
<td>.52**</td>
</tr>
<tr>
<td>(D)</td>
<td></td>
<td></td>
<td></td>
<td>.45**</td>
</tr>
<tr>
<td>(U)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*p ≤ .02
**p ≤ .01
Appendix F

The Visual Imagery Scale of the Imaginal Process Inventory

The "scenes" in my daydreams are sort of fuzzy and unclear.
I can see the people or things in my daydreams as if they were moving around.

I sometimes have a very clear, lifelike picture of what I am imagining.
I can often "see" a large number of things or people in my fantasies.
I do not really "see" the objects in a daydream.

My fantasies often consist of black-and-white or color images.
My daydreams are mostly made up of thoughts and feelings rather than visual images.
The "pictures in my mind" seem as clear as photographs.
The scenes of my daydreams are never longer than brief flashes.
The "scenes" in my daydreams are so vivid and clear to me that my eyes seem actually to follow them.
I can still remember scenes from recent daydreams.
Appendix G

The Problem Solving Scale of the Imaginal Process Inventory

When faced with a difficult situation, I imagine that I have worked out the problem and try out my solution in my thoughts.

In my daydreams, I solve the problems of my family and friends as well as my own.

My daydreams offer me useful clues to tricky situations I face.

My idle thoughts do not provide me many workable solutions to problems.

My daydreams are closely related to problems that come up during my daily life.

I imagine solving all my problems in my daydreams.

Daydreams do not have any practical significance for me.

My fantasies sometimes surprise me by suggesting an answer to a problem which I could not work out.

I can get a fresh approach to an old problem almost at once during what begins as an idle daydream.

Sometimes an answer to a difficult problem will come to me during a daydream.

Daydreams I have often are about different ways to finishing things I still have to do in my life.

My daydreams are always just sort of ways of passing time rather than attempts to solve my actual daily problems.
**Table 8. Distribution Analysis of Sample (\(N = 37\))**

<table>
<thead>
<tr>
<th>Personal Orientation Inventory</th>
<th>Mean</th>
<th>S.D.</th>
<th>Skewness</th>
</tr>
</thead>
<tbody>
<tr>
<td>Time Incompetency ((Ti))</td>
<td>5.81</td>
<td>3.26</td>
<td>2.66*</td>
</tr>
<tr>
<td>Time Competency ((Tc))</td>
<td>15.27</td>
<td>2.95</td>
<td>-1.48</td>
</tr>
<tr>
<td>Other-directed ((O))</td>
<td>35.73</td>
<td>11.14</td>
<td>.97</td>
</tr>
<tr>
<td>Inner-directed ((I))</td>
<td>87.19</td>
<td>11.08</td>
<td>.03</td>
</tr>
<tr>
<td>Self-actualizing Value ((SAV))</td>
<td>20.35</td>
<td>2.96</td>
<td>-.70</td>
</tr>
<tr>
<td>Existentiality ((Ex))</td>
<td>22.05</td>
<td>3.83</td>
<td>-.33</td>
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<tr>
<td>Feeling Reactivity ((Fr))</td>
<td>17.12</td>
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<td>.36</td>
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<tr>
<td>Spontaneity ((S))</td>
<td>12.51</td>
<td>2.46</td>
<td>-2.08*</td>
</tr>
<tr>
<td>Self-Regard ((Sr))</td>
<td>11.38</td>
<td>2.62</td>
<td>-2.26*</td>
</tr>
<tr>
<td>Self-Acceptance ((Sa))</td>
<td>15.68</td>
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<td>-1.09</td>
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<td>Nature of Man ((Nc))</td>
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<td>Synergy ((Sy))</td>
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<td>Acceptance of Aggression ((A))</td>
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<tr>
<td>Capacity for Intimate Contact ((C))</td>
<td>18.46</td>
<td>3.60</td>
<td>-.89</td>
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</tbody>
</table>

**Imagery Process Measure**

| vividness (\(Vi\))                          | 34.24 | 5.99  | .75      |
| Diversity (\(D\))                          | 23.59 | 4.32  | 1.21     |
| Utility (\(U\))                            | 26.62 | 6.23  | -2.25*   |
| Betts Test of Mental Imagery                | 86.05 | 33.13 | 4.13*    |

**Imaginal Process Inventory**

| vividness (\(V\))                          | 19.76 | 9.58  | -1.12    |
| Problem-Solving (\(P\))                    | 21.86 | 9.60  | -.18     |

* * \(p \leq .05\)*
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REFERENCES


Astor, Martin. Transpersonal approaches to Counseling, Personnel and Guidance Journal, 1972, 50(10), 801-808.


Shapiro, J. L. Encounter Group as In-service Training for Teachers and Teachers-to-Be, *Journal of the Hawaii Personnel and Guidance Association*, 1971, 1, 2, pp. 18-25.


