Abstracts of the 29th Annual Conference of the International Association for the Study of Dreams
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Content
This supplement of the International Journal of Dream Research includes the abstracts of presenters who gave consent to the publishing. The abstracts are categorized into thematic groups and within the category sorted according to the last name of the first presenter. Affiliations are included only for the first author. A name register at the end is also provided.

Contents:

1. Keynotes

Dream Amulets Around the World: Ancient and Modern

Patricia Garfield

Tiburon, CA, USA

From her global collection, Dr. Garfield shares stories showing how amulets are designed to repel nightmares and attract lucky dreams. She reveals characteristics common in traditional Dream Guardians and Guides, plus their usage for maximum effect. Today's dreamers may thus design amulets for specific client or personal situations.

2. Conference Theme: "Sailing on the Sea of Dreams"

The Strange and Wonderful Properties of Water in Waking and Dreaming

Rita Dwyer

Vienna, VA, USA

When we are born we emerge from the "waters" of our mothers' wombs, and ever after throughout our lives, we humans need water for physical survival. Though a natural element, water is the only naturally occurring substance which exists in all three common states of matter--liquid, solid, and gaseous. In addition, it can become a supercritical fluid found in the hottest parts of deep water in hydrothermal vents.

The reason that water can exist in various states relates to the unusual bonding within the water molecule, H_2O—the oxygen atom attracting two hydrogen atoms which are not only attached to the oxygen but can form a kind of electrostatic bond between themselves, a mystical union, which makes water molecules stick together, acting almost like tiny magnets.

Water in dreams is often mystically related to our emotional states and is believed to symbolize our unconscious and its hidden depths--a heart cold as ice, tears soft as rain, pressure that makes me blow my top, etc. Water can be a friend or a foe—a babbling brook or a devastating tsunami.

It is not surprising that across time and cultures, many meanings have been attributed to water, not only in dreams but in waking reality. Many rituals are associated with water, such as baptism or cleansings, and carry spiritual meanings as well.

Content analysis shows that water appears in our dreams more any other element of nature. In an informal study, IASD Member Curtiss Hoffman checked his dream database and discovered that his dreams proved this true. Water not only outnumbered the other elements, but did so more than the total of the other three combined.

We will examine how water and watery dreams have been found to stir emotional responses and creative energies in writers, artists and composers. Movies set at sea

often have marvelous soundtracks, but so do our dreams. One wonders about Coleridge and the inspiration for his lament in the classic poem, "The Rime of the Ancient Mariner", with its oft-quoted lines, "Water, water everywhere and all the boards do shrink; Water, everywhere and not a drop to drink."

In a reverse look at what influences our dreams, what influences water? Dr. Masaru Emoto has been researching the effect of our emotions on water. He takes pictures of water crystals under different conditions and finds they respond to music. He writes in his 2012 calendar: "People become joyous and encouraged when they listen to music"— could it be because the water in their bodies goes through a change? Pictures of crystals are a wonderful method to view the effect that music exerts on water. A stunningly beautiful and complex crystal was formed when exposed to "A Prelude to the Afternoon of a Faun" by Claude Debussy.

Our presenters will share their experiences and their research into the role of water in our dreams and in our bodies, minds and spirits, leading to a greater appreciation for the connection of all of life and our ties to our planet and each other.

The Power of Emotion in Watery Dreams

Brenda Ferrimani

Longmont, CO, USA

As a Visionary Artist, my emotions have been very important to my creative expression. Many of my paintings have to do with water in dreams revealing the power and potential of all emotional beings. But how do we access the power of our emotions? Emotion, like water, must be allowed to move, to free flow. When we learn to acknowledge, express, and let go of our feelings, we keep our emotions moving, alive, and accessible.

I will share watery images and together we will make emotional connections. We'll discover what the visual metaphors tell us about the health and vitality of our emotions. I'll share some of my own inner journey through dream paintings of water, the emotions that I have felt and tried to express, and ultimately where my heart has taken me. We'll even consider briefly what higher emotional states may be saying about our collective experience.

I look forward to sharing my new work, "Whale Plane" depicting a dream of a tidal wave. I am currently working on this new piece of artwork, which I also hope will be accepted as part of the IASD art show.

The Many Faces of Water in Dreams

Robert J. Hoss

Cave Creek, AZ, USA

Water images can represent material emerging from many levels of our psyche: our emotional state in picture-metaphor; cultural and spiritual associations; or very deep archetypal associations with the unconscious psyche and the origins of life itself.

The unique state of our dreaming brain (Hobson, 2003), and the combination of active and inactive centers, brings forth imagery which can arise from many levels of the conscious and unconscious self. Because the rational thinking part of our brain is relatively inactive, associations freely flow into our dreams as unrestricted, hyper-connected, symbolic representations – that is, water is rarely just water but generally has some meaning for the dreamer which goes beyond its waking life identity. Our visual association cortex is active when we dream, and thus the mental and emotional material which is being processed within is represented symbolically as picture-metaphor. Water scenes can therefore take on a figurative meaning of common waking expressions such as "that's water under the bridge." Jung commented that crossing a river might be a symbolic image for a fundamental change and a stagnant river as an indication of the flow of life slowed down (Jung, 1973).

The picture-metaphor however is usually a deeper expression of emotion. Ernest Hartmann (2011) contends that picture-metaphor creation is a natural part of our learning process, where new connections are made and that the "feeling state" of the dreamer is pictured in manner that notes emotional similarities. There is neurological support for this. The limbic system (emotional brain) is highly active during REM, thus the images we see can indeed be pictures of our feelings, the deep, somewhat hidden feelings that the dream is dealing with. The emotional associations with water often become apparent from expressing its state (for example: still, trickling, rushing, deep and dark or reflective) in figurative terms (calm, refreshed, angry, mysterious).

Fritz Perls (1969), the developer of Gestalt Therapy, demonstrated how our underlying feelings can be revealed if we role-play ("become") the thing in the dream and let it speak. For example: a dreamer who "becomes" the turbulent waters in their dream might state "I feel angry and out of control" thus revealing waking life emotions which the dream is dealing with.

Carl Jung took water, and other imagery and patterns that are common in dreams and mythology, a step further by identifying them with archetypal or evolutionary patterns within the human psyche. He stated that water is the most common symbol of the unconscious (deep water being mysterious, dark or reflective thus hiding the unknown – yet also the evolutionary source of life; of rebirth and renewal). To Jung, the religious adoption of water as baptism and rebirth symbolizes the descent of consciousness into the unconscious and the resulting new and fuller life (Jung, 1973). He commented that rising water might symbolize a risk that one might drown in the unconscious and get lost in one's own emotions.

Of course sometimes "a cigar is just a cigar" as Freud was reported to say, and water is just water.

The New Dreamer: Traveling on the Waves of Consciousness

Paul Overman

Wilmington, NC, USA

Through history there have been those who have mastered the art and science of dreaming in multiple worlds for giving and receiving knowledge, power, healing and harmony. This dream science, framed by Paul for modern dreamers as The Shamanic Dream, can add to our understanding of dreams

and the dreaming interests of our youth, particularly this New Millennium Generation. Paul has observed expanded extraordinary dreaming phenomena in adolescents and young adults. For the past five years, he has been conducting dream-sharing groups at the University of North Carolina at Wilmington.

The first quarter of this workshop will present key concepts, dream report summaries, and illustrations from Paul's work with these adolescents and young adults, especially reported dreams of traveling in time, space and the Five Directions. The science and phenomena of these reports are described in ancient Eastern texts for us to decode, understand, and explore through expanded perceptions and expanded consciousness in waking-dreaming. Basic symbols, dream images and archetypal movements will be presented and framed within this dreamwork and study on The Shamanic Dream.

The last three-quarters of the presentation will, through experiential exercises, demonstrate principles of space and direction in waking-dream states, for deeper understanding of how the dream self creates and experiences dreams of movement through "dream space" and gives and receives four principal powers of dreaming that arise from the deep sleep state and ultimately the inner Self.

The methods introduced are applicable to research as well as consciousness exploration, including developing the ability for lucidity in night-dreaming or for spontaneous-creative dream states. This approach to waking-dream training can assist understanding the sources of dreams of guidance, auditory-dreams, dreams of premonition or prospecting, and dreams manifesting the latent abilities of the dreamer. The ancients spoke of the four directions (basic to modern quadraphonic sound), the five directions, and the six directions - and the four corners of the world. These can be viewed or experienced as reference points for dream states of consciousness, and of time – past, present and future.

Paul will also introduce several basic aspects of his work with sound and waking-dream states. This approach can be used for inner-healing and inner transformation as a process in itself, or as a means to train the dreamer for higher and more expanded creative or lucid dreaming.

Navigating Stormy Seas: Transforming Trauma through Dreamwork Using the GAIA* Method (*Guided Active Imagination Approach)

Linda Yael Schiller

Watertown, MA, USA

Post-traumatic dreams frequently show up as repetitive distressing dreams or dream themes. They are often not resolved by doing traditional straightforward dreamwork, since the amount of stress and anxiety created by revisiting the dream can be more than the dreamer can bear. The dreamers with these histories can find themselves held bound and captive on these stormy seas for months and years by reoccurring frightening dreams or dream themes and the concurrent emotional states of fear, anxiety, dread, shame, rage, and despair. This is the "stuck" nature of traumatic stress. It requires a reprocessing of the original material in a safe contained approach to create healing and

resolution. In addition, the nature of the dissociative process can interfere with dream reprocessing. Studies have found similar integration in the parts of the brain activated by REM sleep and those activated by the use of the body/mind trauma treatment EMDR (Eye Movement Desensitization and Reprocessing (Stickgold, 2002, 2008)).

The GAIA* method of Guided Active Imagination Approach is based on Jung's original work in active imagination. This allows the dream worker to gently support and guide the dreamer by accessing additional resources both before and during the dreamwork. Without interfering in the integrity of the dreamwork, we continue to be a supportive active presence during the exploration. By using some of the gold standard principles of trauma treatment that begin with the establishment of safety, as well as integrating NLP, energy psychology, and a spiritual approach and applying them to the dreamwork in a variety of ways, the dreamer can remain anchored while processing the dream material. The presentation will include an experiential exercise and many case examples of working with this method of dream exploration.

Dreaming Together with Music on the Subject of Water

Massimo Schinco

Cervasca, Italy

In my recent works (2008, 2010, 2011) I claimed that, though with some differences, dreaming and making music can be considered very similar mental activities. When music is played by one or more performers and enjoyed by the public, we could say that people are dreaming together in the waking state. Thus, what is often said in the presence of a beautiful piece of music should be taken seriously: "That music made me dream!" Furthermore, since the power of music in molding social reality is largely acknowledged, if dreaming and music have a similar nature this should also lead us to consider more carefully how dreaming affects social life. As a dreamy intermission amongst the presentations of this symposium I will play on my violin some pieces of music dedicated to water and its connection with different aspects of life, sacred and mundane. I will end my performance with a short story about music, dreams and tears. I will emphasize how water, dreaming and music share together one of the most important characteristics of consciousness: continuity.

Dream Hike along the Shore of the Sea of Dreams

Alan Siegel

Berkeley, CA, USA

This workshop/event is intended to have a recreational and social component to balance and de-stress from the continuous indoor presentations at the conference. During a two hour long hike of about 4-5 miles, discussion of recurring dreams and dreams with themes of nature will be encouraged. Due to the size of the group, different walking paces, and time limit, dreams will not be interpreted or explored in depth but will be used as a stimulus for further understand-

ing and exploration. Oneirogenic plants including mugwort and yarrow, which are native to California and many other parts of the world, will be demonstrated along with brief anthropological and ethnobotanical explanations of their uses in many different cultures to stimulate dreaming. These include: examples of uses of plants to influence dreams and possible explanations of the reported therapeutic benefits of oneirogens, including medicinal and chemical properties of the plants; cultural context, including expectations for healing and relationship with a healer or shaman; possible placebo effect; power of suggestion; and unique pre-sleep stimulation. This awareness may be relevant to psychotherapists, and to individuals interested in understanding recurring dreams.

3. Workshops

Peering Across the Canvas of Dreams: Exploring Dream-Related Artworks on Exhibition

Ann E. Aswegan

Monona, WI, USA

This workshop stems from the "Artful Dreaming" Morning Dream Group that Ann facilitated at Rolduc in 2011, where some conference attendees indicated they were seeking a single session event that included featured works from the conference art exhibits. This version is customized for a shorter format and employs pre-selected artworks.

The goals of "Peering across the Canvas of Dreams" are 1) to highlight the efforts of the IASD members whose work will be on display at the Dream Art Exhibit, 2) to involve their contributions in the educational portion of the conference, and 3) to give participants a glimpse into the worlds of their creative colleagues. With the artists' permission, two or three artworks from the exhibition will be transported to the workshop and those artists will be invited to participate in this dream workshop.

The session begins with Ann's provocative story of how she became interested in this topic, as well as her dreamwork experience. The first piece displayed will be the image associated with this year's conference depicting the night voyage of a sailboat silhouetted against the rising, full moon. Participants will be asked what this artful "dream" image communicates to them. This will lead into a brainstorming session about the various similarities between dreams and artistic expression.

The group will begin processing the "dreams" of those artists who are present. Relying on their input, we will focus on their personal associations to the symbols and the design elements in their work, as well as the "felt sense" of the pieces and the stories that their selections convey, not only to the artist, but also to the audience.

If the artist is not present, we will view each work as a collective or community dream. In this case, members of the group are asked to look at the individual work as if it depicted a scene (or symbol) in their own dreams. What is their initial impression of the piece? What emotions does it evoke? What repeating images, brushstrokes or shapes can be found within it? What association do they have to the symbols, colors, textures, and environment in the piece? Where would they place themselves in its landscape? How would they describe its story or interpret its message? When the artwork is a part of a series, we would look at all the pieces in the composite as a whole, as if they were a sequence of recurring dreams. What similar symbols, moods, colors, perspectives and/or environments may be found in most or all of the pieces? Do any of the symbols change or transform from one piece to the next? What do they communicate individually, and as a group? Do they share an underlying theme?

This workshop is offered as a celebration of the deep connections between artists and dreamers.

Dream Maps: A Resource for the Understanding of Dreams

Walter Berry

Los Angeles, CA, USA

In this experimental workshop we will explore dreams chosen from the group by making a Dream Map, or a drawing which depicts elements of the dream (no artistic abilities necessary). Sometimes symbolic, and sometimes poetic, these drawings will be the centerpiece of working the dream and using that depiction to further the understanding of the dream. We will then open up the dream and its symbols using Archetypal Projective Dreamwork and other methodologies such as Gestalt and Dream Theater.

A bit like Art Therapy or even Sandtray work, using a Dream Map gives focus to elements of the dream that are often overlooked or never seen at all without this added visual, and often haunting, element. In the process of drawing the dream, quite often very surprising things appear. To paraphrase Carl Jung as he was in the process of depicting one of his dreams in The Red Book: "I tried to draw the dream, but, as usual, something else appeared." Part of dreamwork is working with symbols, and by actually representing the symbols in a physical way, on a large piece of paper, it brings the symbols into the sacred space that is created in the group setting, and allows the symbols themselves to have a voice in the process of unpacking these beautiful, soulful experiences we call dreams. My experience in conducting this method of Dreamwork is that it is often humorous and also deeply emotional as we climb down into the sacred interior space of the dream.

We will spend approximately 20 minutes in introduction and examples and the balance of the time will be spent doing the work.

Integral Dreaming

Fariba Bogzaran and Daniel Deslauriers

Inverness, CA, USA

Integral Dreaming proposes a holistic approach to dreaming, that is, a theory of dreaming that brings together contemporary science, ancient practices and an evolutionary view of dreams. The theory is a contemporary response to our complex dream ecology: how to be with dreams in a way that best reflects the multifaceted nature of our being.

Integral Dreaming challenges single theories and invites us to review our assumptions about interpretation and our perspective towards dream practice. It encourages us to integrate science, phenomenology, creativity, and the body within the dreaming experience. After briefly introducing the core principles of Integral Dreaming, this workshop will specifically focus on the philosophy of practice that informed Integral Dream Practice.

Integral Dream Practice (IDP) is an approach that emphasizes the dreamer's creative participation, reflective capacities, and mindful awareness in working with dreams. It employs creative modalities to address a single dream (usually unfolding over time). In this workshop the two phases of Integral Dream Practice will be introduced: the Reflexive and Reflective phases. We will illustrate how different modalities of approaching dreams are incorporated in these phases. The participants will have the opportunity to experience the first phase of IDP, which uses contemplative and dream re-entry practices with automatic writing and poetic synthesis.

The workshop will devote 30% of the time to didactic material introducing the theory and core principles of Integral Dreaming, 20% in group discussion and 50% to experiential work.

The target level is intermediate to advanced. Prior knowledge about the field of dreams is required to gain the full benefit of this transdisciplinary approach.

This presentation aims at 1) Introducing a new and holistic approach to dreams 2) fostering reflection of participants' assumptions about the various practices of dream understanding, and about the multidimensional nature of the dreaming mind, and 3) allowing participants to engage with their own creative process when attending to a personal dream when applying Integral Dream Practice.

Using Ecstatic Trance for Healing, Personal Growth and Going Beyond

Nicholas Brink

Coburn, PA, USA

The anthropologist Felicitas Goodman spent many years before her death studying what she believed were shamanic body postures found in ancient and primitive art. She identified several dozen postures and while experimenting with these postures found that specific postures led to specific trance experiences. Some postures were for journeying into the underworld, the middle world or the sky world. Some were for metamorphosis or shape shifting, while others provided death-rebirth experiences. Some postures were for going inward for healing, while others were for divination. I first attempted to replicate Goodman's work at our 2007 conference in Sonoma with exciting results. Since then I have led many groups in ecstatic trance and have collected over 1000 trance experiences, many of which are used in my book The Power of Ecstatic Trance for Healing, Personal Growth and Going Beyond, by Bear and Co. I am now a certified instructor of ecstatic trance for the Cuyamungue Institute.

I have been using several sequences of postures for healing, personal growth and going beyond in accessing the universal mind. I propose to use one of these sequences for this workshop, the sequence that first uses a divination posture to lead the participants to identify an issue or issues upon which they need to work for healing or personal growth, then an underworld posture will be used to find direction or a solution to fulfill this need, and finally a death-rebirth posture will incorporate what is learned within.

This is an experiential workshop where the participants will be led to go into an ecstatic trance using one or more of the ecstatic postures as per the protocol of the anthropologist Felicitas Goodman, inducing trance through drumming or rattling. These experiences are not nighttime dreams, but they are dreamlike, may be interpreted the same as if they were nighttime dreams, and the way they heal and lead to personal growth is the same as if they were nighttime dreams.

Living What Matters: Creating Change through the Actions in Dreams and the Art of SoulCollage®

Meme Bullard and Cassandra Matt

Richmond, VA, USA

Dreams are visual stories that invite us to live a fuller, more creative life. Dreams offer an invitation to play with the narrative. Carl Jung said, "The creative mind plays with the object it loves." In this experiential workshop, participants of all levels will creatively explore how dream actions communicate through words, through thoughts, through bodily experience, and through images. Our actions, whether skillful or unskillful, are an attempt to live what is important to us. Our actions inform us as to how we may or may not be living from our core values. If we are not living from our core values, the actions in our dreams invite us to creatively reconsider our behavior. If we are living from our core values, our dreams invite us to affirm and celebrate that way of living. The SoulCollage® process expresses the non-verbal quality of the dream by becoming a reflection of the felt sense of the actions in the dream. Images get our attention and direct our attention to what matters. Images provide interpretative cues and stimulate an experience that resonates in our bodies. Images succinctly capture what moves us. Images, whether in a dream or on paper, invite the unconscious values to become conscious. This shift stimulates movement. An internal shift leads to an external shift towards living what matters.

In this workshop each participant will bring a dream. There will be a didactic introduction to explain the concepts and the process. The participant will then identify the actions in the dream, choosing one action to explore in thought, in words, and through metaphor. After a 10 minute meditation to capture the bodily experience of the action, the participant will then look through many images and choose 15 – 20 images that speak to the action and the life values reflected in the action, and then collage those images onto a 4x6 inch card. Once the SoulCollage® card has been created, participants will put into words insights, learning, and inspiration that express their personal values. Then participants will share their experience in small groups. The participant leaves the workshop with a SoulCollage® card as a visual representation of the felt sense of what matters to them, and an awareness of how dream actions translate into images that resonate in the body and inform the quality of

our waking actions.

The images will come from a variety of periodicals. The images are related to the individual's dream because the individual will choose images that reflect the actions, the values, and the energy of their dream. For example, an individual may choose an image of someone holding a baby, or a person running, or an eagle soaring if their dream contains similar actions. The images, chosen by the individual, will be a reflection of the action in the individual's dream, and as a collage will provide a visual reminder for living what matters as discovered in that dream.

A Sound Imagination: When Sound Transforms Images

Sven Doehner

Mexico City, Mexico

Dreams challenge us, often confronting our neutrality with the unexpected. Instead of using what we already know as a frame of reference in approaching them, my work involves responding to the images in our dreams with imagination.

Emitting sounds is an imaginative act, involving us in image creation dynamics. Actually emitting the sound that comes with our dreams implies nurturing a palpable relationship with the invisible. Meeting unknown aspects of oneself in one's own sounds affects the images themselves as much as our relationship with them.

In sharing a dream, it is relatively easy to hide behind our words. Nonetheless, as we talk there are sounds underlying our discourse, giving unexpected voice to certain wishes, thoughts, fears and desires, longings, hopes, and expectations.

While we habitually associate sound with something "outside" of ourselves, if we pause to actually observe and differentiate our experience, sound is also within us. Our responses to all sorts of inner and outer stimuli are vibrations that can be recognized, discovered and explored as sound. Whether we are aware of it or not, as we respond, we "sound."

An essential first step is to develop a sound sensitivity, in hearing and listening to the sound of our images as much as to what they awaken in us, and to the sounds we emit while relating to them. Initially, the questions have to do with our focus of attention, and our perceptions.

Working with dreams, I have discovered four different vocal sound possibilities: (1) refining deep listening skills, (2) emitting the sounds that literally appear in a dream, (3) exploring the tones, accents, attitudes and rhythms that accompany the telling of a dream, (4) giving voice to certain emotionally charged moments in a dream –perceived by either the dreamer or by those attending to the dream– by emitting the sounds that are awakened in the dreamer while relating to the dream from the perspectives opened by the first three suggestions.

The creative act of discovering how we sound with the images in our dreams is not about singing, acting, pretending or representing; nor is it about allegory or onomatopoeia. Rather it is about daring to imagine our response to the dream as sounds, and allowing our inner experience to take outer form through sounding.

Discovering the sounds that come with our images brings a new experience of the dream itself. While emitting a sound, new images appear and "old" ones are re-valued –no longer gripping us in the same way– and the intimate, dynamic and transformative relationship between sound and image is revealed.

Allowing that which vibrates within us to take external form through the sounds that we find ourselves making opens the imagination, and incites vivid experiences of vitally new aspects of what we think we already know.

Emitting –and listening to– sound affects us in two fundamentally deep and parallel ways: at the same time that sound dissolves that which is stuck: liberating, breaking, cleansing, and opening... it coagulates that which is as yet diffuse and unrealized: giving form, limiting, organizing, and creating.

The most challenging, fun and creative aspect of the work involves emitting sounds, inviting us to risk going beyond the familiar to discover the sounds that come with our images. When our images are transformed, so are we.

I will begin my presentation with a brief introduction to the way that I understand dreams (what they are) and the relevance of these observations to my life and to my work; then I will introduce my way of working with dreams, illustrated with ample references to specific cases.

Using Intuition to Unravel Dream Symbolism

Marcia Emery

Berkeley, CA, USA

Intuition in Dreams has varying functions such as heightening creativity and invention, foreshadowing the future and retrieving rapid insights in the dream analysis. This workshop will focus on the latter, using intuition in dream analysis to retrieve rapid insights and to clarify the meaning of the dream. For example, dreaming of being robbed at gun point may not be ominous but provide a quick reminder from the intuitive mind that an anticipated document is being "held up." Each dream symbol has a very personal meaning and is custom designed for the dreamer.

Emery's Dream Shift technique connects with the intuitive mind to delve deeper into the dream's meaning. Using the intuitive antenna will also help with the dream decoding. Participants will learn how they receive intuitive information. By extending the five senses, this may happen in a number of ways like seeing the words visually, hearing them, getting a feel for the symbols, having a taste in the mouth, sensing a good or bad smell or just knowing. The key with this particular intuitive Dream Shift technique is to identify and then to unravel a major symbol or two in the dream that reflects the underlying message. A brief example will illustrate this process.

Dream background: Roz was questioning her wavering friendship with Nelly and had this illuminating dream: "I was in a social setting and Nelly was being strong and intimidating. She pulled out a gun and shot someone. Then she pointed the gun at me and was going to shoot me. Then Nelly said, she'll decide whether to spare me. I wasn't completely afraid. Then another woman came along who held a gun over Nelly."

Here are the steps of the Dream Shift process to decode the underlying dream message.

First, Give the dream a title. Gun Control.

Second, Become centered and receptive. Roz listened to her wind chimes and affirmed, "My intuitive mind will help me understand the dream."

Third, Identify the major symbols choosing a maximum of three. The major symbol is the gun.

Fourth, Interpret these symbols using amplification or word association. Freely associating to the gun elicits the following words: hunting, power, protection, fire and weapon. The intuitive hit comes when the dreamer says, "calling the shots."

Fifth, Engage the symbol artistically through art, dance, music or drama. She moves her body to drum music.

Sixth, Implement the dream discovery using the logical mind. Focusing on the pivotal gun symbol Roz saw how controlling Nelly was in their relationship because she always "called the shots." Roz was uncomfortable with this one-sided relationship and planned to talk to Nelly about creating more give-and-take interaction in their relationship.

Dream as Story: Exploring the Themes of Your Dreams

Robert P. Gongloff

Black Mountain, NC, USA

Summary: Themes reflect the major issues going on in one's life. A theme is the important message, idea, or perception that a dream is attempting to bring to your conscious mind. Benefits of using my theme-oriented approach: (1) The dreamer gets to the core issues presented by the dream quickly; (2) The dream group tends to relate to the dream rather than to the dreamer, thus providing greater safety for the dreamer; and (3) The theme provides a context or framework within which the dream symbols can be explored.

Specific methods or techniques: In the workshop, I will present a quick overview of dream group ethics, then go into detail about what themes are and how to determine them. Generally, the method involves addressing some key questions about the dream, such as: What is the basic activity going on in the dream? What are the main characters doing in the dream? What is the major issue concerning the characters? What is the apparent or presumed motivation of the characters that causes them to act this way? Theme statements are best determined when they are personalized, stated in the present tense, and don't just restate the words or actions from the dream. To help participants understand these techniques, I will offer at least one example of a dream that has been explored in a former dream group or workshop, including some suggested theme statements.

Activities: Following explanations of the process with examples, the group will collectively explore a dream offered by a group member. Then the group members will be encouraged to explore individual dreams with a partner or small group. I will encourage everyone to follow a modified Ullman/Taylor approach: each person wishing to explore a dream will present the dream to the partner or group, without interruption; listeners will be given time to ask the dreamer for clarification on points in the dream; they will then offer suggestions on possible themes based on their versions of the dream, incorporating the techniques described above. After all the participants have determined dream themes,

I will present several methods for taking positive action in their waking lives to deal with the issues raised in their dreams. Time permitting, participants will again meet with their partners or small groups to collectively brainstorm specific actions.

A Three-dimensional View of the Dream

David Jenkins and Rita Hildebrandt

Berkeley, CA, USA

Every dream worker has their personal style of dreamwork. Typically, it gives the dreamer a certain perspective that opens up a second dimension to the dreamer's own understanding of the dream. But what happens when two very different dream workers each work with the dreamer? The dream is triangulated, so to speak, with three perspectives. The results can be startling and magical. One dreamer described it as follows: "It was like being inside an invisible kaleidoscope. I felt seen from multiple directions with David picking up certain images and Rita others. It was also multi-leveled in terms of energy." Another said, "I found your approaches to be creative and complimentary. I came away feeling enriched, enlightened and empowered." David's approach involves a group process in which the dreamer and the group consider the reality of the dream and what should be done to assist the dream ego – the dreamer in the dream. Rita assists the dreamer in entering the dream energetically and spiritually and locating dream energies in the body.

Dream Analysis by Examining Handwriting Strokes

Judith Kolkin Kaplan

Amawalk, NY, USA

Do the words in your hand-written dreams show anger, temper, irritation, defiance, resentment, jealousy, aggression, worry, secrecy, self-deceit, caution, stubbornness, repression, procrastination, manipulation, need for more space, sensitivity to criticism, desire for more attention, self-consciousness around others, yielding to someone else's wishes, or quickness to argue?

Does your writing show optimism, pessimism, diplomacy, quick thinking, slow thinking, immature thinking, the need to be more deliberate in your thinking, the desire for change, the need for more physical action, the need to rein in your actions to be more precise, the need to talk or a preference to stay quiet? Are you showing yourself that you don't want sole responsibility for what you're doing and you need to ask for help?

Do your dream objects hold strokes of imagination, self-control, generosity, tolerance, determination, persistence, high goals, low goals, initiative, independent thinking, high self-esteem, or low self-esteem? Are you showing signs of being frank and open-minded, or are you being evasive, narrow-minded, intolerant, or domineering? Are there clues of something you want to acquire or something you're anxious to hold on to? Do the strokes show reacting with strong emotion or do they show self protective social withdrawal, desire to be alone, dwelling in the past, self blame, self pity,

depression, rejection, or vanity that you're better than others can possibly comprehend?

Handwriting, like every other movement of our bodies, originates in the brain. In the process of writing, the brain inserts unconscious strokes into our letter formations. This system of handwriting analysis, called GraphoAnalysis, (trademark held by IGAS, igas.com) has empirically tested over 100 specific strokes which correspond to specific personality traits. Each of these strokes has been shown to exist in over 1000 individuals with that particular personality trait before it is adopted into the system. When you hand-write a dream, you unconsciously insert these strokes of specific emotions and desires into specific spots. Knowing the specific emotions and desires you attach to specific objects in your dream is helpful in unlocking the dream's meaning for you.

Discover how these emotions reveal themselves in handwriting. During the workshop I will explain these strokes and their meanings for use in your own dream analysis. Participants are asked to bring a sample of their own handwriting and a handwritten dream. The strongest dream clues are strokes that are not in your usual handwriting. During the second half you will list traits that are usual for you, compare and contrast your usual writing with the way you wrote your dream, then list traits that are strong messages to help you interpret your dream.

Lucid Dreaming, Lucid Waking, Lucid Being

E. W. Kellogg III

Ashland, OR, USA

"Individuation" (in a Jungian sense) refers to a type of psychic growth, through which the fragmented self becomes more whole through a process of integration. Lucid dreaming also involves a kind of "individuation," in that for the lucid dreamer, two disparate "selves," the waking self and the dream self, integrate to some extent into an expanded "lucid dreaming self." In lucid dreaming the waking self, dormant during ordinary dreaming, becomes activated and integrated with the dreaming self. In a similar way, in lucid waking, the dreaming self becomes activated and integrated with the waking self in waking life, making available an enhanced sense of Beingness, as well as abilities not available to the waking self normally. As in lucid dreaming, in the beginning stages this state of consciousness often proves unstable, both as to duration as well as to the degree of integration achieved.

Through a process of inner alchemy, a "lucid waker" will experience both the physical and dreaming worlds simultaneously to some degree. As the dreaming world seems predominantly a world of meaning, this overlay will also result in experiencing more – or at least meaningfully intending more – with regard to what comes through the physical senses. In theory, effective healers and people who demonstrate high functioning psi in the waking state must to some extent experience lucid waking in order to do what they do, either in healing, or in perceiving psi information. When healers see auras, they may well do so by looking at the world through their "dream eyes," as well as through their physical eyes. Waking precognitive or remote viewing visions may provide useful psi information. This workshop will explore methods for developing enhanced Lucid Being-

ness in both waking and dreaming states. Workshop activities will include alchemical meditations, practical waking divination techniques, methods of identifying and changing one's cognitive style, and phenomenological explorations into the consciousness of waking lucidity.

Working with Dreams Individually and in Groups

Jacquie Lewis

Chicago, IL, USA

Bring a dream! Participants will learn the Ullman method of dreamwork, which is a user-friendly, humanistic approach. This method is readily adaptable for facilitating dream groups as well as working with individuals. It is appropriate for both clinical settings and peer dream groups. Professionals will learn how to incorporate the Ullman approach to dreamwork into their practice and in various clinical settings. They will also learn how to work with both individuals and groups. Non-professionals will learn how to facilitate a peer dream group and gain tips on how to form their own groups. Attendees will gain knowledge about working with their dreams to expand psychological insight and for personal growth. They will also understand how dreams aid in spiritual awareness.

Participants will engage in a four-step method of dreamwork developed by psychiatrist Montague Ullman. Individuals will learn the ethical foundation of working with dreams, as well as the philosophical underpinnings of proper dreamwork process.

This is a hands-on workshop. Opportunity to experience facilitation of a dream group will be offered to attendees.

The Shamanic Approach to Recurring Dreams: Journeying to the Messenger Knocking on Your Dream Door

Kelly McGannon

Vienna, VA, USA

Do you have a recurring dream that continues to knock frequently on your dream door but has not yet revealed why? If so, join me in a journey to meet this persistent visitor and learn its message. This experiential workshop is designed to introduce participants to the shamanic journey as one approach toward recurring dreams and will include instruction on journeying with the aid of the drum. Participants will learn helpful techniques to dialogue with the recurring dream while in the journey state, and will undertake at least two journeys in the time allotted. Space will be made at the end of the journey for willing participants to share their discoveries.

This workshop is designed for all participants and is intended to increase their personal, spiritual, and psychic awareness, as well as expanding their emotional growth.

I will utilize the shamanic journey as my main technique and will spend about 15 minutes of the total workshop teaching successful journey techniques. In that same 15 minutes, I will hold a brief discussion regarding why some dreams recur. The remainder of the workshop will be experiential and participant focused.

Walking Your Dream on the Labyrinth

Dawn Matheny

Santa Rosa, CA, USA

The labyrinth is an ancient archetypal pattern. There are many reasons to walk a labyrinth. It can be a walking meditation for solace, strength, or clarity. It can be walked to solve a problem, to quiet the mind, to grieve, or to work on or honor a dream. This workshop will offer the opportunity for participants to take a dream of their own and walk the labyrinth with the dream, following the three stages of Releasing, Receiving, Returning as postulated by the Rev. Dr. Lauren Artress in Walking a Sacred Path. Lauren is the Episcopal priest and therapist responsible for reintroducing the labyrinth into the Western world as a psycho-spiritual tool in the 1990's at Grace Cathedral in San Francisco. Artress says, "Significant dreamwork can be done in the labyrinth. The trick is to let the dream unfold through the intuitive mind, rather than wresting an insight from it with a controlling ego." With intention, the labyrinth becomes a caldron for self-reflection, allowing the intuitive mind the space to be creative, and letting us hear the "still small voice within."

The labyrinth and dreamwork on the labyrinth will be introduced in the first half hour of the workshop. Heart opening music will accompany the labyrinth walk on a 24 foot canvas Chartres-style labyrinth. Journaling and small group work will allow for processing or sharing of insight following the labyrinth walk. This is a very gentle way of working with dream material and keeps the dreamer as the authority on their own dream.

The workshop is suitable for all audiences, but only participants interested in working with one of their own dreams should attend. Workshop will be limited to 25.

Dawn, the workshop presenter, has spent the last five years running a small non-profit that promotes the work of Lauren Artress in workshops and trainings throughout the world. Dawn's PhD dissertation focused on looking at people's connection or relationship to their dreams. Trained as a labyrinth facilitator, and in dreamwork, Dawn combines two of her passions in this gentle offering.

Bringing Dreamwork into Religious Institutions

Geoff Nelson

Whittier, CA, USA

This workshop will explore bringing dreamwork into religious institutions. Though many religions used dreams extensively in their formation and at various times in their history, dreamwork, particularly as practiced in IASD, may not be welcomed into the institutions that have grown up around those religions. My association is with the Presbyterian Church, USA (a Protestant American institution), and I will describe some of my experiences trying to bring dreamwork into that institution. I believe my experience will resonate with others doing dreamwork in or around religious institutions, both Christian and others. The workshop will be in two parts, with an opening discussion and sharing of participants' experiences of the history and issues of dreams and their religious institutions, moving towards suggestions that may help participants facilitate their work with those institutions.

The second part of the workshop will be working on a dream or two, and using that work as a springboard for furthering the discussion from the opening part of the workshop. For example, I have developed four elements of the value of dreamwork for Christians. How might those elements be paralleled in other religious traditions? Which of those elements might be modified to fit them into another religious tradition? How might sharing experiences and techniques within one tradition enrich the work of others in their own traditions? What are some of the cultural issues that are attached, both consciously and unconsciously, to the religious institutions that we are part of? How does dreamwork both challenge and assist those cultural issues? How are religious institutions different than other institutions, like schools or research centers? All of this will be approached specifically with dreamwork as the focus. This workshop will not have time to fully explore any of these issues, but we will begin some conversations which may be helpful to us as we return to our homes and own institutions to continue our work.

Bringing Dreamwork Approaches to Waking Life

Zoé Newman

Albany, CA, USA

"The nature of our entire experience is that of a dream." -- Tarthung Tulku Rinpoche

This experiential workshop is an invitation to take and expand the approaches and skills we've cultivated in our work with dreams to discover the same depths of insight and transformation offered in the "waking dream" of everyday life. Bringing a dreamwork lens to a waking dream encounter, disturbing experience, or relationship impasse can transform it into an opportunity for new perspective and growth. It also offers a rich resource for individuals and times where it's difficult to access night dreams. And it can be a valuable resource in psychotherapy or spiritual direction, offering a profound window into insight and a language of healing metaphor.

There is probably no dreamwork approach that cannot be brought with equal fruitfulness to our waking dreams – from Jungian symbolic exploration, dialogue, gestalt "being" the dream character, to lucid dreaming and "Senoi" principles. Ordinary moments, as we explore them as waking dreams, can reveal depths of meaning and healing, and become rich resources for change. And the same attitude of interest and exploration we bring to a night dream, seeing it in service of our wholeness, can open up the "waking nightmares" of our life — such as relationship conflicts, repetitive patterns, frustrating mishaps — and yield helpful insight.

Exploring the metaphor and symbolism of a synchronistic event as a waking dream, for instance, can offer deep insight and guidance. Dreamwork dialogue and Gestalt techniques for becoming aware of the gifts and challenges of our shadow side, as another example, are also extraordinarily powerful when used with our waking dream encounters. And the spirit of exploration and adventure that lucid and Senoi approaches bring to dreams can help us face our "waking monsters" with new creativity.

The workshop will include guided group and individual exercises, group "waking dream" exploration, partner work, and sharing. Jungian, Gestalt, lucid and Senoi dreamwork approaches, and particularly the person's own associations, will be utilized in working with waking experience "as if it were a dream." Specific areas and exercises will include: looking at dreamwork principles applicable to waking dreams; applying lucid dreaming perspectives to waking life; working with relationships from a waking dream lens; exploring an ordinary, humdrum or disturbing event as a waking dream; group exploration of participant waking dreams.

Most of the workshop will be experiential, with some presentation woven in, and is oriented for all audiences. Its aim is to increase knowledge of how to apply dream practices to waking dreams, for a) increasing personal self-awareness and growth, and b) as a skillful tool and valuable resource for those who work with others as psychotherapists, spiritual directors, counselors, etc.

Dream Sounding and Movement

Jason Norris and Lana Nassar

San Rafael, CA, USA

Time: 90 min; 15 min – Intro; 10 min – Attunement; 45 min – Sounding and Moving; 05 min – Attunement; 15 min – Closing

What does your dream sound like, and how does it move in your body? Is there a musical tone or rhythm that resonates with a particular dream element? Is there a movement or gesture that embodies a specific character or theme?

Join sound healer and musician Jason K. Norris, MA, and performing artist and director Lana Nasser, MA, for an experiential exploration of dream sounds and movement.

Certain archetypes and emotions can be associated with sonic frequencies and body movements. For instance, working with animals, we can vocalize the animal's call or position our bodies in its posture. We can express sadness with a minor chord or a slouch and frown. Fear might be expressed as a scream or constricted movement, while joy might be played as a little ditty on a steel drum or by jumping up and down. There are even musical ratios that are correlated with elemental qualities, such as the 2nd for invoking "water" or the 6th for dispersing excess "fire." Using sound and movement can help invoke these vibrations in our bodies. We can then begin to feel these dream qualities in a new light, changing our relationship to them—and our overall understanding.

The workshop will begin and end with a sound attunement to help bring the group into collective resonance and enter into the dream space.

We will work with ways of embodying our individual dream elements through sound and movement, and interact with each other as our respective dream elements to create a new, collective dream. Dream Theater, Role Play, and Improvisation will be explored. While this workshop is geared around movement and making sound, stillness and silence are also honored. Participants are encouraged to explore at their own comfort level.

Along with the sounds we can produce with our own voices, a variety of instruments—including hand drums, tuning forks, chimes, guitar, glockenspiel, and various percussion—will be available. Participants may also bring their own instrument, if it is easily transportable and expresses a dream quality being explored. For movement, comfortable clothing is recommended. No prior musical, dance, or dreamwork experience is necessary, and all levels are welcome.

Navigating dreams in these sonically somatic ways can help us more fully embody our nocturnal experiences and offer new pathways to conscious awareness and integration.

Healing Through Dreams and Guided Imagery

Wendy Pannier and Tallulah Lyons

Cincinnati, Ohio, USA

One can be healed on many levels, regardless of the physical diagnosis, and dreams offer such healing potential. Surveys from IASD cancer groups show that individuals who work with their dreams on a regular basis report an enhanced quality of life, including a sense of emotional and spiritual well-being. Our work has implications for all who face serious illness or any kind of dis-ease in their lives.

Recent research demonstrates that there are complex interrelationships among behavioral, neural, endocrine and immune processes. Studies affirm the effectiveness of imagery techniques, and demonstrate the physiological changes brought about by them,. Generic guided imagery CDs by experts such as Belleruth Naparstek are often covered by major health care providers or funded by pharmaceutical firms.

What is unique about the work of the IASD Cancer Project is that it uses recognized and proven modalities of support groups and imagery techniques and takes them to the next level by personalizing them with the individual's own dream imagery. When dream images are used in guided imagery exercises, they are more personal, more on target, and therefore more effective than those that might be suggested in commercial scripts and CDs. We emphasize that when dreamwork is done in a deeply relaxed, meditative state, we create the conditions for maximum functioning of the body's innate healing systems.

Our work with dream imagery falls into two primary categories: facilitating the "evolution" of disturbing dream experiences (e.g., those from nightmares) and working to integrate healing dream imagery. Participants will have the opportunity to experience two meditative imagery exercises that are taught as part of the IASD Cancer Project. They are applicable to all types of healing, not just cancer. Our hope is that more IASD members will be inspired to become a part of the project as it expands.

Guided imagery concepts and techniques are based on the approaches and research of Belleruth Napartstek and Martin Rossman, MD. Group projective sharing process is based on the work of Montague Ullman and Jeremy Taylor. Didactic presentation will be less than 30 minutes. The two guided imagery exercises will be approximately 20 minutes each, with the remainder of the time spent in small and full group interactions.

The Inner Image Method: Its Theory and Practice

Fred C. Olsen

Weiser, ID, USA

The physical body is a storehouse of forgotten and often repressed memories which autonomously influence the formation of our beliefs and often direct our actions and behaviors.

"The 'inner image'," according to C.G. Jung, "is a complex function made of many functions that represent the state of the psyche."

Dreams are, among other things, the spontaneous products of the "inner image" arising to consciousness during sleep.

In most cases, the full extent of the contents may never rise fully into consciousness. The "inner image" is accessible to our conscious selves while awake. It can arise autonomously into consciousness as in hallucinations or visions or can be directed consciously – for example, to enhance performance in visualizations such as in sports. The "inner image" is also at the heart of many therapeutic practices. In this workshop we will explore a specific method that I call simply the "Inner Image Method." Over the years this method has variously been called "Dream Reentry Healing" and "Soul Tracking and Cellular Transformation." This method utilizes a specific process that was refined over three decades.

The method is used to access images encoded in dreams, and emotional/feeling states experienced as symptoms in the body. It tracks paths or what I recognize as hyperlinked images connected through feeling states in the body. By following the paths of these linked states we uncover threads across time which lead to the origin of established patterns. These patterns often represent traumatic formations expressed in frozen memories, beliefs, attitudes and behaviors, and influence the formation of dreams and nightmares.

The ability to gently re-enter these inner states through a dream, an emotion or a symptom, enables us to follow the natural path to a source. Then, by identifying the perceived inner resources available to the self associated with each image and initiating action based on the perceived intention of the inner self, the individual is enabled to transform, or shift, an existing pattern which then often releases the associated pattern and its associated symptom.

We will introduce the keys to the method, share a sample of accounts that illustrate its application and provide a personal experience for participants. We will then discuss how the method was discovered and how it evolved into its present form.

We will explore how it can be used as a transformative process for individuals, in groups, and in society, and as an adjunct tool in therapeutic and healing practices. The workshop will include a guided process facilitating re-entering a dream, an issue or a symptom, tracking the layers of imagery and then returning through the layers to the group. Participants will have the opportunity to share and discuss the individual experiences encountered during the journey, to make observations, and to explore questions that arise about the method.

Imaginal Stone: Tending to the Dreams of the Earth

Cyndera Quackenbush

San Francisco, CA, USA

With the use of the Imaginal Stones – rare billion year-old sedimentary stones uncovered in Death Valley in 1975 – participants in this workshop have waking dreams or night dream recollections that can provide personal, cultural and eco-collective insights. After a brief didactic in which Cyndera Quackenbush presents the history of the Imaginal Stones, attendees are led through a hands-on, experiential workshop.

Each participant recalls a time in childhood when they felt connected to nature. From this sense of play and openness, each person chooses a stone that he or she feels drawn to. The eventual interaction between the stone and the participant's imagination allows for a waking dream storyline to emerge, or may cause images from a previous night dream to arise. Insights found within the stones are expressed in writing, drawing and oral storytelling. Shared and explored with the group, these earth-inspired waking dreams can reveal personal life themes and messages for the culture, as well as offering a deeper connection to nature. While this process is projective – resembling projective techniques of the Lakota Sioux Shamans - space is held for the stones to speak for themselves through their vivid, often intense, naturally occurring imagery.

The Imaginal Stone workshop challenges participants to be open to deep eco-collective questions: What, in these stories sparked from stone, might reflect realities in the anima mundi, the world soul? Can tending to these dream themes nurture, cultivate and ultimately bridge the gap between modern civilization and a very ancient planet?

Techniques are derived from Malidoma Somé's The Healing Wisdom of Africa, Stephen Aizenstat's Dream Tending, Michael Harner's The Way of the Shaman, Meredith Sabini's Culture Dreaming, and Carl G. Jung's process of active imagination.

Dream Deck of Cards: Create a Universal Dream Language

Victoria Rabinowe

Santa Fe, NM, USA

Explore collage techniques for creating a visual language through the creation of a deck of cards that reveal collective archetypes through your personal dream themes. Engage the imagination, guide the intuition and bridge the threshold of normal perception. Cards can be used in any personal, therapeutic or dream group environment.

Treating Stress and Eco-Anxiety with Tarotpy®; An Innovative Approach to Dreamwork and Depth Therapy

Lauren Z. Schneider

Westlake Village, CA, USA

This psychotherapeutic method called Tarotpy® utilizes the rich symbolic imagery of Tarot, Dream Cards, Soul Cards, and other representational images to actively engage deeper unconscious processes and lay the imaginal world out on the table. Strephon Kaplan-Williams, the renowned Jungian therapist, created the Dream Cards for this purpose: to understand "symbolism, dreams and the application of dreams to life. [It will] help you create strong bonds between dreaming and waking consciousness." Using this method of Tarot Therapy, we can gain greater insight into our dreams and into the psyche that dreams; the archetypal patterns, psychological and interpersonal dynamics that influence our life come into clearer view.

Tarotpy® enhances dreamwork and vice versa. I use Tarotpy® with a client to contemplate and gain further insight on a specific night dream; or to stimulate imagination that may be otherwise blocked in some clients – for instance, with those clients who do not remember their dreams. Often, I find that a Tarotpy® session will be followed by reports of more vivid dreaming. These archetypal symbols represent a universal language of imagery, which is cross-cultural, perhaps birthed from the same collective seemingly from nowhere."

As with dreamwork, the core principle of Tarotpy® embodies a profound respect for the inherent wisdom, creativity and wholeness of the psyche. Unlike traditional Tarot readings in which there are set formats and definitions, this method is a hands-on interactive process with the client: I carefully attend to the individual's verbal and non-verbal cues as the client selects the deck, the number of cards, the form and name of each placement. On one level, the therapeutic use of Tarot cards is a highly effective projective tool, or Rorschach, for assessment and exploration. This simple method relaxes the vigilant ego and provides a psychic pool from which the dream emerges. In her book, Jung and the Tarot, Sallie Nichols states that "these old cards were conceived deep in the guts of human experience, at the most profound level of the human psyche. . ."

Studying a specific card seems to unlock hidden stores of creative imagination so that sudden insights and ideas can burst forth into consciousness –a safe and effective medium to discuss issues, often revealing the client's deeper concerns and truth without engaging resistance. The metaphoric imagery creates a bridge for unconscious material and intuition to flow between client and therapist. On the other end of the spectrum, there seems to be an unconscious mastermind at play in the "random" selection of a specific deck and particular imagery. Like the genius of the dream, it appears more intentional than random, bringing into consciousness information about our relationships, environment and ourselves that is vital to emotional, physical or spiritual growth. Through Tarotpy®, we may get a glimpse of the dreaming mind as part of a greater Universal Psyche.

Listening to the Dreamer's Dream, a Supportive Tool to Offer Compassionate Care

Monique Séguin

Pincourt, Québec, Canada

In this workshop, the presenter will describe various approaches to encourage a patient to discuss his/her dreams. It is important to point out that this workshop will not teach a participant to analyse a dream, but rather will demonstrate how the scenarios could be used as a therapeutic tool to guide the care that is needed and to better communicate with a patient. Without interpreting the dream, universal dream symbols may be discussed, but only within the context of explaining the dreamer's feelings. Feelings evoked from the dream by the dreamer are real, and can provide insight to the palliative care team and care givers in understanding how the patient is feeling in his own ''here and now," resulting in the possibility of using this to help the dreamer through a grieving process. The dream reaches deeply into a patient's feeling and doesn't lie!
Respectfully listening to the dream scenario can offer the care provider with a tool to better assist the patient in communicating more freely. The presenter has collected many dream scenarios told to her by dying patients while giving care to her patients and/or their families. She has published a number of these dreams in collaboration with Nicole Gratton in a book, in French Les rêves en fin de vie. What she has found is that the dream scenarios seem to mimic what the patient is experiencing while he/she is dying.

Participants attending this workshop will gain an awareness of the importance and advantages of listening to patient's dreams. The presenter will offer evidence that, by taking the time to listen to a patient's dream, the quality of care is indeed enhanced. Later in the grieving process, families can also benefit from learning to pay attention to their own dreams. This presentation could also be applied to daily living, since we don't know when it could be helpful.

Trauma, Culture and Dreams: Ethical Guidelines for Working with Dreams and Nightmares

Alan Siegel

Berkeley, CA, USA

Ethical guidelines related to recovered memories have led to concerns expressed in recent publications about the abusive potential of dreamwork and possible manipulation or confirmation of false or induced memories. This workshop provides reviews of good practice guidelines for working ethically with dreams with an emphasis on ethical handling of post-traumatic nightmares.

Evidence regarding the nature, function, and incidence of post-traumatic dreams will be examined. Guidelines will be presented for developing a balanced view which does not disconfirm the prolonged impact of trauma on dream content and psychological adjustment, but at the same time is sensitive to the IASD and APA guidelines about manipulation and implantation of memory.

IASD guidelines related to clinical dreamwork will be presented along with relevant APA ethics guidelines. This extended clinically oriented dream ethics workshop will com-

bine lecture, discussion, short small group discussion, role playing of case vignettes, and practical applications of IASD ethical guidelines to working clinically with dreams. There will be a special focus on post-traumatic nightmares, recovered memories, non-intrusive interpretation guidelines, and sensitivity to cross-cultural and other special issues such as gender and disability.

An additional two CE credit extension of this workshop will be available at registration for attendees at this workshop and will focus on the IASD Ethical Guidelines, reading two short articles, and a multiple choice exam.

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IASD Ethical Guidelines http://www.asdreams.org/ethics.htm

American Psychological Association Ethics Code available at http://www.apa.org/ethics/

Using Dreams in a Health Care Setting

Christopher G Sowton

Toronto, Ontario, Canada

As a dreamwork educator, I work with many health care practitioners who would like to start using dreamwork as one of their modalities, or to increase the amount and depth of the dreamwork they are already doing. The main problem for most of them is that they lack the tools to do dreamwork within a limited time frame. Dreamwork can be a long and complex process, and often an important dream is passed over because the practitioner fears they will not be able to do it justice in the time they may have available. I have been a health care practitioner for over twenty years, specializing in homeopathy and counseling. I have always used dreams in my work, but in recent years dreamwork has become a mainstay of my practice. Because most of my patients are consulting me for their health concerns, these concerns often take up most of the available time in the appointment, leaving only a fraction of the time for the dreamwork that I know to be such a critically important component of the healing process. I refuse to let an important dream go unheard, even if there are only a few minutes left before my next patient! This has forced me to develop client-centered dreamworking techniques that can bring positive results within a very limited time frame. In this workshop I will describe three of three of my most reliable techniques, giving real case examples from my practice to illustrate how they can be used.

The first technique involves changing the starting point from "what does this dream mean?" to "what does this dream want?" In my experience almost all significant dreams are asking for something, and putting the spotlight on what they want sooner rather than later can greatly accelerate the dreamworking process. The second technique involves asking the dreamer to be a part of their dream; to focus on one key figure (usually the one that they least identify with) and have them try to identify with that figure. Very often this

will result in an immediate insight about the message of the dream. The third technique involves giving homework that keeps the dream alive and puts the onus on the dreamer to delve deeper into its possible meaning. This is often our best option when time runs out in the appointment before a resonant connection about the meaning of the dream has been arrived at. Participants will break up into small groups and practice all three techniques after viewing videotaped dreams that provide good working examples. With these three techniques at their disposal, participants can confidently expand the dreamworking component of their health care or counseling practice.

The Theater of Dreams: Discovering Meaning by Playing the Part

Michael Tappan and Irene Clurman

Lakewood, CO, USA

This workshop is interactive and provides a method of staging portions of dreams so that the content of dreams and their meaning can be more easily understood and physically experienced. In the workshop, a dreamer describes a dream, and the dream's landscape is clarified by questions and initially analyzed by other participants with the projective, "If this were my dream" format. The dream portrayal is then carried out when the dreamer identifies a particularly resonant, powerful or enigmatic part of the dream. The opportunity to re-enter the dream occurs when the dreamer sets the stage by choosing workshop participants to play various parts of the dream. It is always "dreamer's choice" as to the level of involvement of the dreamer. The dreamer may choose to play himself or herself, direct from the sidelines, play a dream symbol or simply be an observer.

We bring to the workshop an array of objects including masks, hats and yards of colorful cloths and scarves to be used as props. We find that these materials are intuitively used to "flesh-out" the dream symbols, adding important information and fostering an imaginative understanding of the dream for the dreamer, the role-players, and the other workshop attendees. The dreamer will have the opportunity to play other parts of the dream, switch roles, or ask questions of the role-players. This enables the dreamer to experience the dream from an unfamiliar but often very meaningful perspective.

We find that the dream fragment has a life and power of its own. And though some dreamers report a sense of déjà vu as they initially set the scene of the dream, once the action begins there is a sense of physical involvement that pushes the dreamed scene into new (or newly recognized) emotional territory.

'Dream Play' Theater Improvisation of Dreams for Dream Groups

Bonnie Tarwater

San Diego, CA, USA

This workshop is designed specifically for people with no theater background, although everyone is welcome. Attendees of this workshop will increase their skills in interacting

creatively in dream groups, using the whole person, including their bodies. The aim of the workshop is to activate the imagination and the physical body, to inspire emotional and spiritual growth, and to increase the attendee's knowledge of how to use theater to honor dreams as sacred gifts.

The workshop will begin with a brief PowerPoint presentation of images of visual and performing art work that have been inspired by dreams, with a brief historical overview of how the arts have been used to honor dreams. We will consider how the creative process and dreams both activate the visionary imagination in a similar way. This will be followed by a short dream group sharing of one dream. Everyone will be invited to enter the chosen dream and speak about it as if it is their own dream using the term, "In my dream……………" The dreamer, as the ultimate authority on the meaning of the dream, will co-direct the "Dream Play" with the facilitator. A short physical and vocal warm up to music will get everyone moving and interacting together. Everyone in the workshop will be cast in some aspect of the dream, from sounds and colors to characters and animals. We will improvise and perform the "Dream Play" several times so everyone gets a chance to play several different parts. In the closing circle, the group will create a dream ritual of the "Dream Play."

Workshop attendees will learn practiced skills in working with dream groups using theater. They will be able to list three effective theater games and improvisational techniques to use in dream groups including how to cast, design and direct a "Dream Play."

Rev. Bonnie has worked extensively doing theater in churches with people who have no background in the theater and the workshop's intention is to make theater more accessible for people with no theater experience. "Dream Play" creates a sense of community, intimacy and joy in groups of all ages and backgrounds.

Archetypal Group Projective Dreamwork

Jeremy Taylor

Fairfield, CA, USA

ALL dreams, (even our worst seeming nightmares), come ultimately in the service of physical as well as psycho-spiritual health and wholeness; they also address us all in a universal, archetypal language of symbol and metaphor. Only the original dreamer can say with any certainty what the deeper meanings of his/her dreams may be, but without the suggestions and projections of others, we will all be uniquely and selectively blind to the deeper meanings and implications of our own dreams. Using the basic, projective, "in my imagined version of this dream..." form, we will explore and unpack dream narratives offered by workshop participants, emphasizing those recurring patterns which characterize what Carl Jung called "archetypes of the collective unconscious" which are present in the dreams (and waking lives) of all people, everywhere. This workshop is focused on self-empowerment. Each participant will receive a copy of Dr. Taylor's "Basic Dream Work Tool Kit," and with the ideas and techniques explored and demonstrated in this workshop, participants should feel able to return to their home communities and form their own ongoing dream circles. People who are already engaged in their own dreamwork should find new ideas and techniques that will broaden their work with their own and each other's dreams.

The Role of Dreams and Dream-like Experiences in Spiritual Emergence Processes

Darlene Viggiano

Sacramento, CA, USA

In 1992, David Lukoff and a team of psychiatrists advanced religious/spiritual problems as conditions that may be the focus of therapy. One such problem/condition has been termed spiritual emergence, according to Stanislav and Christina Grof (1989) in their seminal work on the topic. The research question in the dissertation on which this workshop is based was, "What is the role of dreams and dream-like experiences (DLEs) in spiritual emergence processes?"

This workshop addresses the question by examining contemporary examples of the phenomena plus transpersonal psychology literature, from a Jungian hermeneutical perspective, and through participant discussion. The need for this workshop is shown by the relative lack of peer-reviewed literature on the use of dreamwork for religious or spiritual problems compared to the volumes written on dream interpretation. Implications of the workshop experience may be applicable to spiritually emerging populations and to therapy where dreamwork is used, particularly Jungian analysis.

The spiritual diversity of therapy populations demands what David Lukoff calls spiritual competency. When spiritual issues arise, dreamwork may help identify and treat problems from a spiritually informed perspective. Outcomes expected from workshop attendance include expanded respect for religious and spiritual diversity, the ability to differentiate spiritual emergency from spiritual emergence, and an understanding of the role of dreams and dream-like experiences in spiritual emergence processes. Attendees will discuss the use of dreams in psychotherapy, the need to accurately differentiate religious problems from hyper-religiosity, and the importance of avoiding stereotypes. Specific issues will include helping to destigmatize spiritual problems and spiritually oriented patients, aiding psycho-spiritual development, and dealing with distressing experiences of loss or questioning of faith or spiritual values. Experiential exercises will include work in small groups, the sharing of spiritual dreams, and discussion on how a particular dream may contribute to psycho-spiritual growth.

Specific methods or techniques to be utilized during the workshop include activities for participation such as use of vignettes, breaking into dyads for role plays, and group discussions. The approximate time planned for didactic introduction is 30 minutes of the 90-minute workshop.

Dreamsounding - Integrating Sound Healing and Dreamwork

Travis Wernet

Occidental, CA, USA

In this workshop, meant for all levels, we will be exploring the effects of sound healing upon dreams and as applied

to dream incubation, while forming a projective-style group. Participants will be offered methods for simple ways to incorporate sound healing with dreamwork as well as opportunities to receive sound from the Didjeridu, Tibetan Bowls, Native American Flute and Rhythm Instruments in connection with related dream material and during an opening invocation.

I will give an introduction to the basic principles for group dreamwork, as outlined in the Jeremy Taylor approach – in which the dreamer is the ultimate authority about the meaning of her or his dreams. Basic ideas about sound healing, including information about the chakra energy centers in the body, resonance and entrainment, will be described briefly. Following this introduction, dreamers are invited to share dreams in the large group. Sound will be applied to dreams following discussion-style work, based on the sense of meaning found in the projections and through the dreamers' and the groups' ideas about layers of creative action stemming from the work within the dreams. For example, if the shared dream appears to be speaking to layers of emotional transformation and experience, there is a corresponding energy center, or chakra, in the body to which we can attend and energize through applying the appropriate sound and/or instrument and intention. In this way, the insights and "aha's" are carried forward into a visceral sense of felt awareness related to sound, and the group and the dreamer benefit from expanding the dream past the mental or verbal layers of understanding. This can also bring a waking imaginal guidance towards carrying the dream into waking action and further felt presence. This workshop will serve as an aid towards expanding personal growth, supporting diverse methods of soul work and inviting spiritual awareness.

The total time for introduction will be 30 minutes, followed by one hour of group experiential discussion and 30 minutes for receiving and practicing sound healing techniques and application to the dream material.

4. Morning Dream Groups

The Tao of Embodied Dreamwork

Sheila McNellis Asato

St. Louis Park, MN, USA

The Tao is the way of life that flows through all creation. Through the creative imagination of dreaming and the arts it is possible to transcend the limitations of culture and language. By focusing on non-interpretive, experiential forms of dreamwork, it is possible to find a common ground where people from diverse backgrounds can come together and grow as individuals, as well as a community.

Drawing on the Way (Tao) of the arts in Japanese culture and Robert Bosnak's embodied approach to dreamwork, the body becomes a vehicle for self-cultivation and transformation. By following the movement of Ki within dreams, through the body of individual dreamers and into the community, healing and spiritual growth take place naturally, opening up new avenues for exploration and compassionate unfolding.

In this morning dream group, Asato will bring together all of her training in the arts, Japanese culture, creative healing, spirituality and embodied imagination work to help dreamers explore the wisdom of the dream within their own bodies for renewed creative vitality, personal insight, spiritual development and healing.

At the start of each session, there will be a brief check-in followed by a meditative exercise to heighten body awareness before encountering the dream. Then, as a dream is shared, participants will focus on the sensations that arise in their bodies as they listen to and begin to experience the reality of the dream in waking life. As the dreamwork unfolds, emotions emerge that will then be anchored in specific parts of the body. Finally, a "composite" of these emotions, related images and body locations will be held together, resulting in a new way of being in the body and the world.

While drawing deeply on Bosnak's embodied imagination work, this dream group will also incorporate influences from the Tao of the arts in Japan for both spiritual development and healing.

Dreaming With Mind and Body to Create a Sustainable Community

Jean Campbell and Massimo Schinco

Floyd, VA, USA

Although much more common in the Eastern philosophical tradition, it is not new in Western thought (see Berkeley, James, Bergson) to envision the world we live in as a world of images, not only from a psychological point of view, but also in its physical and bodily aspects. Nevertheless this position has become the decidedly minority viewpoint with the advent of the classic model of science by Galileo and Newton. More recently, after the innumerable questions raised by quantum physics, this perspective is again being given attention by the scholars, in particular those inquiring into the relationship between consciousness (both collective and individual) and matter (e.g. Manousakis, 2006). When we draw an image from the unceasing movement of the stream of consciousness, we draw boundaries. Not only do we assume (Hartmann, 2011) that boundaries play a central role in the relationship between our mind in general and dreaming in particular, but we want to emphasize that dreaming is boundary-creating. In the system created by dreaming and boundary-creating, two aspects emerge as particularly relevant: bodily experience and relationship with others. During the group work, specific exercises will be used to help the attendees experience the intimate unity of dreams, body and relationships.

Vocal Sound-work with Dream Images

Sven Doehner

Mexico City, Mexico

Like dreams, the universal language of artistic expression Experience the physical, emotional, mental and spiritual movements awakened when working vocally with the sounds that appear with our dreams. Participants will develop and hone hearing skills, learning to listen for, and to,

the images that come with the sounds that appear with a dream and the telling of it. We will also practice using vocal expression as a medium for images to take on new forms and significance. Meet the unexpected creatively by discovering the sounds in our images. Innovative, fun, surprisingly practical and deeply moving dream-work.

Exploring the Heart of the Dream

Robert P. Gongloff

Black Mountain, NC, USA

Themes reflect the major issues going on in one's life. A theme is the important message, idea, or perception that a dream is attempting to bring to your conscious mind.

Specific methods or techniques to be utilized: In the dream group, I will present a quick overview of dream group ethics, then what themes are and how to determine them. Generally, the method involves addressing some key questions about the dream, such as: What is the basic activity going on in the dream? What are the main characters doing in the dream? What is the major issue concerning the characters? What is the apparent or presumed motivation of the characters that causes them to act this way? Theme statements are best determined when they are personalized, stated in the present tense, and don't just restate the words or actions from the dream.

Activities in which attendees will be encouraged to participate: Group participation will follow a modified Ullman/ Taylor approach. Each group member wishing to explore a dream will present the dream to the group, without interruption. Group members will be given time to ask the dreamer for clarification on points in the dream. They will then offer suggestions on possible themes based on their versions of the dream, incorporating the techniques described above. The dreamer will then be invited to share group insights.

In many cases, determining the theme alone has been found to be sufficient for providing a good "aha" for the dreamer. Due to time constraints, it is my intent not to go any farther into the dream than the theme itself. Participants will be invited to share whether any of the suggested themes relate to waking life themes, but will be encouraged to go deeper into the dream (symbology, artwork, etc.) at a later time.

In my experience working with dream study groups using my theme-oriented techniques, I have realized several benefits: 1. The dreamer gets to the core issues presented by the dream quickly. 2. The dream group tends to relate more to the dream than to the dreamer, thus providing greater safety for the dreamer. 3. The theme provides a context or framework within which the dream symbols can be explored.

Developing the Intuition in Group Dreamwork

Curtiss Hoffman

Ashland, MA, USA

Jung once wrote that he found it useful to approach each dream of his analysands with absolutely no preconceived idea of what the dream might mean. This discipline helps to eliminate the interference of the conscious mind in the dreamworking process and allows for the entry of intuitive wisdom. Anyone who has done dreamwork for long enough is likely to have had many "ahas" – intuitive insights which help not only the dreamer, or the person commenting on their dream, but the entire group which is working the dream. By using the Ullman method of group dreamwork as modified by Taylor – which involves assuming that the dreamer knows better than anyone else what his/her dream means, and attempting to elicit multiple meanings by a question-and-answer methodology without imposing the dreamworker's views in an authoritative way – these intuitive sparks can be nurtured and the capacity to recognize them can be enhanced. This is especially likely to occur in a group setting, as the group works together over an extended period (in this case, 4 days) to generate bonds and interaction patterns that resonate with one another and as their dreams also weave together in mutual patterns. As a way of augmenting this yet further, dreams will be explored beyond the personal dimension with reference to the archetypal ideas emerging from the collective unconscious, using the method Jung referred to as "amplification." This draws historical and mythological and literary material into the orbit of the dreamwork, again in a non-authoritative manner, using the "If It Were My Dream" approach developed by Ullman.

DreamSynergy™: Working together to Go Within

Justina Lasley

Mt. Pleasant, South Carolina, USA

In DreamSynergy™, each aspect of a dream and group works together and contributes to the insight that is waiting to be discovered, producing a total effect greater than the sum of the individual elements. The dream group will be led so that we respect the sacredness of the dream and the dreamer. The group establishes trust among the members by honoring the integrity of the dream, the ultimate authority of the dreamer sharing the dream, and the confidentiality of the dreamwork.

I will use DreamSynergy™, an eclectic blend of dreamwork that I have developed over the past twenty years, so that the participants can gain a wider experience of group dreamwork. We will look at the emotions of the previous day and relate those to the emotions and energy of the dreams shared. Character study will help the dreamers to understand aspects of their individual personalities, including stumbling blocks to personal growth. All of the exercises shared will lead to a better understanding of the individual and guide each person toward their authentic and creative nature.

Each day we will have a brief meditation leading into our sacred space. I will use various methods such as Jungian, Gestalt, and Existential approaches. Daily, each participant will be able to work though a short personal exercise, which they will incorporate into the group work. I will then facilitate the group process of finding personal and universal meaning in a dream (or dreams). Each dream will be ritualized in a manner chosen by the dreamer. The group will close with a meditation honoring the dreams explored.

The dream group will be basically experiential in nature.

Instruction and information sharing will involve only about 10% of the time in the group.

Universal Language of Dreams: Expressive Techniques for Multicultural Dream Groups

Victoria Rabinowe

Santa Fe, New Mexico, USA

Explore collage techniques for creating a visual language through the creation of a deck of cards that reveal collective archetypes through your personal dream themes. Engage the imagination, guide the intuition and bridge the threshold of normal perception. Cards can be used in any personal, therapeutic or dream group environment.

Dream Pilgrims. Exploring Dreams through Creative Prayer and Practice

Barbara Roukema-Koning

Soest, The Netherlands

For many people with a spiritual lifestyle, dreams are an encounter with the Divine. We will explore this natural kinship between dreams and prayer by means of interfaith group dreamwork and expressive activities. Nightly dreams will be a source for consciously creating and sharing prayers.

Activities:
(1) At the start we will create a safe atmosphere for interfaith meeting, by conversation and with the help of some symbolic methods.
(2) At the beginning and closure of every day's meeting a meaningful prayer ritual will take place, using some modeling materials from different religious traditions showing a connection between dreams and prayer, if possible integrating parts of our work.
(3) After an elementary didactic presentation we daily will take time for dream sharing, making use of one of two methods: either Kaplan-Williams Focusing TTAQ Technique (from the book Dreams and Spiritual Growth), or the Haden Institute Guidelines for Dream Groups (based on Jeremy Taylor's technique of projective dreamwork, 'if it were my dream').
(4) Besides didactic presentation and dream sharing, we will take time to elaborate some elements of the sharing into expressive work like simple body-movements, drawing or writing a haiku.
(5) Every day we will take 10 -15 minutes for opening prayer and didactic presentation, 30 minutes for dream sharing, 15 minutes for expressive work and 15 minutes for sharing work and closure.

5. Religion/Spiritual/Culture/Arts/Education

Dreaming in Sendai, Japan - A Year after the Great Earthquake and Tsunami

Sheila McNellis Asato

St. Louis Park, MN, USA

In March, Akemi Ito, a researcher in the field of storytelling, folk lore and fairy tales, asked me to join her on a trip to Sendai, Japan to visit the Yuriage area which was devastated in the tsunami of 2011. Ito was very anxious about the possibility of nightmares due to the number of people who had tragically died in the area. As a dear friend of more than 20 years, I could not refuse her request to sleep and dream together. I was honored to be able to help, should terrifying dreams overwhelm her, or any other member of the group. Two women in Sendai had specifically requested that we come to listen deeply to their stories of the earthquake, tsunami and life in the evacuation centers before the reconstruction begins and the landscape is changed dramatically. Fearful of becoming entangled with the lost souls of people who had departed so tragically, Ito requested that another woman, who is like a shaman, also join our group.

After arriving in Sendai, we made our way out to the Natori area to offer prayers for tsunami victims. From the shrine at Hiyori-yama in Yuriage, we looked out onto the remaining foundations of the residential area that was swept to sea. As the wind howled and a rare blizzard swept through, it was clear that we were looking at the new Pompeii. In the distance, the sound of crashing waves was heard, just beyond view.

Afterwards, we gathered together to share our stories of the earthquake and tsunami. That night, we retired to a small inn to dream together. In this presentation, at their request, I will share the dreams, hope and suggestions for coping that emerged as we worked the dreams together. None of these women had ever done any dreamwork before. As a matter of fact, they rarely remember their dreams. In the morning, however, I was the only one without a dream. The others had slept deeply and each awoke with a dream. After sharing our individual dreams, we then worked them all together as one communal dream. This presentation will focus on that experience and the hope that emerged from our dream.

Where Were You during the Earthquake? Healing together through English, Dreaming, and the Book Arts

Sheila McNellis Asato

St. Louis Park, MN, USA

In the wake of traumatic events, nightmares often follow, and it is only natural that many dreamworkers want to help ease people's suffering in such situations. In this presentation, Asato will share her own experiences as a dreamworker who returned to her former hometown in Japan after the devastating events of March 11, 2011. For three weeks,

Asato served as a volunteer, offering whatever help was needed to former neighbors, friends and community organizations that she had stayed in touch with since her years as a resident of Urayasu. This included filling in as an English teacher, teaching classes in the book arts and bringing dreamwork to a convention for foreign wives of Japanese men.

In this presentation, Asato will share her experiences and offer insights into how particular cultural issues that can arise when volunteer aid workers come into a foreign culture. She will offer practical advice on how to introduce dreamwork in ways that are culturally appropriate, as well as address working with foreign residents in a community that has experienced a disaster such as an earthquake or tsunami. Drawing upon the work of Ernest Hartmann and Alan Seigel, Asato will show how dreams unfold after traumatic events and demonstrate how earlier unresolved issues can also be triggered by a crisis.

Inner Messages that Heal

Sheila M Benjamin

Tulsa, Oklahoma, USA

In 2001 my mother died of complications that were related to diabetes. She had been in the hospital to have her leg removed. I spent the night with her. She was so restless that the nurse asked me if I wanted my mother to receive a sleeping pill. I told her yes. In the morning, she had many visitors while she slept. The last visitor was a doctor who said that if she got fitted for prosthesis it would be like hopping behind a walker. It was at that time she experienced heart failure.

I knew that my mother on a subconscious level received this thought and was not willing to take on this physical journey. I however was unprepared to say good-bye to her and made a decision for the doctor to intubate her. She died early the next morning.

I often thought about how selfish my decision was to prolong her life for an extra 24 hours. This did weigh on my mind. I had a difficult time forgiving myself and so I asked my mother to come to visit me in my dreams. I dreamt that my mother came to me and let me know that she understood the difficult decision that was before me.

This story is a similar story to many others. It is common when individuals are in need of closure and peace of mind that loved ones who have passed away come to visit them in their dreams. It is in the inner chambers of our minds where we are connected to all things. It is here that we are able to receive guidance and answers to our questions.

In this paper we will be hearing the stories of several people who have received inner level messages that have aided them to receive inner guidance, to be healed, to understand. We will be exploring dreams from individuals who have experienced losses through natural disasters such as the tornado that occurred in Joplin, physical impairments such as losing a loved one or losing a limb.

It is my hope that through this research others will see the value of dreams and how they can be used to inspire Wholeness within each person.

Coming Alive in the Landscape

Susannah Benson

Sydney, NSW, Australia

This presentation will focus on the experience of several participants in a long-term dream group, who reflect on the imagery, impact, and personal significance of dreams of landscape. These dreams were collected over a six year period. Dreaming of specific places and landscapes reinvigorated personal life stories. The dreams also provided the context, or more suitably the container, for the participants and the group to engage with broader questions of a sense of belonging, connection, and relationships.

The shifting dreamscapes reflected personal life shifts, as well as inner states of awareness and relationship. The dreams served as catalysts for engaging with the deeper enquiry of intersubjectivity; they led to the radical thought of being in a second person relationship with land-- the one being spoken to, rather than the one speaking, or the one speaking about. This shift in consciousness engaged an enlivened sense of resonance, relational intimacy, and a sense of presence of place and external environment.

This form of thinking resonates with the ideas of social and deep ecology. It expands our capacity to view the 'personal' as an aspect of an interdependent, organic field of relationships that extends down and across all levels of matter and phenomenal experience.

The shared, collective dream group field of relationships is also discussed as the container and site of shifting ego identities and of a broader social, cultural identity. These identities extend from the visible to the invisible, and incorporate the subtle, the places in between. It is the place of psyche...soul.

The dreams and stories told in this presentation are flavoured by the uniqueness of the personal narratives and a collective Australian cultural narrative. The interweaving of these narratives reveals a tension between the needs of feeling at home, fitting-in; and being open and receptive to the unknown, to the wild places, to the emergent present and presence.

What Dreams Say about the Nature of God

Arthur Bernard

Green Valley, Arizona, USA

- What kinds of dreams do people have about God?
- What do dreams contribute to their perception of God?
- Can dreams provide insights into the dreamer's future?
- Can an individual's dreams have a collective meaning?

I will discuss these questions, and the general question of what dreams tell us about the nature of God, from the following perspectives:

1. Edward Edinger's evolutionary stages of how people perceive God: Animism, Matriarchy, Polytheism, Tribal Monotheism, Universal Monotheism, and the final stage, which Jung calls "Individuation" and I call "The God Within Us."

2. What C. G. Jung's work has to say about how God is portrayed in human consciousness, and specifically his emphasis on how dreams unite the conscious and the un-

consciousness in a healthy and harmonious way. Demonstrating the power of the dreaming mind to present the future God-Image, I dreamt that C.G. Jung, the great Swiss psychiatrist, came to me and told me who God was.

It was nothing I had ever read. (On the advice of a Jungian analyst, I contacted the librarian at the San Francisco Jung Library who had an extensive knowledge of Jung's writings. She told me he never wrote that but it was probably something he believed!) Several dream seminar participants have also shared dreams which indicate how humans may perceive God now and in the future. Human perception of God obviously changes throughout the centuries.

Jung also stated that dreams could have a collective meaning, which can be true for the dreamer but also relate to others as well. Certainly a search for God is. I am sure that the audience will be able to relate to many of the dreams about the nature of the Creative Force.

An interesting idea of collective dreams occurred in Nazi Germany. Charlotte Beradt wrote The Third Reich of Dreams: The Nightmares of a Nation 1933-1939. Many of these dreams reflect a totalitarian regime that had poisoned the environment.

3. Insights from my clinical practice and from participants in my dream seminars. These insights include the idea of the unconscious mind perceiving God as an inner experience, dreams as spiritual realities and dreams that anticipate what the dreamer's future may harbor. Dreams don't necessarily prophesize the future but suggest what possibilities the future may hold, something like an overture of potential sketched out in advance. Many dream seminar participants have had dreams that directed their future careers.

Finally, I will share paintings of dreams created by myself and participants in my dream seminars. Many of these paintings were created in response to an overwhelming feeling that something special was seen in a dream.

Utilizing Dreams to Develop the Sober Addict's Spiritual Awareness

Barbara Bishop

Rancho Palos Verdes, CA, USA

Carl Jung argued in a letter to the co-founder of AA that addiction at its core was a spiritual malady, and that to combat addiction, the addict must put himself in a spiritual atmosphere. Jung claimed that false spirit (in a bottle) must be replaced with genuine spirit. Addicts typically resist the spiritual components of 12-step programs, at least initially. This presentation and workshop presents material for the therapist, drug counselor and addict to show how dreams can be used as a vehicle for developing the addict-client's spiritual awareness and development.

Addicts are often rebellious, sometimes deliberately disenfranchised from family, community and childhood religion. They often don't want to hear that their drug problem can be solved by adopting a spiritual solution. Working with a client's dreams offers a way to bypass the resistance. Kelly Bulkeley has pointed out that "spiritual" dreams need not have typically religious symbols (See Transforming Dreams and Spiritual Dreaming). Often they don't. Addict clients will often present dreams with drug use images, or with other non-religious images that turn out to be ideal dreams to launch the addict on a spiritual path of recovery. The therapist and drug counselor will want to watch for dream images that will provide a spiritual component to the client's recovery process. In my experience, therapists and drug counselors aren't expecting or looking for "spirituality" in dreams from addicts, so they don't find them. They consequently miss an opportunity to help clients with this very important aspect of recovery. This workshop seeks to correct that oversight. Jeremy Taylor claims that there is a spiritual component to EVERY dream. I'm not sure that he's right, but I know that addict clients need coaching to understand and experience spirituality. Dreams are often an appropriate resource for the addict, especially when they do not seem "spiritual" in a traditional sense.

Specifically, we will look at dreams with animal/spirit guides; we will examine some dreams that do have "religious" imagery and dreams that do not announce themselves as "spiritual" dreams. We will examine ways to work with those dreams that can help the addict/client begin to develop his or her own spiritual awareness. We will look at false spirit/true spirit as having identical images. One reason dreams can provide the addict client with "spirituality training," is because the dreams come from the addict him/herself. They aren't usually didactic, and the images belong to the dreamer rather than a religious community. Their power can often help to transform the addict's resistance to spiritual development.

Dream Studies in Academia (Panel)

Fariba Bogzaran, Daniel Deslauriers, Stanley Krippner, and Jacquie Lewis

Inverness, CA, USA

Developing courses on dreams in academia has been slowly evolving in the past thirty years. As the field of sleep and dreams is becoming more prevalent, academic courses and programs are helping to advance dreams in research, clinical work and other professional endeavors. The integration of dream studies within different disciplines and the establishment of programs that focus primarily on dream studies is the topic of this panel.

Each panelist addresses different areas within the academic discourse that help to open dialogue on how to bring the vision of the study of dreams into academia and to advance the field of dream education. The following areas will be discussed: how to develop an interdisciplinary program in dream studies; institutional challenges; certificate and degree programs (MA, PhD); clinical courses within licensing board and elective issues; in-depth examination of several courses that assist students towards developing dissertation or thesis topics; the emerging pedagogy around on-line teaching and pros and cons; what it takes to develop an entire curriculum and how to sustain it; accreditation policies and institutional politics; and an open discussion to assist those who are teaching one course on dreams and wish to develop an entire program on dream studies.

Individual presentation summaries are available under the presenters' names.

Developing Interdisciplinary Dream Studies program

Fariba Bogzaran

Inverness, CA, USA

In this presentation, curriculum development along with institutional requirements; challenges developing a graduate program on Dream Studies will be discussed. A model of interdisciplinary dream studies program will be presented with the curriculum on fourteen graduate courses developed and taught by faculties for the dream studies program at JFK University.

Bijlmer Prison Blues

Bart van Bolhuis

San Francisco, CA, USA

Bijlmer Prison Blues looks at the dreams of prisoners in the Bijlmer Bajes (Bijlmer Prison) correctional facility, a high level penitentiary on the outskirts of Amsterdam. The term 'dreams' is used in the widest possible sense of the word, from daydreams to nightmares, from impossible desires to reality. The documentary film Prison Blues by Saskia Vredeveld is an open and honest portrait of life inside this penitentiary. One inmate has realised his childhood dream, but has never been aware of the fact that it would put him in jail. Another sees his recurring dream as a way to come to terms with a gruesome deed he has committed. Feelings of fear, love and hope come alive at night and are worked on during the day; the dream as a comfort, as a warning. It is a mirror to the unconscious. The dreams say something substantial about criminals in jail. Prison Blues looks at how prisoners in the Bijlmer jail are dealing with the crime(s) they have committed. In addition, after the film is shown I will offer some clarifications in response to attendees who have questions.

The Use of Intention in Dreamwork, Hypnosis and Ecstatic Trance

Nicholas Brink

Coburn, PA, USA

What is the role of asking questions of or giving direction in the three altered states: dreams, hypnotic trance and ecstatic trance; i.e., what does it mean to dream, to go into hypnotic trance or into ecstatic trance with intention?

First, I should define what I mean by ecstatic trance. The anthropologist Felicitas Goodman examined what causes the religious trance in Apostolic Churches such that members of the congregation begin to speak in tongues. She concluded that there were five necessary elements: the participants need, first, a private physical space separate from their activities of everyday life with, second, the expectation of going into a non-ordinary state of consciousness that is, third, not crazy but normal, enjoyable and pleasurable. Fourth, meditative techniques need to be offered to help the participant concentrate, and, fifth, rhythmic stimulation of the nervous system is required such as provided by the clapping of hands, the shaking of a rattle or the beat of a drum.

Taking these experiences out of their religious context, she called their experiences ecstatic trance experiences.

Something though was missing when applying these five elements with her students at Dennison University. Direction was lacking in their experiences. An article by the Canadian psychologist V. F. Emerson gave her the answer: body posture is also an important factor. Goodman researched books on ancient and primitive art to find what she believed were the postures used by ancient and contemporary shamans and had her students sit, lie or stand in these postures. With this discovery she found that specific postures led to specific trance experiences. Some postures were for journeying into the underworld, the middle world or the sky world. Some were for metamorphosis or shape shifting, while others provided a death-rebirth experience. Some postures were for going inward for healing, and others for divination. I first attempted to replicate Goodman's work at our 2007 conference in Sonoma with exciting results. Since then I have led many groups in ecstatic trance and have collected over 1000 trance experiences, many of which are used in my book, The Power of Ecstatic Trance, published by Bear and Co, 2012.

So, in what ways can a person ask a question of or give some direction to learning from dreaming, hypnotic trance and ecstatic trance? Hawk Little John, Jean Campbell, Stephen LaBerge, and Robert Waggoner provide answers for that question with regard to dreaming and lucid dreaming. With hypnosis, the therapist gives directions through discussion and pre-planning with the client and then with hypnotic suggestion. With self-hypnosis, questions and directions can also be readily be used in giving the experience direction. Ecstatic trance adds a new dimension by adding direction to the experience through the use of body posture. This paper will examine and compare the use of intention in these three altered states of consciousness.

A Year of Dreaming into the Heart of Bali

Jane Carleton

Walnut Creek, CA, USA

Beginning in late 2010, Jane Carleton lived for one year in Bali, Indonesia, and launched her practice as a Dream Specialist with the Western expatriate community. Many people go to Ubud, the cultural center of Bali, to incubate transformative experiences, and it was an ideal place to develop dreamwork as a healing modality in this haven of yoga retreats. To be in Bali is to live in a waking dream, with the daily Balinese rituals and offerings, prayers, and a sense of the sacred magically coloring every day. Transformation and big dreams are birthed there.

For many Balinese people dreams are sacred and mysterious and are carefully watched. Dream interpretations are culturally specific and shamanic, with some variations from village to village, and important dreams are typically interpreted with the help of village priests and shamans. With time, Jane met Balinese people who were willing to share their dreams with her, and she had the opportunity to explore practicing dreamwork with them.

The Balinese have a complex religious system that is a combination of a form of Hinduism that came over from Java in the fourteenth century, with the existing animism. Most of Bali practices this blend, but there are still a few

villages of indigenous Bali Aga people who did not assimilate Hinduism and who still practice their original shamanic ceremonies and beliefs. Jane was fortunate to visit and interview two members of Tenganan, a Bali Aga village, about their dream experiences. And she spoke, too, with Hindu Balinese about their dreams.

A traditional Balian, I Gusti Made Pujana, was guided by his dreams to teach Jane secret Balinese healing practices. He tested Jane by asking several of his clients to share dreams with her and observing her responses. She spent several months studying with him and his assistant, and going on pilgrimage to sacred pre-Hindu temple sites, where she was initiated and welcomed by local priests. She drummed shamanic dream journeys for her two teachers, and found the experiences were inspiring and deep for all. This is the beginning of a personal journey that will continue with future visits to Bali.

Globalization has had a huge impact on Bali. Tourism has changed life there, especially within the last generation in the tourist centers, and many young people want to be as Western as they can. Belief in the value of dreaming is diminishing in many of the young people Jane talked with and this is a concern. Jane saw that dreamwork was an effective way to spark an interest in dreams and to bring personal insight and healing to Balinese individuals as well as Westerners.

While in Bali, Jane's dreams supported her journey. A dream told her she would find her love in Bali. She did, in the people, the culture, and the land. This presentation will explore the rich beauty, complex culture, strong sense of community, and many dreams of Bali.

Dreams as Bridges between Dreamer and Living Earth

Craig Chalquist

Berkeley, CA, USA

Most approaches to working with dreams assume dream symbols to be aspects of the dreamer or expressions of a personal or collective level of the psyche. This presentation will add another lens by offering examples of how dreams can move our focus from inside to outside by personifying unseen qualities of the places where we live, drawing parallels between environmental and internal events, alerting us to ecologically troubled landscapes, and reconnecting the naturally situated human psyche with the living presence of nature, place, and Earth. Establishing dreamed relationships between self and world might draw dreamers into a deeper appreciation for the psychic presence of our surroundings.

Did You Have Too Much to Dream Last Night? Dreaming in Spiritual Education

Laurel Clark

Windyville, MO, USA

People who are active dreamers sometimes find that their dreams go in cycles. They may find themselves dreaming many dreams a night for periods of time, and then going for stretches of little dream recall, or "dream droughts."

Is it possible to dream too much? Are there any dreams that are not that important? Do we need to be concerned about the dreams we can't recall? Do we need to pay attention to every dream we have or are some disposable? Should we strive to remember, record and interpret all of our dreams? Do all dreams have significance?

The School of Metaphysics teaches a step-by-step program of mental and spiritual development that includes daily mental exercises to develop "mind skills" such as undivided attention, concentration, listening, memory, visualization, meditation, and intuition. These spiritual disciplines are designed to produce a kind of evolution of consciousness.

Essential to this program of spiritual development is learning to remember, record, and interpret dreams. The students of the school learn that all dreams can be used for understanding the Self from a soul's perspective. In other words, the school's philosophy is that dreams are part of an educational program in which the subject is to "know thyself."

Just as Jeremy Taylor asserts that "all dreams come in the service of healing and wholeness," the School of Metaphysics teaches that all dreams come in the service of self-knowledge.

The practice of dreaming evolves from learning to interpret the messages as a kind of self-guidance system to using dreams as part of a larger program of "psi" or intuitive development. Dream incubation, lucid dreaming, night-time "dream classes" and mutual dreaming are some of the practices. This presentation describes how dreams can be used to evaluate a student's progress in a spiritual development program.

It will show how students pursuing the School of Metaphysics coursework increase the number and frequency of dreams recalled as they develop concentration and memory skill and how students' insight into their dreams evolve as students develop a meditation practice among other spiritual disciplines.

I will describe some of my own dreams that were significant as they reflected specific spiritual initiations: the beginning of a regular meditation practice, learning astral projection, and an inner commitment dream. I will offer suggestions for improving/increasing dream recall when desired. The presentation may also include dreams of other students who grant their permission to use them as a demonstration of spiritual education.

Dream Images as Art: A Poet's View Dream

Rose Cleary

Lewiston, Maine, USA

In 1913, Poetry magazine published a number of H.D.'s (Hilda Doolittle's) poems under the signature, "H.D. Imagiste." H.D. has been identified with the Imagist movement ever since. The Imagists are credited with "changing the course of modern poetry with [their] concept of the image" (Friedman, 1981, p. 1). The movement marked a turn away from the expressive language of Romantic poetry in favor of crafting the direct presentation of what Ezra Pound called the "luminous details" that allow keen perception and sudden insight. He explains that the image is "that which presents an intellectual and emotional complex in an instant of time" (1972, p. 4). Imagists avoid vague generalities and believe

that concentration is the essence of poetry.

Surviving intersecting catastrophes in both her personal and public worlds following the First World War, H.D. entered analysis with Freud in 1933-34. She then lived in London during the Second World War, and in that "city of ruin, a world ruined" wrote The Trilogy (1944, 1945, 1946), Tribute to Freud (1944), and The Gift (1943). These works can be understood as H.D.'s answer to the disintegrating effects of war and as testimony to the renewal of her poetic voice and vision gained through her analysis with Freud.

In her psychoanalytic explorations, H.D. finds dreams that present the luminous detail sought in an imagist poem: "Here and there . . . a fragment of a dream-picture is actual, is real, is like a work of art or is a work of art . . . They are healing" (1974/1944, p. 35). The Trilogy, Tribute to Freud and The Gift contain H.D.'s extended work with and reflections upon dreams, memory and the poetic image. While H.D. consistently refers to Freud in these works as "the blameless physician," she also asserts, "the Professor was not always right" (1974/1944, p. 18).

This presentation seeks to understand the implications of H.D. identifying dreams as works of art. I begin with a brief consideration of the Imagists' concept of the image and then trace the way H.D. employs that concept in her explorations of dream and memory. I focus on two related themes that clearly differentiate H.D.'s understanding of dreams from Freud's. First, rather than seeing dreams exclusively in terms of expressions of an unconscious wish, H.D. finds that dreams (like images in poetry) provide a lens through which phenomenological realities are perceived. Second, in H.D.'s view a primary feature of the realities perceived through dreams (and images) is the interweaving of past, present and future into the texture of living history. Rather than an expression of a timeless unconscious wish, for H.D. the dream (as a work of art) captures what phenomenologists call the thickness of the now, a moment of interplay when "the present and the actual past and the future are one."

Culturing Dreams through Agriculture

Daniel Condron

Windyville, MO, USA

Dreams and dreaming are a universal experience. Agriculture is the science of producing food for humanity. What is the effect on dreams of people living in nature in an agricultural community? What is the effect on dreams of people living in the artificial environment of a city?

This presentation will examine how dreams change when dreamers who live in cities, who are surrounded by concrete and rarely grow any plants or raise animals, move to the country and then tend gardens, take care of orchards and milk cows.

This presentation focuses on students of the College of Metaphysics who moved from large metropolitan areas of over 100,000 people (such as Louisville, KY; Dallas, TX; Indianapolis, IN; and Chicago, IL) to the rural environment of the College of Metaphysics. This college is located on 1500 acres of land near Windyville, MO (population less than 20). The students grow three organic, biodynamic gardens and four organic biodynamic orchards under the direction and tutelage of Daniel Condron. The students of the College also

milk cows, and from the milk produce butter, cheese and yogurt for the students and faculty of the campus.

The information will come from the dream journals of the college students. Prior to attending the College of Metaphysics, all of these students have studied metaphysics, including dreams, for at least a year, and in some cases, for many years. They all keep daily dream journals.

These dream records will be studied to compare and contrast the dreams when living in the city and living in the country for the content of themes to determine if the dreams are more pleasant or less pleasant, more in control or less in control, more harmonious or less harmonious.

Students' subjective evaluation will also be considered; for example, do they view their dreams as having more or less nightmares, more positive or negative emotion? The research method is phenomenological. Interviews will be conducted with these students, asking them to review their dreams for six months of city dwelling, prior to moving to the rural setting of the College of Metaphysics, and comparing these to their dreams for the first six months of living in the rural environment.

Second Life: How One Dream Can Change a Child's Life Forever

Hezekiah Condron

Windyville, MO, USA

When do dreams become important in our lives? Is it age? Or dream happenings? Or the sheer volume of dream memories?

In Second Life, you meet Grace, a 7-year-old girl who is retreating into a dream world following the death of her beloved pet. You meet Matt, an average young man with an affinity for lucid dreaming, whose recurring nightmares about his car breaking down have him riding his bike everywhere. Then there is dream therapist Blair, who has recorded 5,000 dreams and heard as many from others.

A chance meeting between Grace and Matt, outside Blair's office, allows her entrance into his dreams. Matt doesn't take kindly to her psychic dreaming, and Grace has no idea how she gets there. It is left to Blair to bring the two together in a way that will end both their nightmares and free them into new levels of dream potentiality.

Second Life focuses on the unique phenomena of learning and sharpening life skills and talents from one's dreams. It weaves together a hypothetical dream tale with commentary by seasoned dreamers including Patricia Garfield, Lee Irwin, and Bob Hoss. Robert van de Castle speaks of the opportunity for 100,000 dreams while Massimo Schinco tells of first meeting the woman who would become his wife in a dream. Second Life illustrates Jeremy Taylor's suggestion that all dreams come in the service of health and wholeness.

Filmmaker Hezekiah Condron brings his unique vision to life with the help of the community at the College of Metaphysics in the Midwestern United States. His young "star" and her sister are part of this community and have journals of dreams kept by their parents from the time they could talk. Every person involved in the making of this film has recorded hundreds of dreams. Each has a deep personal investment and commitment to discovering what their

dreams mean. Walk with Hezekiah and his friends into the dream world, guided by the experts' advice on children and dreaming.

Dreaming with the Ancestors: Tales of an Ancestral Journey to Europe

Katrina Martin Davenport

Berkeley, CA, USA

In 2007, Katrina Martin Davenport had a big dream, one that led her to investigate her indigenous ancestral roots. She created an ancestral altar and began asking the ancestors for dreams, establishing a deep connection with her forbears. For the next four years, she continued receiving dream communications that pointed her toward a different way of being in the world.

In 2010, after graduating with a master's degree and going through a divorce, two surgeries, bankruptcy, and foreclosure, Martin Davenport had lost everything; but she had also gained the time and space to take an ancestral journey and to attempt to live in this new way hinted at by the ancestors.

In April 2011, she set off on a six-month, six-country tour of her ancestral lands. She brought her dream journal, a traveling ancestral altar, and her intention to communicate with her ancestors and the lands from which they hailed. It didn't take long for their messages to arrive in dreams and synchronicities.

Although she began the trip with a detailed itinerary, the ancestors had something else in mind. Soon, Martin Davenport began making decisions based on the wisdom coming to her in her dreams. This wisdom led her to places, both external and internal, she didn't expect.

Martin Davenport will share the incredible tale of this ancestral journey and the dreams that guided her. Through these stories you will learn how to communicate with your ancestors through dreams and waking synchronicities. And you might even be inspired to take an ancestral journey of your own.

Dream Poetry Reading with Open Mic

Betsy Davids and Richard Russo

Berkeley, CA, USA

In contemporary poetry, dreams are a recognized source of inspiration and content. Many poets could point to at least one of their poems that is dream-related, and a significant number of poets have called upon their dream lives again and again, among them Elizabeth Alexander, Margaret Atwood, Robert Bly, Frank Bidart, André Breton, Robert Desnos, Paul Éluard, Allen Ginsberg, Louise Glück, Denise Levertov, Muriel Rukeyser, Leslie Scalapino, Anne Sexton, Diane Wakoski, and Al Young. Writing a dream poem can be a form of dreamwork, as Richard Russo has pointed out (Dreaming, 13(1), 2003).

The special relationship between dreams and poetry deserves further attention. This session aims to focus on dream poetry through the direct experience of reading poems aloud and hearing them read by others. Poetry readings are a preferred presentation mode for many poets, a crucial supplement to the printed page and a link to poetry's oral roots. Reading aloud gives access to the basic auditory element of poetry, and the presence of in-person readers and live audiences builds a community of interest. This dream poetry reading event will gather conference attendees who are open to poetry for an experience and exchange of dream poems, drawing upon the knowledge and understanding of many. The event will be a direct experience of reading and listening to poetry rather than a presentation of analytic commentary.

The co-presenters will begin by reading a selection of half a dozen dream poems. Introductions and commentary will be brief; the emphasis will be on reading and listening. An open mic session will follow. Participants are encouraged to select one or two dream poems to read at the mic, and to bring copies if feasible. Poems may be the reader's own or by other poets. Reading is voluntary; conferees who wish to listen but not read are welcome.

Making the leap to online teaching: Translating conventional (F2F) materials to create a transdisciplinary course on dreams

Daniel Deslauriers

Inverness, CA, USA

Online teaching presents a host of opportunities and challenges, especially when adapting conventional face-to-face course to virtual, asynchronous format. We discuss the strategic pedagogical choices that teachers face when making this transition. A case-study is given for a graduate course on dreams that maximizes the potential of online platform.

The Archetypal Serpent

Lynne L Ehlers

Berkeley, CA, USA

Who among us has not dreamed of snakes or not been startled, frightened or awed by them? The snake is the chthonic, most primitive form of energy and power inside and outside ourselves, evocative of powerful feeling responses. Over millennia, human reaction to the lowly snake with its various attributes coalesced into the archetype of the serpent, a symbolic canon of great complexity and power. Although the majority of snake dreams involve an element of fear, the serpent as an archetype holds both negative and positive poles. We will explore these opposites through four broad— and occasionally overlapping— perspectives: Cosmogenesis—the creation of the world; Death and the Underworld— opposing aspects of the chaotic, inhuman, life-giving and life-taking forces of Nature; Sex (in its positive and negative aspects) and Fertility; and Sickness and Healing. Just as dreams manifest primarily in images, so images from nature, art and culture will be used to illustrate and amplify the fascinating archetype of the Serpent.

The Serpent That Swallows Me Whole: a Personal Exploration with Plant Teachers and Dream-Time in the Heart of the Peruvian Amazon

Yalila Espinoza

Freestone, CA, USA

It was in a dream that spirit lead me to the mysterious realm of vegetalismo, a shamanic practice in Peru that works with Amazonian plant teachers. Believed to possess spirits that communicate with humans, plant teachers can be used to heal physical, emotional, and spiritual imbalances. One plant teacher venerated as the grandmother of the Amazonian plant world is ayahuasca, a traditional brew comprised of two plants: a vine (Banisteropsis caapi) and a leaf (Psychotria viridis). It is a powerful substance used in the context of a ceremony and plant diet facilitated by shamans or in the context of a religious setting such as with the Santo Diame. This paper is not intended to encourage its use in conditions where it is improperly supervised or illegal.

Within the vegetalismo tradition, the plant diet is comprised of daily ingestion of plants; the elimination of salt, sugar, alcohol, and red meat (plus other particular foods); and abstinence from sexual stimulation. A healing diet is for healing physical, mental, and spiritual ailments, and the more rigorous apprenticeship diet is for vegetalista training. Plant drinkers on both types of diets are supervised by a vegetalista, and the diets can range in duration from several days to one year. There are dozens of plant teachers used in the practice of vegetalismo that communicate in different ways with the plant drinker depending on what type of healing is required.

Within the cosmology of vegetalismo, the soul is believed to leave the body and to venture into the realm of the spirits during dream-time, which is considered an altered state of consciousness and spiritual practice in which teachings from the plant world can occur. Shamans receive information in dreams about the cause of diseases and how to cure them; and in the vegetalismo tradition, specific plants such as ayahuasca and tobacco are used to increase one's ability to receive transmissions in dream-time. It is important to recognize dream-time as a portal to other dimensions where spirit guides can support spiritual development. For example, the Anaconda serpent is one of the spirit animals of ayahuasca and has been a primary dream teacher for the presenter. Plant teachers can reflect the light and dark within our spiritual lives in dreams and provide lessons that guide us toward an expanded and awakened consciousness.

This presentation will a) discuss a shamanistic perception of dreams; b) explore how dream-time is a classroom where plant teachers communicate information and guide our spiritual path; c) provide examples of how plant teachers have healed physical, emotional, and spiritual trauma through dreams. The presenter will share dreams from her three-month plant diet in the Peruvian Amazon as well as dreams that occurred post diet. The discussion will be limited to the vegetalismo cosmology and practices in Peru and is not connected to the larger Peruvian culture and society. This presentation is appropriate for all audiences and is aimed at increasing psychic and spiritual awareness.

Comparing African Dream Traditions – a Post-Colonial View

Charles Fisher

San Francisco, CA, USA

This presentation reviews many dream-interpreting practices in post-colonial Africa. Based on interviews with traditional healers, Christian pastors who use indigenous methods of dream interpretation, and political leaders who use dream interpretation in their work, the author will present examples of dream-interpreting practices and examine similarities and differences among them.

Several interesting findings emerge:

1. Important dream-interpreting practices were encountered in every society visited.
2. In the post-colonial African countries visited, processes of dream interpretation were caught up in cultural conflict in every case.
3. The concept of syncretism – combining disparate theories and practices in apparent disregard of their contradictions – turns out to be much more complex than is usually acknowledged. It is useful to distinguish true side-by-side syncretism from various degrees of synthesis or integration of differing approaches to dreaming.
4. Dreams and dream-interpreting practices can sustain a legacy of cultural identity even when almost all other vestiges of a culture have been destroyed.

The cultures considered include both Christian and traditional healers in the Volta region of Ghana, the Masai people of northern Tanzania, the Ha and Nyamwezi people of west Tanzania, Sangomas in the South African townships of Langa and Soweto, Griqua and Koranna leaders in the Free State of South Africa, and Basotho healers in Lesotho. Points of similarity among all the dream interpreting traditions surveyed are these: All see dreams as meaningful, as originating at least in part outside the mind of the dreamer, and as conveying information about the future.

Points of difference among the various groups include these:

1. Some see the dream as a call to action, imposing a duty upon the dreamer. This is especially true for South African Sangomas and for Masai and west Tanzanian tribal elders.
2. Some see dreams as validating claims that the dreamer may make upon others. This is especially true for Griqua and Koranna leaders.
3. For some groups, it is only the dream of the leader, visionary, or expert dreamer that is truly meaningful. This is true of Ghanaian healers, both Christian and traditional. It is also true of Griqua and Koranna leaders.
4. For some groups, the dream is understood in a literal way. For others, the dream contains disguised meaning. The latter is especially true for Ghanaian Christian healers and west Tanzanian elders, for whom it is crucial to determine whether a specific dream comes from God or Satan.
5. For some groups – notably the Masai and west Tanzanian elders – the dream may reveal a person's schemes against the dreamer. This knowledge enables the dreamer to take protective measures.
6. Traditional Ghanaian healers and Masai and Griqua leaders expressed curiosity about my research findings and about dream interpreting practices in other cultures. This unexpected finding contradicted a potential expectation

of ethnocentrism among more traditional groups. Indigenous healers and leaders were intrigued by stories of dream practices in other indigenous cultures. This allowed the research process to become an act of reciprocity, involving giving as well as receiving information.

Dreaming and Reality: A Comparison of Interpretive Work in Two Cultures – The Achuar and American Psychoanalysis

Charles Fisher and Beth Kalish-Weiss

San Francisco, CA, USA

With its emphasis on pictorial imagery, disguised meaning behind manifest content, primary process and metaphoric connections, and flexible methods for dream interpretation in the light of the dreamer's life situation, Achuar dream theory has much in common with the practices of North American psychoanalysts. We also see at least two major differences – the fact that the Achuar see dreams as literally predictive of the future, whereas psychoanalysts do not; and the fact that the two dream theories make very different claims about the instigating source of dreams – in one case seeing the dream as stimulated by an unconscious wish, in the other case by a deeper reality outside the psyche of the dreamer.

An unconscious wish expressed in dream material as symbol or metaphor brought to consciousness via interpretation can enhance the dreamer's decision-making function, allowing for clearer choice(s) and for taking responsibility for consequences of a particular act. In traditional Achuar culture, an external source such as a shaman and/or a spirit is thought more likely to determine dream content and its meaning. Thus, responsibility is experienced as external to the individual dreamer. Meaning, passed down by elders from generation to generation, retains its concrete relevance to daily survival. These are the major differences that we noted in the structure of fantasies and dream-life in the two cultures.

However, there are a few bridging concepts. With changing conditions of daily survival, the Achuar culture itself is encompassing a dual theory of dreaming. At the same time, psychoanalysts have begun to explore predictive models of the dream as a "deferred action plan," while we found that indigenous dream-interpreting practices show significantly more sophistication and progressive development, especially in "primary-process" thought mode. Our findings support the earlier research of Kracke (1992), in which he found that indigenous people in Brazil, in their myths and dreams, used highly developed primary process thinking as refined and nuanced as is "secondary process."

We found four themes that connect dreaming in the two cultures that continue to impact our thinking with patients on a daily basis. Briefly presented, they are, as follows:

1. The use of the dream as a signifier of a deferred action plan that is "predicting" the future because it represents the unconscious intentions of the dreamer, as well as the anticipated responses of others.
2. The dream report serves as a form of communication to the listener and to his larger community.
3. Changes in the psychic relationship between dreaming and reality reflect the dreamer's response to cultural change in indigenous societies as in our own.
4. Primary process thought may have its own developmental progression from concrete to complex ways of processing information, including personal experience. These processes are similar in sophistication to what we think of as secondary process function.

Dream Lines, Life Lines, Song Lines

Jodine Grundy

Cincinnati, OH, USA

Dreams arise from life and life emerges from dreams in the life of an individual at personal and collective levels. This presentation will offer an autobiographical view of the interweave of key dream themes, "dream lines" and significant life paths and patterns, "life lines", as recorded in more than 30 years of dream journals. A trajectory, or life path, manifests as this develops, both for self and community.

An individual life with its unique history, dream vocabulary and motifs is always embedded in the fields of nature and collective psychic life. So, while the personal "dreamline – lifeline" story merits attention for its own sake, the purpose of this presentation is to demonstrate how deep reflection and action upon one's personal experience lead to the constellation of a collective, archetypal pattern. This pattern, or pathway, may be called a "songline," a term borrowed from the Alcheringa, the Dreamtime of the aboriginal Australian people. In the Dreamtime world, dream and life are one in archetypal creation whose continuous presence in psyches, rituals and landscape for 50,000 years serves to sustain and guide the world of these aboriginal people, living custodians of their "songlines."

One major personal "dreamline," a decade of "down under" dreams of archetypal figures, animals and places, led the dreamer to journey to Australia to learn the lessons of the aboriginal psyche in self and in world. Examples of some of these key dream figures and motifs and how they affected the life and journey of the dreamer will be shared. What is the song of Earth's Psyche resonating in "songlines" ancient and new? Dream guidance for planetary survival? Listen.

Dream Medicine Gardens: Wild and Cultivated

Jodine Grundy

Cincinnati, OH, USA

The theme of this symposium "In Dreams the Land Speaks to Us" aptly describes the presenter's lifetime experience of dreams in which the primary theme is just this, the Earth speaking through dream images. This is not surprising for someone whose ancestors were farmers and master gardeners and whose waking life experiences were intimately involved with horticulture, farming and a deep love of nature in its wild state. What is surprising is the series of very specific medicine garden dreams that arose over a more than two-decade period. These dreams contained unique and compelling images, and conveyed historic dates and information about which there was no previous conscious knowledge or study.

What is the Earth itself saying through these dreams and why is it important to listen and act on their messages? Why would unusual images from a foreign indigenous culture, the aboriginal culture of Australia, arise in the dreaming of a Western woman with no immediate experience or previous interest in that culture? A riveting, central dream image of 'Great Red Kangaroo' in the middle of a medicine garden remains both enigmatic and compelling, calling the dreamer to inner and outer journeys to understand and activate the medicine of this dream. Why would this dreamer's medicine garden dreams increase in frequency and specificity as to dates of their cultivation? These historical gardens ranged from a 1545 medicine garden at the University of Padua, Italy to an ancient Zen garden containing a Japanese Bonsai tree growing continuously since the 5th century.

What do concentric rings of community gardens planted by progressive generations of gardeners, showing the passage of time like growth rings in trees, say to those listening to the earth dreaming now in the Anthropocene era where all nature is inexorably affected by humankind?

The dreamer/presenter will share several of these dreams and suggest that the urgency to sustain the life of the Earth itself is manifesting in these and others' dreams of the land, in which the Earth is communicating the medicine needed for survival and healing of the ecosphere. The image of the medicine garden is a unique place in which the wild and cultivated are held in dynamic tension, manifesting both problem and solution, dis-ease and medicine.

Further, this presentation will explore possible reasons for repetitive, cross-cultural and historic dreaming of the medicine garden motif: the need to seek ancient aboriginal roots and sustainable relations to earth and her creatures in a world-wide and communal context and to take collective action.

As part of the exquisitely interconnected web of life of the Earth itself, we can consciously listen to the Earth dreaming through us, the animals and other life forms that speak in our dreams. This deep listening can guide us to the ethical choices and care for the entire web of life that is so critically needed now. This eco-psychological approach places individual and collective psychology and development in an appropriate matrix of awareness and action.

Awakening through Dreams

Nigel I. Hamilton

London, United Kingdom

This paper tracks the key turning points in the author's experience of spiritual awakening via five significant dream visions covering a period of over 20 years, and compares and contrasts it with two other subjects who experienced spiritual awakening through dreams over a similar time-frame. Each of these dreams was preceded by a psychological dream that pinpointed the personal inner blocks to the next spiritual step. Various aspects of this journey are also discussed, including the struggle between mind and soul (as shown in the dreams), lucid dreaming, dream visions and the experience of non-dual awareness and black light in the dreams.

In each case, the dreams and visions showed a gradual progression through several levels of consciousness, accessed only after certain veils or attitudes/psychological is-

sues were dissolved. This progression seems to be similar in many respects to Wilber's 'Spectrum of Consciousness.' As such it represents a map or inner architecture of consciousness that reveals much about our human natures (mind and soul), and helps to explain the relationship between the psychological and the spiritual dimensions in dreams.

These are vitally important aspects of dreaming that psychology, clinical practice and dream research need to take into account. Spiritual awakening can and often is mistaken for a psychological breakdown instead of being seen as a breakthrough to a more mature and developed sense of self. Similarly, theories of dream function need to take into account the possibility that a higher intelligence, residing in the dreamer, might be facilitating the dream message and narrative, seeking not only to balance our psyche but also to enable our own human development. It is suggested therefore that our own guiding spirit is the architect of the patterns, narratives and dream images – whether they be nightmares, 'hell dreams,' healing dreams, or illuminatory dreams/visions/revelations.

The intention of this presentation is to show the importance of the dream as the intermediary between matter and spirit, wherein the latter acts dynamically in the dream using images familiar to the dreamer, in effect acting as a guide for our psychological and spiritual development.

Although this is open to all audiences, it is particularly relevant to graduate students and in-training mental health professionals for their research and clinical practice. It will increase the attendee's awareness of the role that dreams play in our personal and spiritual development.

A paper covering this material more comprehensively will be available as a handout during the talk.

The Dream is a Poem, the Poem is a Dream

Ernest Hartmann

Newton, MA, USA

I will argue here that in an important sense a dream is a poem and a poem is a dream. I do not mean that poems come directly from dreams, though this may occasionally—but very rarely, pace Coleridge—happen. I mean that the basic creative mechanism is the same.

The basic creative mechanism is the translation of an emotion, or emotional state, into imagery. I will summarize my group's many studies on the Central Image (CI) of the dream, starting with the paradigmatic Tidal Wave Dream. The CI is the emotional center of the dream. The CI is especially intense in "big" dreams, using a number of different definitions of "big." And likewise it is more intense in dreams after trauma, including dreams after 9/11/01 compared to dreams before 9/11.

The dream is never a pure replay of waking events. The dream is a creative product, thus it is similar to a work of art. I will argue that the CI of the dream is basically the same thing as the Objective Correlative of the poem, as discussed by T.S. Eliot: "The only way of expressing emotion in the form of art is by finding an 'objective correlative;' in other words a set of objects, a situation, a chain of events which shall be the formula for that particular emotion."

A number of examples will be discussed, including what I consider perhaps the greatest poem of the past 100 years, Yeats' "The Second Coming," which ends in the haunting

Central Image: "And what rough beast, its hour come round at last, Slouches toward Bethlehem to be born." The relationship I propose works better for some poems than for others. Many examples will be considered. It works best for what I'd call "short big poems."

Also relevant is our research work on Boundaries. People with relatively "thin" boundaries remember more dreams, more emotional dreams, and dreams with more intense CIs. They appear also to write more poetry, and appreciate poetry more. Perhaps people with thin Boundaries are especially adept at this basic creative mechanism, common to dreaming and to poetry, whereas people with thick boundaries are more adept at thinking and categorizing.

"Fresh Access": Dreams and the Poetry of Tomas Tranströmer

Jan Hitchcock

Lewiston, ME, USA

"Swedish dream-poet" was how one literary critic characterized Tomas Tranströmer upon news of his being awarded the 2011 Nobel Prize for literature (Kelton, 2011). Tranströmer's poetry does draw deeply and extensively on dreams. In a 1989 interview with Tam Lin Neville and Linda Horvath, he confirmed the importance of dreams in the creation of images in his poetry: "The images themselves often come spontaneously. . .Like when you dream, things like that come to you all the time." Tranströmer described, further, how whole poems might originate in dreaming: ". . .it has happened that dreams have been so strong that I can continue them. They have become poems."

Perhaps reflecting at least in part Tranströmer's training and career as a psychologist, dreams are also integral phenomena to be observed within his poems. Tranströmer's poems often describe – and enact in ways consistent with Hartmann's concept of thin boundaries (2010, 2011) – transitions between sleeping, dreaming, and waking, offering readers portals between different states of consciousness. In an early poem, "The Man Awakened by a Song above His Roof," we see one such transition underway: "The dream of the man stretched out sleeping/ becomes at that instant transparent. He turns, begins/to grope for the tool of consciousness – /almost in space."

Dreams also appear a prototype for poetic device and technique: Tranströmer's use of rapidly shifting, often contrasting, images is striking, operating, as Batchelor (2011) commented, "with the speed of a dream." His use of images, "condensed, translucent images," was what the 2011 Nobel Prize Committee declared "giv[e] us fresh access to reality."

It is proposed here that consideration of Tranströmer's poetry can lend, in addition, fresh perspective on dreams and dreaming. For example, the nature and velocity of shifts between images in Tranströmer's poetry, and how that may induce and reflect shifts in consciousness, merits systematic consideration vis-á-vis review of the phenomena of and research on dreaming. So, too, his observation, in his poem, "After a Death," that "…often the shadow seems more real than the body." What leads to the piercing "realness" of a "shadow," a dream, a poem? How might this lead back to current models of memory, perception, and brain function within the study of dreaming?

Or, following Leif Sjöberg's observation (1972) that many of Tranströmer's poems linked interest in dreaming with awakening, we might profitably re-focus some attention in that direction, away from emphasis on the context of sleeping and dreaming. The imagery and movement excerpted above from "The Man Awakened by a Song above His Roof" is not limited to Tranströmer's early poetry.

As usefully as Tranströmer's work can be considered in the context of theories and research on dreams, the centrality of dreaming in the creation, content, imagery, and technique of his poetry has its own light to cast on the phenomena and study of dreaming. This presentation will do its own shifting between findings of dream research and the poetry itself in examining the interrelationships between the two.

Cross-Cultural Imagery in C.G. Jung's "Red Book"

Curtiss Hoffman

Ashland, MA, USA

Starting in 1913, the eminent Swiss psychotherapist C.G. Jung underwent a series of profound psychological experiences which led him to develop his concept of the Collective Unconscious. The personal account of these experiences, both verbal and pictorial, has recently been published in The Red Book. I will explore these experiences in the context of cross-cultural symbolism, which will help to evaluate the idea of the Collective Unconscious and its relevance for the study of anthropology and cross-cultural dream investigation.

While it is not difficult to show that some of the imagery in The Red Book derives from cultural influences with which Jung was familiar (e.g., the music-dramas of Richard Wagner, Hindu texts, or ancient Egyptian iconography), there are also numerous cases in which the imagery appears to come from cultures beyond his conscious knowledge, or from levels of cultures deeper than those which were easily accessible to his conscious exploration. In fact, his discovery of the close correspondence of some of his imagery to Chinese symbolism was the impetus that led him to cease recording in The Red Book, since he took this to be sufficiently convincing proof of what he called the "Objective Psyche" that his explorations were no longer necessary.

There are also some challenges in the material. For example, the reading of the name of the Babylonian hero Gilgamesh which was available in 1914, when he encountered this figure in a series of dreams, was "Izdubar", and it was as Izdubar that Jung encountered him and as Izdubar that he responded to Jung's questioning. It was not until the publication of J. Campbell-Thompson's translation in 1922 that the error was corrected in scholarly thinking. Jung was certainly aware of the change later in his life; his library contains a more recent translation of the epic. This is a topic well worth further exploration – as Murray Stein of ATH Institute in Zurich observed in answer to the presenter's question about this, "perhaps the objective psyche is not as objective as Jung thought it was."

Nevertheless, the material, and especially the visual images Jung painted, display a broad panoply of cross-cultural symbolism, and it is this which we will explore in this paper.

A New Vision of Life, Death and Reincarnation

Jan Kieft

Voorhout, Netherlands

What happens when we die? Can we be dead while being alive? Is reincarnation a reality? Can we correct our mistakes?

This presentation builds on last year's presentation at Rolduc, in which I explained the central teaching of the world religions to look inside and to become a master of your own life.

A conception-dream teaches: if you do not listen to yourself, you pay the price. Without contact with your Higher Self, also called the Daemon or Guardian Angel, life is a constant repetition of unconscious patterns and the same situations. That's why Gurdjeff said that most people on this planet are dead without knowing it.

The proof of this idea started with a warning dream that spoke about a self-creative and a self-destructive path, with the instruction to learn the difference by experience. A few years afterwards a dream declared me dead, unaware of the self-destructive path I had chosen, which prevented me from living according to the instructions of my Daemon.

To wake me up, life presented me IN DETAIL with EXACTLY the same situation again! I was in the same film twice! A dream in which a letter was dictated told me what to do. A dream about my childhood showed the key to change: breaking patterns. Several ways to recognize and break through patterns, as shown in my dreams, were explained. The result: manifestation according to my dreams! A book appeared as well as lectures. . .and everything is guided by Daemon. . .

Based on this, the world's religions are brought in line with each other and a whole new explanation of life, death and reincarnation is presented. Life is much more than a film in which we make the same decisions time after time because of our programming. Life has a completely different set of rules, based on the fact that consciousness always strives for expansion into new areas of experience. It is your choice whether you want to live or die. This matches recent findings of quantum science as well as the views of the religious masters. They invite you to become the master of your own life, just as they did. Why make the same mistakes again and die?

Issues in Dream Education: What Do We Want Students to Learn, and How Can We Know that They Have Learned It?

Philip King, Kelly Bulkeley, and Bernard Welt

Kailua, Hawaii, USA

For many generations, thoughtful and innovative educators have been teaching about dreams, embracing many disciplines and perspectives, kinds of students, and venues. Dream teaching has encompassed theory, research, direct dream experience and interpretation, dream-based creations, and analyses of reported dreams beyond students' own dreaming. It is didactic, discursive and experiential.

So a rich and varied array of approaches to dream education has accumulated, and we are well-equipped with much substantive content and experience in "delivering" it. We can now advance the conversation to a new plane, in which we consider what we want students to know, how we know that our teaching is accurate and useful, and whether students have learned that corpus of knowledge, skill and perspective that we wish them to have. To this end we will engage various topics, opening each to contributions from attendees. We expect a collective expertise and wisdom to emerge from this seminar-like discussion process.

Our opening topic will be a general one – however, one that cuts to the core of our enterprise: "What has my teaching about dreams done for my students?"
This is followed by these topics:

- Can knowledge of and competence in dream studies be considered a fundamental academic skill? Does dream education have a special role to play in teaching students to comprehend and engage their own analytical and creative processes, imagination, and empathy?

- To what extent is dream education inherently multi-disciplinary? Can dream education be valuable if it partakes of only, or mainly, one discipline? Are there key disciplines in dream education? For example, is the biology of dreaming processes an important part of dream education, or can dreams be considered phenomenologically without reference to dreaming processes?

- "The dream" encompasses varied experiences from private mental states to dynamic public expressions and transactions. How do we strategize studying and teaching a metaphysical moving object?

- In our various fields, how do we teach students to assess evidence regarding propositions about dreams? Must such propositions be "falsifiable" in principle in order to be meaningful? When we teach dream interpretation, do we communicate sufficient skepticism about the necessary validity of any interpretive theory and particular interpretation? Do we guard against undue credulity? How?

- It would seem that virtually any theory at all can be applied to dreams and seem to find meaningful congruence or "fit" with the dream. Are we just indulging ourselves when we don't consider disconfirmation possibilities? What are the implications for teaching?

- What should be the role of dream education in graduate clinical training for psychotherapists, clinical social workers, pastoral counselors, nurses and other helping professions?

- What are the potential contributions of electronic technology in dream education? What are the downsides?

- Is dream education self validating, or do we need evidence of its effects? If the latter, what effects, measured in what ways, over what time spans?

Dreams as Mirror in the Prison: Pastoral Reflections and Personal Account

Bart Koet

Heiloo, The Netherlands

In earlier lectures and publications I presented some examples of working with dreams in a prison context. I also co-authored a television documentary on this subject.

In one of those earlier articles I presented some examples of how even talking about dreams could bring to light some interesting intercultural tensions, and at the same time these

examples show how such a discussion can immediately bring people from diverse cultures together. By just talking about their visions or dreams, the inmates could experience the extreme power of listening to dreams as food for thought, especially in distressing situations such as being in a prison. These reflections could be considered as contributions to a special section of the theological discourse, the practical theology.

In this paper I present - with some hesitation - some examples of how in personal encounter inmates told me their dreams, and I will share one of my own dreams. It is honest to sketch some limitations. Although this presentation is experience-based, it is certainly not written according to any formal scholarly method. I only present some case studies, but nobody will be able to verify them or repeat my "research." There is no scholarly evidence at stake, but there is hopefully some wisdom hidden in the examples. However, this narrative model can inspire people working as pastoral counselors to listen to the dreams told to them and maybe even help to interpret their dreams.

The Mythology of the Major Arcana: The Journey of the Fool

Athena Kolinski

Van Nuys, CA, USA

The Tarot as a whole possesses a mythology of the human condition, especially when contemplating the images of the Major Arcana. The Tarot is a pictorial mythology, leaving room for any viewer to personally experience it regardless of time, culture or religion. The beauty of imagery without words is that it allows for a flow of change in thought and experience. The images of dreams and the images of the Major Arcana are both archetypal in nature and connect us to the thread of consciousness in all of life. By venturing through the mythology of the Major Arcana, we can identify and relate the cards to our dreams and waking life. The Tarot can show synchronicities in our choices, and can give a more in-depth understanding of dreams that can provide a better understanding of the issues or phases in our lives.

When the Major Arcana of a traditional Tarot deck are placed in sequential order and in the shape of a circle, they show a story of evolution, maturation and individuation – in this way becoming a map. The mythology of the Tarot is about the inner and outer adventures that we take in our dreams and life, and that we may continually take with each round of the cycle, moving the person in an ascending spiral motion towards greater wholeness/awareness. With the help of Joseph Campbell's Monomyth, the Tarot map can be dissected to analyze the process we have come from, are entering into, or might be the next we will encounter both personally and culturally. If we pay close attention to our dreams, they can pinpoint where we are in this process, and the phases in which we tend to get stuck by the repetitive types of images. By comparing the images of a single night, a series of nights, or a grouping by age, the Major Arcana of the Tarot can plot our path (past, present or future). The cards are best selected by using the "Aha" method or the Tarotpy layout.

Courses in Dreams and Dreaming at Saybrook University

Stanley Krippner

San Francisco, CA, USA

This presentation will review Saybrook's three courses on dreams. These courses, as well as a practicum, are the basic requirements for Saybrook's Dream Certificate. These courses are among the most popular electronics, namely the Neuropsychology of Dreams and Dreaming, Clinical and Non-Clinical Applications of Dreams, and Personal Mythology and Dreamwork.

The Mapuche Model of Dreaming

Stanley Krippner

San Francisco, CA, USA

In her dissertation research, Degarrod (1989) collected 380 dreams and their interpretations over a period of 17 months in the field. Degarrod identified four levels of analysis in the dream of the Mapuche Indians of Chile: (1) the intratextual level that focuses on specific dream imagery; (2) the contextual level that deals with the social and personal life of the dreamer, as well as the dreamer's reactions to his or her dreams; (3) the intertextual level that relates a particular dream to other dream texts of the same individual or those of others; (4) the retrospective level where the dreamer examines the events following the dream for the purpose of understanding its meaning.

It is apparent that the Mapuche dream legacy is a complete model of dreaming and dreamworking, even when described in Western terms. However, unlike Westerners, the Mapuche integrate their dreams into every major facet of their waking life (Faron, 1968). For them, there is no rigid division between dream life and waking life. The same can be said for many Native American dream models, especially those practiced before the arrival of the Europeans (Krippner & Thompson, 1996). Among most North and South American Indian tribes, the shaman was the focal dreamworker, but it was acknowledged that everyone who dreams has a bit of shaman within them (Kracke, 1987).

This presentation of the Mapuche dream model is in keeping with Tedlock's (1991) well-grounded perception that social scientists can learn more from native people's dreams by "studying dream theories and interpretation systems as complex psychodynamic communicative events than by making typological or statistical comparisons between so-called Western and non-Western dreams" (p.174). If contemporary dreamworkers are motivated to learn from native people, the Mapuche culture is still accessible, and the cooperation that Degarrod attained in her dissertation research serves as testimony to what can be ascertained by contemporary scholars. Or could it be that prejudice against the indigenous people of the Americas propels the general public, the popular media, and perhaps the academic community itself toward the mysterious East? If so, the field of dream studies in general and Western dreamworkers in particular will lose a splendid opportunity to explore the deeper dimensions of the human psyche from a unique perspective.

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What Can We Learn from Shamans' Dreaming? A Cross-Cultural Exploration

Charles D. Laughlin

Prescott, Arizona, USA

Shamanism is a world-wide social phenomenon and is almost always associated with dreaming. Shamans commonly receive their calling in dreams, and use dreams to travel to spiritual dimensions, access information and acquire power. They also apply dreaming to the solution of problems.

In most traditions, the shaman is the master par excellence of entering alternative states of consciousness (read: alternative realities) and of using that skill in aiding fellow group members. S/he is the person to whom one turns to relieve uncertainty and avoid catastrophe, as well as to seek out the causes of and cures for disease. Some shamanic traditions use entheogens to transform consciousness, and some do not. However, in virtually all of these traditions the role of dreaming is paramount.

This presentation will explore the universal patterns of shamanic dreaming across cultures, and will suggest some of the neuropsychological processes that mediate shamanic experiences that occur in dream-states. Moreover, it will introduce the mechanisms by which rituals are used in shamanic traditions to train nascent shamans and to incubate dreams for socially sanctioned purposes. It will be demonstrated that the societies in which shamanism arises (groups having polyphasic cultures) are quite different from modern materialistic/technocratic societies (those having monophasic cultures). This raises the question as to whether lessons learned from shamanic societies are applicable to everyday life in our own modern society. The presentation will cast a critical eye at so-called "neoshamanism," and will conclude by exploring these questions: what can we learn from these traditions, ritual procedures and neuropsychological mechanisms; how appropriate are they to modern life; and how might we safely apply them to modern dreamwork.

Dreams Calling

Vinece Lee

Santa Monica, CA, USA

The intention is to present a more sensory dream connection that can guide us to a more visceral, primal connection with the unknown; to demonstrate new and/or ancient ways to enter the spiritual/creative/revelatory 'flow' that is offered through dream energy, including:

Ways to attend to dreams more viscerally, to embody, utilize and manifest more of the dreams' spiritual/creative/revelatory potential,

Simple means to expand beyond analyzing and conceptualizing dreams to include more of the dreams' offerings,

Means to have a more 'whole/holy' experience with dreams, and

Dreams as a source of anchoring, revelation and inspiration.

The body of work, especially the photographs, also offer glimpses into multi-dimensional realities, demonstrating the evolutionary, spiritual and creative power of following a dream practice.

Incorporating Dreamwork in Psychology Courses

Jacquie Lewis

Chicago, IL, USA

The presenter will discuss how she incorporates dreamwork methods in PsyD courses at the Chicago School of Professional Psychology. She also teaches online courses on dreams and dreamwork at Saybrook University and California Southern University. Ideas for incorporating dreamwork in a variety of clinical approaches will be suggested.

Metaphors We Dream By

Marie-Hélène Maltais

Québec, Québec, Canada

In this paper, we are interested in exploring the relationship between the general theory of metaphor by Lakoff & Johnson (1980) and the emotional structuration of dream contents. More specifically, we deal with Lakoff's (1997) proposition that unconscious metaphorical thought shapes dreams.

First, we present the core elements of this dominant theory in cognitive linguistics. We define the nature of conceptual metaphor and provide examples of its omnipresence in language. We also briefly introduce the relevant work of Kövesces (1986, 1990, 2001) on the topic of metaphor.

Second, we look at Lakoff's assumption that dreaming is a form of thought and that the same unconscious thought processes (in a cognitive and not a psychoanalytic sense) are shared both by dreaming and language. We then examine his claim that conceptual metaphor plays a role in the generation of dream content (1997) through some of his dreams analysis as well as samples collected from our own data.

We end our talk with a reflection on how the general theory of metaphor, and other theories of cognitive linguistics might help understanding thought processes that seem to be active both in language and dreaming, offering an interdisciplinary approach to cognition and consciousness.

Experienced Links between Dreams and Creativity in the Work of Professional Creative Artists

Angel Morgan

Ashland, Oregon, USA

Dr. Morgan presents her qualitative investigation of experienced links between dreams and creativity from the point of view of three literary artists, and contrasts these findings with her previous investigations of experienced links between dreams and creativity from the point of view of three performing artists, and of three visual artists. In these studies that utilized Amedeo Giorgi's phenomenological psychological method, Morgan found that each of the three literary artists interviewed experienced a specific journey from dream, to art, to audience that healed prior wounding from a relationship with a loved one in waking life.

Morgan's previous studies, using the same method and asking the same question among differing fields and domains within the arts, revealed different perspectives: the three performing artists all felt their dream's purpose was to serve their creative work, while the visual artists all experienced a reverence toward a mystical, spiritual connection with source energy in the dream that transcended personalized identification with the creative work that resulted. Neither the three performing artists, nor the three visual artists reported the same kind of healing from wounding in relationship with a loved one in waking life, that the three literary artists did. Though Morgan does not present her research as the formation of a theory, its implications are worth further exploration; it invites future research with more artists within these fields and domains, as well as others, to see what results would emerge. The results of Morgan's literary study in particular seems to ask, and simultaneously address the question, "How can we heal our wounding from relationships with loved ones by linking dreams with writing?"

Dreaming Patricia: A Film Interview and Conversation with Patricia Garfield

Stephen B. Parker and Patricia Garfield

Fairbanks, AK, USA

This will be a short film presentation of the highlights of interviews with Patricia Garfield filmed over three days in February, 2011 at her home and in her neighborhood. After the twenty-minute film, Patricia will be open to questions about her many years in the dream world.

Dream Pearlers of the Night Sea: Mystical Dreamwork in the Desert Tradition

Richard F Paseman

Glendale, CA, USA

Submerged beneath the surface of the nighttime dream sea are mystical pearls, radiant with spiritual luminosity, shining in the depths. In antiquity, divers plunged naked beneath the waves in search of pearl oysters. Those who would harvest the hidden wealth of dreams may divest themselves of their conscious waking persona, and dive unencumbered into the great archetypal waters of the collective unconscious in search of spiritual pearls.

Early Christian desert monks practiced the art of "mystical pearling" as a means of illuminating the soul while ever-seeking the Pearl of Great Price. The wisdom of these desert solitaries provides a useful model for exploring the deeper waters of spirituality. Immersion into the figurative dream sea activates a numinous encounter with Holy Presence. The metaphorical quest for spiritual pearls is our signal to undertake an interior journey from the world of conscious experience, by diving deeply beneath the surface of the night sea into the dream realm of the collective past.

Descending into the dark waters of the unconscious is a type of death, in which the dreamer's return corresponds to the soul's rebirth. The abyssal sea not only signifies the presence of the Holy; it is the abode of demonic forces and the chaos monster that guards the radiant treasure we seek. Pearls of individuating wholeness are infused with divine energy causing them to "glow forever in the midst of the waters." Circular in shape, the pearl is an iridescent symbol of reconciliation, uniting the sunlit waking world with the subtle lunar light reflecting the mystical pearls of dreamtime.

This presentation will be of interest to all who wish to explore a wisdom path for harvesting the inner wealth of dreams. The third century apocryphal "Song of the Pearl" will be our guide to the transformational alchemy of purification, illumination, and unification. A gentle introduction to the archetypes of mystical pearling will enable participants to gain an understanding of the foundation and praxis for spiritual dreamwork in the desert tradition.

Religious Dreaming: Varieties and a Descriptive Psychological Model

Barbara Roukema-Koning

Soest, The Netherlands

At the start, a short introduction will be given of the specific perspective of psychology of religion and its two main types of defining religion (functionally and substantially), followed by a brief thesis about the synthetic cognitive function of visual imagery (in general as well as in dreams).

Then the main part of the presentation deals with a description of four basic types of intersections of nightly dreams and religiosity.
1. Type I - Content: religion is recognized in the imagery of the dream or in dream-related feeling states
2. Type 2 - Cognition: religious assumptions and related practices may have implications for dealing with dreams, e.g. for the attribution of meaning to dreams or methods of interpretation of dreams.
3. Type 3 - Application: the interpretation of dreams is applied to some domain of one's religiosity
4. Type 4 – Process: experiences during some extended period of doing dreamwork can have qualities of a religious character, such as bringing (divine) guidance, healing, finding help and support, transformation and renewal, and so on.

Some examples drawn from empirical reality will be given for all four types. At the end, there will be a discussion as to why types 2, 3, and 4 are being considered as varieties

of religious dreaming in connection to the types of definition of religion.

Teaching a Method of Dreamwork Congruent with Contemporary Counseling Approaches

G. Scott Sparrow

McAllen, Texas, USA

Teaching dream analysis to counselors and mentors in training, or to providers already in practice, can be justified, given the research that supports its efficacy. However, while dream sharing appears to deepen and accelerate the psychotherapeutic or mentoring process, it is not widely employed in modern practice. This may be due, in part, to the belief that the value of a dream lies in the analysis of its visual content, and that reflective awareness, volition, engagement, and personal responsibility — qualities valued highly by a variety of contemporary helping professions — are presumed to be lacking in most dreams.

In this presentation, I will treat the apparent absence of these qualities in ordinary dreams as a problem in recalling, reporting, and perceiving dreams, and cite research that supports this view. I will then argue that dreams can best be seen as an interactive process between the dreamer and the dream imagery, in which the dream outcome is a co-created, relational experience. By shifting the focus onto the dreamer's self-awareness and self-directed responses, I will show how a counselor educator can foster analytical skills congruent with the ideals and methods of a diverse array of modern schools of psychotherapy, and facilitate the widespread adoption of dream analysis. I will describe how I teach process-oriented dreamwork in the Atlantic University's mentoring certificate program, as well as in the counseling master's degree program at the University of Texas-Pan American.

Box, Window, Door

Evelyn Stettin, Susan Joseph, and Angela Grillo

Los Angeles, CA, USA

Box, Window, Door takes place inside the dream of a middle-aged woman, Margaret Blink, a child of Holocaust survivors. For two years after her mother's death, Margaret is unable to leave the house and attempts suicide. Act One begins during Margaret's resuscitation. In that liminal state, an otherworldly film crew appears to film "The Red Shard" dream to aid in Margaret's recovery. In the second act, Window, we are taken into "the Red Shard" dream itself, through the perspective of "the Coffin Girl." Through a multi-media presentation incorporating "the Coffin Girl" art installation, language, music, song and movement, the dream communicates a message to Margaret.

Box, Window, Door deals with how dreams reveal an individual and/or collective inner life that is unknown to the dreamer. The underlying message is that developing a relationship with one's dreams holds healing potential for the dreamer around individual and collective injury. In *Box, Window, Door,* Margaret has been so deeply affected by her mother's war experience that she mistakes her mother's life

for her own. She believes that her mother's death signals the end for her. When she takes action to end her own pain, the dream comes forward to help her. In the First Act, Box, an active, confusing, multi-dimensional dream-making process takes place, revealing the wounds Margaret has been carrying. In Window, Margaret is brought into the heart of her experience: the life-in-death girl who lives in a coffin. Coffin Girl is a composite body, similar to the composite body that emerges from working a dream through Embodied Imagination. She is comprised of different mythological, psychological, biological, biospheric, and other unknown aspects. By engaging directly with the dream itself, Margaret explores hidden, forbidden, and ultimately illuminating, aspects of herself.

The creators of *Box, Window, Door* developed the content and structure of the play from directly from dreams and dreamwork. Throughout the collaborative process, dreams were used for all aspects of the play: writing, movement, sound, music, projection, lighting, acting, and directing. This was done through the technique of Embodied Imagination or interpretive use of imagery, rhythm, mood, and narrative.

The play was first produced at the Mezz in downtown Los Angeles in March 2011, garnering a rave review. Reworked as Act I, "Box" showed at the Hollywood Fringe Festival in June 2011, earning a place in the "Best of Fringe" category.

Why Philosophers Don't Like Dreams

Bonnelle Strickling

Vancouver, BC, Canada

In the past I have pointed out that, in the history of Western philosophy, philosophers have evinced a strong suspicion of dreams, even those philosophers one might expect to be sympathetic, such as those in the Continental tradition. I have argued that one of the major reasons for this is that dreams are unobservable, not amenable to will or rational analysis, and point to the existence of an unconscious or alternate reality, all of which make philosophers extremely nervous. Now I would like to argue something more radical: dreams are an indication of the fundamental structure of the psyche. If we look at the work of psychoanalysts such as Bion, who argue that dreams are a manifestation of a deeper process of dreaming that goes on continuously, it turns out that dreams are one of the most important functions of the psyche. So not only are dreams important in the sense that Jung offers us – a compensatory feature of the psyche that keeps us in tune with the condition of the entire psyche and, when attended to, can move us continuously closer to wholeness – but they are also an important clue to the actual nature of the psyche, indeed the basic workings of the psyche. Dreams are part of the structure of being. Perhaps the difficulty for philosophers is that dreams are subversive in the sense that they nightly undermine the picture of the world built on the centrality of reason, and, that, unconsciously, the philosophers know it. Perhaps dreams remind them of how partial their understanding of human nature really is. And perhaps their high valuation of reason is partly because rationality is actually an achievement for human beings, fragile and precious, not at all basic and assumable.

Dreams and Locale: Treasure Hunting for an Appreciation of Place

Gloria Sturzenacker

Elmhurst, NY, USA

Locale is an integral part of waking experience and, therefore, a likely source of "day material" for the dreaming mind to use in composing its messages. In addition, with dreaming being a universal human experience, artifacts of dream life are likely to appear in many waking-life settings, from the arts to education to routine figures of speech.

Inspired by occasional calendar listings for treasure hunts at the Metropolitan Museum of Art, I decided to look more explicitly at the interaction between place and dreams (and what else I can learn about dreams by virtue of being where I am). I treat it as a treasure hunt.

I started by attending some of the "Five Dutch Days Five Boroughs" series of events in November 2010 — exploring New York's origins as a Dutch colony, in anticipation of IASD's 2011 conference in the Netherlands — and I discovered dream influences in that history. I have also allowed elements from my dreams to serve as treasure maps to the city, guiding me on what experiences to seek out. In addition to this sort of intentional follow-up, other connections between dream and locale have arisen synchronistically.

Dream treasure hunting has revitalized my appreciation of New York itself. And although New York is wildly rich in potential dream connections and enrichment, the resources and subject areas are simple and widely available. Dream treasure hunting is applicable in any locale. Examples of topic areas and resources will be included in the presentation.

Dreams, Dream Recall, and the Evolution of Consciousness and Spiritual Awareness (With Special Attention to the Naturally Evolving Experience of Lucid Dreaming)

Jeremy Taylor

Fairfield, CA, USA

When "death" appears, named (or nameable) in a dream report, it indicates that the dreamer is almost certainly in the midst of a process of psycho-spiritual growth and change that is sufficiently global and profound that only symbolic "death" – the total withdrawal of all life energies from symbolic patterns of "my old life," from the images of "who I used to be" – is sufficient to capture and convey the depth and significance of the growth process being depicted in the dream.

Surprisingly, when "confusion" is reported in a dream narrative, it is a very reliable marker of encountering the growing edges of particularly new, interesting, and important developments in the dreamer's waking consciousness and self-awareness. It is understandable, (even predictable), that from the perspective of habitual old ways of thinking and feeling, new evolving ways of feeling, perceiving, thinking, and behaving will be experienced as "confusing," if not downright "threatening" when they first appear expressed in the archetypal symbolic language of dreaming. By the same token, "surprise" in a dream is also a very reliable indicator

of dream material which offers symbolic reflections of new conscious insights, attitudes, and behaviors that are in the process of being integrated into the dreamer's waking life.

This level of interior evolution, growth, and change is also regularly reflected in the ability to remember "impossible things" happening in a dream: like "being in two places at once," "breathing underwater," "changing into an animal," "flying without mechanical assistance," and most particularly, the ability to remember different, seemingly mutually exclusive simultaneous "versions" of the scenes and actions in a dream. This ability often develops into the experience of remembering "multiple dreams, all taking place at once." All of these are spontaneous forms of dream lucidity that mark and characterize the leading edge of the dreamer's evolving waking consciousness. These patterns of dream recall give memorable shape to growing abilities to deal with confusing emotions, access archetypal creative ideas and impulses, and discover new patterns of behavior in the waking world.

Additionally, when an experience in a dream elicits an aesthetic response from the dream ego - "Oh! How beautiful!" - that moment symbolically captures a truth about some reliable, non-physical truth in the dreamer's life. For lack of a better term, we might as well call these "spiritual truths" that infuse the dreamer's life with an increasingly robust sense of meaning and value. This kind of "spiritual development" is also regularly symbolized in dreams as the ability to remember more than one version of the dream or dream scene at once. In waking life, to be able to hold multiple, even conflicting ideas and views of the world consciously in mind simultaneously is the single most important act of "compassion" that we humans are capable of. As dream memories reported by more and more individual dreamers from around the world increasingly reflect these evolving "algorithms" of dream memory, we can even catch a glimpse of collective consciousness evolving.

Dreamwork as a Component of a Consciousness Studies Program for Undergraduates

Mark Thurston

Washington, DC, USA

For the last three years, George Mason University has offered an innovative 15-credit minor in "consciousness and transformation" to undergraduate students throughout the university's large, public university population. Dreamwork is an integral element to both of the 3-credit required courses for this minor ("Consciousness, Meaning, and Life-Purpose" and "Consciousness and Transformation in Action") as well as one of the elective courses ("Intuitive Reasoning").

In the first of the two required courses (usually 30 enrollments), students learn half a dozen process-oriented methodologies for finding meanings in their dreams. The dreamwork exercises are framed in the context of other material students are learning about the nature of meaning and how we go about meaning-making. In the second of the required courses (usually a smaller section of 12 to 15 students) the two course foci are deepening self-awareness and exploring how the principles and practices of consciousness studies can find applicability in the student's chosen discipline (i.e., his or her major). Dreamwork is woven throughout the entire semester and especially informs the first focus, although for

some students it is a relevant method for the second course focus as well.

This presentation will examine pedagogical approaches used in the classroom, including anonymous student case histories that illustrate how dreamwork contributes to the fulfillment of learning objectives for these courses. As valuable as dreamwork has proven to be, there are nevertheless challenges that arise. Most notably, dreamwork causes personal growth issues and even painful memories to surface for some students. Resources from the university's student counseling services need to be explicitly an option for students doing this kind of self-exploration work in their academic studies. There is also a wide variety of capacities for self-reflection evident among the students. Some students exhibit extraordinary levels of ability for self-examination, working with process-oriented dreamwork methods, and dealing with the paradoxical polarities that often arise from dream study. Other students are considerably less mature and quickly want to revert to formulaic dream symbolic dictionary approaches. These differences in maturity level create pedagogical challenges for the classroom. The Center for Consciousness and Transformation at George Mason University – the initiator of these courses and the undergraduate minor – is eager to collaborate with colleagues from other universities who share our interest in bringing dreamwork and other explorations of consciousness into academic offerings.

Who Am I When I Dream? Who Am I When I Write?

Jason Tougaw

Cochecton, New York, USA

Brain memoirs— autobiographical narratives that focus on neurological experience, damage, disease, or difference, documenting the push-pull between a writer's brain and self in the process—have a tendency to incorporate accounts of dreams that throw questions about identity into relief. These memoirs ask, How have I become me? Is it possible to understand what roles my brain plays in the making of my identity? Following a long tradition of memoirs that explore body-mind relations by luminaries such as St. Augustine, Michel de Montaigne, Thomas DeQuincey, Marcel Proust, and Virginia Woolf, they use narrative to document overdetermined, ineffable, or epistemologically dense relations between brain, body, world, and self. Dream scenes in these memoirs are consistently linked explicitly to the role writing plays in the evolution of identity. I'll demonstrate this through readings of short dream scenes from three memoirs: David B.'s Epileptic, Siri Hustvedt's The Shaking Woman, and Alix Kates Shulman's To Love What Is.
In the words of Philosopher Maurice Blanchot, "the I of the dreamer does not have the meaning of a real I. One could even say there is no one in the dream and therefore, in some sense, no one to dream it." Blanchot suggests that dreaming involves a "state of being and not being"—and takes this one step further to suggest that the process of writing involves an analogous interruption of ordinary, waking identity. It is notable that brain memoirists like David B., Hustvedt, and Shulman all establish this same analogy between the dreaming self and the writing self—suggesting that dreaming and writing are more than altered states, that they involve a form of identity that bypasses aspects of self traditionally associated with autobiography: narrative, linearity, stable memory, and rational cognition. There is a long tradition of theory suggesting that dreaming involves or instigates a "loosening" of cognition, including writing by Sigmund Freud, J. Allan Hobson, and Ernest Hartmann. The memoirists, like Blanchot, take that claim one step further, suggesting that dreaming involves a loosening of identity so radical that it forces reconsideration of our definitions of selfhood—and that this loose, non-autobiographical self is fundamental to the practice of writing. My hypothesis is that these writers seem to suggest that dreams can help us understand how the writing self draws on perceptual and sensual experience—something akin to what neurologist Antonio Damasio has called "core consciousness." Because core consciousness does not involve language, narrative, memory, or reason, it tends to seem ineffable and is difficult to describe. With this in mind, I'll use my readings of dream scenes from the three memoirs to offer concrete illustrations of their writers' experiences with core consciousness—experiences that seem to be "both I and not I," in Blanchot's words—when they dream and when they write.

Dream Artists Panel

Kim Vergil, Sandy Ginsberg, Stephen Parker, and Victoria Rabinowe

Baie d'Urfe, Quebec, Canada

A group of Dream Artists will share their artistic practices and how, in their opinion, they are related to night dreams. Each artist has developed a unique process and interpretation of Dream Art and will show how this process has evolved and come to be the work they create today.

The Invention of Dreams

Bernard Welt

Takoma Park, MD, USA

The technology of cinema began in the 1890s with a few simple innovations that made it possible to capture the image of motion on film and recreate it through projection. But the art of cinema began with the work of the French magician Georges Mélics, whose experiments with stop-motion, acceleration, superimposition and other special effects initiated the long and rich tradition of exploration of the analogies between cinema and dreams.

Mélics finally receives something of his due in the mythologizing treatment he is accorded in the recent blockbuster fantasy film, Hugo, adapted from Brian Selznick's unusual novel The Invention of Hugo Cabret and directed by Martin Scorsese. His own story, however, is as engrossing as any fantasy, and the dozens of short films he produced, as Scorsese would be the first to admit, remain as significant today in exploring the possibilities of the medium as any 21st-century innovations in CGI and 3D.

It was Mélics who, almost reflexively, first explored how cinema could move beyond the initial paradigm of the actualité as, in essence, a moving snapshot, and create a

dynamic representation of the mind at work in fantasy and memory. Along with his peers among the early pioneers of dream cinema (such as G. A. Smith in Great Britain and Edwin S. Porter at the Edison Studios in the United States), Mélics developed the capacities of the nascent artform by rapidly expanding his bag of cinematic tricks, and extended its subject matter into the dream realm of fears and aggression, ambiguity and incongruity, and the realization of desires unfulfilled in the waking state.

As audiences around the world are inspired by the spectacular vision of Hugo, conference attendees have the opportunity to trace the growth and key elements of dream-inspired cinema during the great age of silent movies, from Georges Mélics to Buster Keaton.

This presentation aims to increase attendees' awareness and knowledge of dream-related arts.

6. PSI Dreaming/Lucidity/Other Topics

Hyperspace Lucidity

Fariba Bogzaran

Inverness, CA, USA

Hyperspace Lucidity is a subset of transpersonal experience in lucid dreams. HL is often categorized as a big dream that is impactful and ineffable. These experiences can be exhilarating, transformative, and at times difficult to integrate into waking life. Hyperspace Lucidity can happen spontaneously or by way of incubation. This presentation discusses three areas: 1) the phenomenology of the experience of Hyperspace Lucidity, 2) the problems of incubating these states, including the incubation of lucid dreaming out of context; and 3) a holistic view in approaching the practice of lucid dreaming in general.

SDDb: The Sleep and Dream Database

Kelly Bulkeley

Portland, OR, USA

The Sleep and Dream Database (SDDb) is a digital archive and search engine designed to facilitate empirical dream research. Beginning in 2010 with the help of software engineer Kurt Bollacker and statistician Dominic Luscinci I developed the features of a free, online, open-access database with the specific needs and interests of dream researchers in mind. Although still a work in progress with much testing and refinement still to be done, the SDDb provides several functions that can aid many different kinds of dream research. The motivating principle underlying all these functions is that a scientific approach to dreams should always test an idea or theory from multiple perspectives using a variety of methods. The more precise and systematic these tests can be, the more progress we can make in understanding the nature and potentialities of dreaming. The data currently contained in the SDDb include demographic questionnaires, individual dream diaries, thematic dream collections, experimental studies, and cultural texts. Some of the participants provided no information beyond a single dream report; other gave extensive answers about their waking lives and sleep patterns. Several distinct types of dream reports are represented, including most recent dreams, most memorable dreams, worst nightmares, lucid dreams, childhood dreams, and politically-related dreams. One of the data sources (Demographic Survey 2010) includes answers to some of the "typical dreams" questions used by Nielsen et al. in their 2003 study of the typical dreams of Canadian college students. Another of the sources (KB Journal 2009-2010) includes data from the Zeo Sleep Manager, a commercial device that measures sleep physiology in a home setting.

The integrated functionality of the SDDb enables users to investigate these data in a wide variety of ways. For example, users can:
- create statistical tables to study the sleep patterns of people from different educational or economic backgrounds;
- create statistical tables to compare male and female frequencies of lucid dreaming;
- search for any word or words one chooses, in all of the dream reports, or in certain types of dreams, or from certain types of people
- choose one of the word classes or categories from the template I have developed over the past several years to search for words relating to perception, emotion, cognition, characters, social interactions, nature, and culture.

As presentation time allows, I will offer a demonstration of how to navigate the SDDb and use it for different kinds of dream research. The development of the SDDb has been premised on the idea that digital search technology has the potential to do for dream studies what the telescope did for astronomy. The telescope enabled people to see farther into space than ever before, exploring realms of the universe invisible to the naked eye. The mission of the SDDb is to promote a similar kind of technological revolution in the study of dreams, enabling us to see farther into the dreaming universe than ever before, identifying bigger patterns and more significant singularities than previously possible using pre-digital research tools.

Who Are These People? And Why Do They Dream Me Before They Meet Me?

Jean Campbell

Floyd, VA, USA

Over the past ten years, primarily at IASD conferences, Jean Campbell reports, "I have encountered a significant number of people who revealed that they had dreamed about me prior to meeting me. This phenomenon seems connected with The World Dreams Peace Bridge and my role in it. This presentation is an exploration of these apparently precognitive dreams and what they might mean in the context of global, social dreaming." As an explorer of psi dreams and mutual dreams for many years, and the founder of the World Dreams Peace Bridge, Jean Campbell is well suited to discuss how people's connections in the dream world can have a global impact.

Peace is the Breath of Our Spirit – How 20' 12" Meditation Influences Dreams

Laurel Clark

Windyville, MO, USA

The School of Metaphysics (SOM), a 501(c)(3) educational and service organization headquartered in Missouri, USA, teaches principles of mental discipline through daily meditation, concentration, and visualization. Students also keep dream journals, and part of their daily practice is interpreting dreams for self-awareness. Students who meditate every day find that over time their dreams reflect a spiritual consciousness. Some of these "big dreams" have messages that seem important for humanity as well as the individual.

This year, to commemorate the global change prophesied by the Maya, the SOM initiated a 20 hour, 12 minute meditation, starting at 5 am December 31st and continuing for 20'12" through January 1st. Most people meditated on how to bring about peace, within themselves and in the world.

In 16 cities throughout the Midwestern United States and at the College of Metaphysics in Windyville, MO, people who participated in the 20 hour 12 minute meditation recorded their dreams. This research is to discover how the concentrated thought form of meditating on peace was reflected in dreams. Were there messages for humanity as well as for the individuals who received them? Did the individual dreamers receive insight into how they might bring about a more peaceful world?

Just as meditation has profound effects not only on the mind and body of the individual practitioner, but on the greater environment, the dreams of individual meditators may have messages for humanity. The purpose of this research project is to document and collect the dreams, so that we may learn collectively how we can aid one another to bring about a more peaceful and harmonious world.

Laurel Clark, President of the SOM, is gathering the dreams of the meditators to present the findings of intensive meditation on peace for dreamers worldwide.

What If Your Dream is a Story? A Six Element Theory for Dream Interpretation

Barbara Condron

Windyville, MO, USA

Through our stories we come to understand the purpose of life on this planet. Shakespeare knew it, so did Aesop, Confucius, and the Celts. Our lives are stories, parables. So are our dreams. There must be a connection.

With the Six Element Theory for Dream Interpretation, Barbara weaves the classical elements of story into a workable model for developing intuition and understanding altered states of consciousness. This model arises from, first, recognizing that dreams are a product of evolving consciousness, the thinker's journey from human thought to the divine, and second, practicing universal disciplines of concentration, meditation, and visualization which lead to revelation. Through studying the dualistic story-telling nature in the universal mind, one can distinguish inner Mind commentary (dream messages) from experience (deja vu, out-of-body experiences, astral projections, telepathic transmissions, visitations, and other psi phenomena). At this level, reality becomes the difference between telling the story and living it. To illustrate, the presenter shares a revelatory dream she experienced following her attendance at a two-day teaching on the Heart Sutra given by the Dalai Lama of Tibet at Indiana University in 2010.

The Six Element Theory identifies the components that cause a dream to achieve mythic proportions. The characters in your dreams and the conflicts they face shed light on how dream incubation is a natural part of our evolution from Homo sapiens to Homo spiritus – the Intuitive, Spiritual Being. A complementary partner to Ullman's "If it were my dream. . ." approach to dream interpretation, Condron's "What if your dream is a story" encourages an open-mindedness, creating space where we can honor both the personal and the universal components in our dreams.

Aristotle observed that "he who has the faculty for absorbing resemblances; the person who can make connections between waking events, society at large, and life history of the dreamer" is the most skillful interpreter of dreams. At the School of Metaphysics in the U.S., a method of dream relevance has been taught and practiced from one generation to the next since 1973. Barbara Condron has carried this teaching forward since 1975. Most of us want the story of our lives to rise beyond comedy and tragedy. We want our lives to amount to something. We want to leave something valuable behind. The Six Element Theory for Dream Interpretation takes you there.

Lucidity and Self-Realization through Emotional Surrender

Beverly (Kedzierski Heart) D'Urso

Palo Alto, CA, USA

When we fail to truly experience a strong emotion in our bodies completely, life seems to give us more opportunities to do so in both our waking life and in our sleeping dreams. We experience new dramas or dreams, often with different characters and environments, but similar emotions. If we pay attention, we can notice patterns of such recurring emotional dramas or dreams.

As a child, I learned to become aware of such patterns in the form of recurring dream nightmares. When I found myself in a similar dream drama, I recognized it as part of the pattern. I fully faced my fear, my dream nightmares ceased, and I became 'lucid' in a dream for the first time. As my dream-self expanded into the dreamer, I gained powerful abilities and positive qualities, such as will, joy, and peace. I now understand that my recurring nightmare evolved from an accident I had in the waking state at eighteen months old. At that time, I could not deal with the strong emotions that arose during the drama of the accident.

As an adult, I experience lucidity in my waking life, as well as in my sleeping dreams. I call this 'lucid living.' Currently, I am studying a psycho-spiritual teaching that describes a similar process called 'the theory of holes'. This 'theory of holes' explains how earlier in life, when we could not completely experience an emotion, we would develop a related psychological 'hole.' We try to fill the hole with external obsessions, such as taking drugs, overeating, or having superficial relationships. We don't allow room for 'aspects of our

true essence,' such as love, strength, or joy. We get many chances to face up to the emotion in new recurring dramas in our waking life. When we finally do so, and completely experience our empty hole, aspects of essence finally arise to fill it. I will show how we can use this process in our sleeping dreams as well.

As an analogy, imagine our 'Creator,' which I call the 'Dreamer of life,' as the sea and people as the waves. During lucidity, a wave expands DOWN into the sea knowing unlimited possibilities and self-realization. In the 'theory of holes,' the deep water of the sea, our 'true nature,' can represent aspects of essence. The waves represent people with holes. When we fully experience our emotions and face our empty holes, the deep-sea water rises UP to fill them. The waves finally realize themselves as the sea. When the water overfills the holes of all the people in the world, or we all become lucid, only a peaceful sea will exist as the potential of God.

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Lucid Dreaming Meditation: Invited Experiences of Kundalini, the Divine, and Nonduality

Ted Esser

Fairfax, CA, USA

This collaborative narrative research study examines experiences with kundalini, nonduality, and the divine through experiential practices of lucid dreaming meditation. Research participants engaged in the following study: during a two-week period, thirteen people incubated dreams during every sleep session in order to become lucid, invited kundalini into their awareness, and then proceeded to meditate, witnessing the dream. The research participants were interviewed within a few days of the study about their experiences, including their perceived meanings, shifts in identity, senses of changed fulfillment, and other perceptions of how they were affected by their kundalini experiences while lucid dreaming. Follow-up interviews were conducted three months and one year later to track the medium- and longer-term perceptions about their experiences.

Both thematic and structural analyses are conducted on the narrative research data. Utilizing a thematic analysis of six participant interviews, themes are divided into four major categories: a meta-theme, major themes, minor themes, and singular themes. A structural analysis of the interviews focuses on one particular stage of the lucid dreams: how the peak experiences of kundalini, often involving nondual awareness, affected the narrative arc of their dreams as a whole.

Other contributions of this research include: an evaluation of the effectiveness of the study's lucid dreaming protocol, a detailed examination of unusual peak mystical and transpersonal experiences, the after-effects of these experiences in waking consciousness, participants' beliefs about

their experiences' connection to ultimate reality, and initial steps toward articulating the nature of kundalini and nondual dream content.

The research history of religious dreams, lucid dreams, and kundalini (from a transpersonal psychological, religious studies, and consciousness studies perspective) frames the context of the study. Concluding remarks include suggestions regarding applications of the study's protocol in transpersonal psychotherapeutic settings, and theoretical implications contributing to the ongoing mystical constructivism/religious pluralism debate.

350 Dreamers: An Individual's Call to Action Becomes a Lesson in the Power of Communal Dreaming

Tzivia Gover

Holyoke, MA, USA

In this presentation I will describe 350 Dreamers' evolution, and the evidence and experiences we have had about the personal and communal aspects of our group dream experiences.

When I started 350 Dreamers in 2009, I had no cohesive philosophy about the connection between an individual dreamer and the collective psyche, nor did I firmly believe that collective or mutual dreaming was possible. My goal was specific: I wanted to gather 350 dreamers from around the world to dream for Global Healing in answer to a call by activist and environmentalist Bill McKibben of 350.org.

Using social media and blogging, I began to attract participants. Before I knew it over 350 dreamers had signed on for monthly group dreams, representing the U.S., Belgium, Puerto Rico, Argentina, India, Japan, and more. Members of the fledgling group asked questions such as: How do we remember our dreams? How do we incubate dreams? What does dreaming in bed have to do with environmental activism? Together, the members of 350 Dreamers and I began to learn. We strengthened our beliefs that our dreams have consequence and that becoming an active dreamer helps one become an active agent for healing and change, growth and evolution—on both the personal and collective levels.

Simply preparing for bed on group dream nights and sharing an intention and a goal with hundreds more dreamers around the world (more than 500 at last count) was evidence that indeed I was connected to a greater whole. More evidence came forth as we noticed common themes, images, and scenarios in our dreams, despite the fact that we were dreaming continents apart. Each month that we dreamed together, I became more aware of how setting intentions for dreams influences the intentions we set for our daily actions in the waking world. As one dreamer reflected:"Looking for healing images in the dream made me think about healing. It was that simple." Many dreamers, myself included, also began to have more intense experiences. Some became lucid on dream nights, and some had "Big" dreams with messages of a transpersonal nature. I began having experiences of administering energetic Reiki healings in the dreamscape, as well. Thus, on the physical, emotional and metaphysical levels, we began to find connections through the process of dreaming as a group, across cultures, countries, oceans and belief systems.

Personally, my experience with 350 Dreamers led me to discover the International Association for the Study of Dreams, of which I am now an active member, and to my career as a Certified Dream Therapist. On a collective level, members of the 350 Dreamers community began to increase our dream recall, to learn to set dream intentions together, and to incubate dreams. We shared amongst ourselves methods for active and conscious dreaming. In short, we became a community of dreamer who together deepened our commitment to the health of our planet through the power of our dreams.

The Dream of the 5 Brothers

Curtiss Hoffman and Dolores J. Nurss

Ashland, MA, USA

During the course of the 2011 IASD Psiberdreaming Conference, one of the co-authors (Dolores) had a remarkable dream which she was instructed to share with the other participants through the Outer Inn thread. In the dream, five brothers appeared who represented the four elements plus the ether, and they indicated that those who wished to should incubate dreams for the succeeding five nights, one for each brother/element, in the order: Earth, Water, Fire, Air, Ether. As a result, both Dolores and Curt reported remarkable dreams to the Outer Inn which relate closely to the theme of this symposium – they feature directions for moving from the personal to the universal, via the archetypal imagery of the dreams. We encourage others to attempt this experiment by setting aside the four nights of the 2012 conference plus the night following the conference for incubation following this theme. We will provide a forum for sharing these dreams after the conference, if participants are willing to do so.

Lucid Immersion: Establishing a Lucid Sanctuary in Everyday Life

Ryan Hurd

Philadelphia, PA, USA

This presentation focuses on how to set up a lucid sanctuary for delving into lucid dreaming safely and securely. In general, setting up a lucid sanctuary can increase the likelihood for lucid dreams, but it also is a critical practice when applying lucid dreaming to psychospiritual aims such as emotional healing and seeking the divine. In these endeavors, lucid dreaming is an ego-stretching exercise: it is disruptive by design. When this container is not created, lucid dreaming can actually aggravate anxiety and additionally may become a symptom of "spiritual emergency," a psychological condition noted in the American Psychiatric Association's diagnostic manual.

However, when the conditions for a safe container are met, spiritual emergency can result in positive psychological growth and a permanently transformed sense of self and purpose. Looking back at ancient Greek dream incubation rites from the Asclepian tradition provides an effective metaphor for setting up the lucid sanctuary. In this tradition, as well as many others around the world, procuring a healing

vision or dream is preceded by a period of cleansing and ritual, as well as the disruption of normal sleeping conditions. Techniques and tactics for setting up a modern lucid sanctuary in the midst of everyday life will be discussed, as an important skill set for doing solo lucid dreamwork as well as supporting those in psychotherapeutic or psychospiritual programs.

The Quantified Dreamer

Ryan Hurd

Philadelphia, PA, USA

What is measured, improves. And now that the self-tracking trend known as the Quantified Self is spreading into the murky domain of consciousness studies, we can measure how effective our mantras are too. This presentation is about how a qualitative guy like myself got into the habit of digitally self-tracking my sleep.

Zeo Sleep Manager is a sleep tracking monitor that records your brainwaves with a comfortable headband, wirelessly transmits the data to a clock-like device (or a mobile phone), and illustrates, minute by minute, the sleep stages encountered during a night in bed. Although expressively not sold as a medical device, Zeo has a high reliability rating for staging sleep in the home environment. Zeo's dry sensor technology recognizes Wake, REM, and the Non-REM stages of Light sleep and Deep sleep.

Sleep tracking provides an opportunity to peer into our own brains from the comfort of home. In conjunction with an online journal that tracks lifestyle choices, Zeo helps users determine correlations between sleep quality and waking life and then make behavior changes to improve their sleep. As a dreamer, I have used Zeo to investigate the quantified aspects of some of my weirder experiences during sleep. I have recorded lucid dreams, hypnagogic nightmares, sleep paralysis and even an out-of-body experience. More than just learning about the biology of sleep and my personal sleep style, I have become more in synch with my own embodied mind in which daily life and dream life dance with one another other to the tune of stress, diet and exercise.

Apps for Therapeutic Dreamwork

David L. Kahn

Andover, MN, USA

This portion of the Dreams and Technology presentation will include discussion of smart phone apps that are designed for sleep induction, dream induction, lucid dreaming and hypnosis. Images of the apps will be shown with PowerPoint, along with descriptions of how these apps work and some discussion of experiences with these apps. These apps are becoming more readily available, with many of them free or very inexpensive. The usage of smart phones has increased dramatically in the past couple of years, and such apps are likely to become even more common as time goes on. Most of these apps are designed to be used with ear buds. Many include binary beats, while others include hypnotic induction and/or relaxing music. Some lucid dreaming apps include reminders to do reality checks throughout the day,

along with "you are dreaming" reminders during the night.

There are many dream related websites, but few that are interactive. Kelly Bulkeley will discuss one such database in his portion of the presentation. I would also like to demo an internet-based database that is designed for therapists and their patients to use together. This program tracks and sorts dreams, with several ways to categorize and link dreams with common themes. Tools are included to aid the therapist in helping the patient derive meaning from the dreams, though the database is designed to allow for therapists to use whatever dream analysis methods they prefer. I believe the functions of this database to be of interest to a number of IASD conference attendees, but as I am a partner in the database design, I would be willing to keep my portion of the presentation to only smart phone apps if presenting on the database is considered to be a conflict of interest.

Experiments in Inter-Dream Communication

Daniel Oldis

Costa Mesa, CA, USA

Merriam-Webster defines communication as a "process by which information is exchanged between individuals through a common system of symbols, signs, or behavior." Gestures, signs, speech, writing, semaphore, etc. have all found new media over the last century with which to communicate: telephone, telegraph, radio, TV, the internet, etc. All of these forms of communication have taken place between one conscious being and another, or, more precisely, between two individuals that are awake. Extrasensory communication aside, never have two people communicated when they were both asleep—more specifically when they were both dreaming. I, climbing a mountain in my dream, have never been able to call "hello" to you in your dream of sailing the blue ocean.

The main constraint on this type of communication has been the limitation of the dreaming brain to receive input from the outside world and to convey information back. Receiving information has generally been limited to what is called "incorporation": the assimilation of an outside sensory stimulus into the "story" of the dream. Likewise, communicating from a dream is constrained by the near-paralysis of the body during REM, with the notable exceptions of eye movements and some small movements of the hands and feet.

These are formidable constraints to inter-dream communication, but not insurmountable for simple message passing between dreamers. New home EEG technology, the internet, and lucid cuing mechanisms allow for the exploitation of dream incorporation and eye signaling to provide rudimentary dream-to-dream communication. Contemporary lucid dream induction devices such as NovaDreamer and REM Dreamer have proven the effectiveness of external sensory stimuli to enter the dream world in many dreamers. And many laboratory studies (Hearne, 1976; LaBerge, 1977) have proven the ability of dreamers to consciously signal to experimenters using deliberate eye movements. The success of such methods and the rise of the internet prompted me to write an article in the Spring 2010 issue of The Lucid Dream Exchange titled "Multi-Player Dream Games." This was followed by the development of computer programs leveraging the Zeo sleep monitoring device, a website collec-

tor of live EEG data from multiple sleepers and home lamp automation software to coordinate REM detection, lucid cuing and eye signal detection with the goal of achieving dream-to-dream communication.

This presentation will outline the experiments conducted on synchronized lucid dreaming and inter-dream messaging for an intermediate audience, with the objective of increasing the audience's knowledge of dream research and communication theory.

Goal Oriented Lucid Dreaming

pasQuale J.M. Ourtane-Krul

Amsterdam, Netherlands

Lucid dreaming can be used for many goals, e.g. to practice a skill, to find creative solutions or to heal nightmares. However, accomplishing these goals does not come naturally to every lucid dreamer. In this presentation I will unveil a new and powerful method of working with lucid dreams: Goal Oriented Lucid Dreaming (GOLD). I have developed and tested this method over the course of several years. With GOLD, lucid dreamers will be able to reach any goal while lucid. In addition, GOLD can also help to reach waking-life goals through lucid dreaming.

Echoes from a 13th Century Dream: Timeless Visions of Transformation

Richard F Paseman

Glendale, CA, USA

Dreams are timeless visions from beyond our waking realm, possessing the power to communicate guidance and spiritual wisdom with generations far removed from the world in which they were first dreamed. Hadewijch was a mysterious 13th century holy woman who flourished for a season and then disappeared into the mists of time, leaving behind obscure writings containing her personal "echoes from the 13th century By the 1500's her writing and personal history were lost to history, although her manuscripts resurfaced in the 19th century.

Going on a journey with Hadewijch, we navigate a labyrinth-like garden dreamscape rich with archetypal, alchemical, and subtle body energy wisdom. Powerful dream symbols reconnect us with distant Medieval consciousness. Hadewijch was a counter-cultural leader of a Beguine community – the women's movement of her day. She wrote her dream visions as a guide to spiritual wholeness (holiness) by focusing on mystical oneness with the divine (theosis), which she called "Minne," the feminine face of God. Her passion for "living without a why" eventually led to exile from her religious community. In the dreamtime vision presented, Hadewijch's angelic ally leads her through an archetypal temenos consisting of seven great trees, each one bearing a name and qualities symbolic of her spiritual condition.

The transpersonal nature of Hadewijch's dreamscape mandala is revealed by the archetypes of the collective unconscious, the stages of spiritual alchemy, and the wisdom of the subtle body energy system (chakras). We return from

the sacred space of Medieval dreamtime having received a timeless boon capable of transforming soul and society.

Illusion as Truth: Space in Dreams and Lucid Dreams

Robert Waggoner

Ames, IA, USA

The Zen observation, "No coming, no going," suggests the illusory nature of space, and, by extension, time. "No coming, no going" may seem more understandable through the nature of space in dreams, lucid dreams and virtual reality settings. In those dimensions, what constitutes 'space'? How do we understand space in a lucid dream? Can we experiment with space and see its malleable nature? Does the lucid dreamer move through space, or through manipulations of the mind? What is the essence of space?

Open Forum for Lucid Dreamers

Robert Waggoner, Line Salvesen, Ed Kellogg, and Beverly D'Urso

Ames, IA, USA

It is clear that ancient authors used dreams as artistic em- Since lucid dreaming can seem a very private and solitary experience, this lucid dreaming forum provides an opportunity to meet other lucid dreamers from many nations and exchange ideas, experiences and lucid dreaming techniques. Experienced lucid dreamers, Beverly D'Urso, Ed Kellogg, Line Salvesen, and Robert Waggoner will co-host this event.

Audience members will have time to discuss their interesting lucid dreams, to ask questions of experienced lucid dreamers and to exchange lucid dreaming tips and techniques.

Besides the induction of lucid dreams, we will consider practical aspects of maintaining the lucid dream state and realizing your intent. We intend to discuss dealing constructively with dream figures, the variety of dream figures and how to handle "independent agents" while lucid dreaming. Moving and manipulating the dream objects and landscape will also be covered. Additionally, we will consider the practical and extraordinary uses of lucid dreams to seek out creativity, personal healing, subconscious information and spiritual insight. Finally, we will conclude with an open discussion on the future of lucid dreaming and its implications for psychology and society.

Audience members will be given numerous opportunities to share their personal experiences, questions and observations. So if you are an experienced or beginning lucid dreamer, please come and meet other lucid dreamers at the conference.

Lucid Surrender: The Alchemical Coinunctio

Mary Ziemer

London, UK

What happens when the lucid dreamer "lets go" in a dream and relinquishes control over the dreaming process? This presentation uses the four-stage process of the alchemical coniunctio—separate, dissolve, recombine, and fix—as a model for understanding and contextualizing the experience of lucid surrender. The alchemical flask where the coniunctio takes place is within the lucid dreamer's psyche. Each stage reflects a psychotherapeutic process that culminates in a profound experience of inner wholeness. The process finds completion in the lucid dreamer's re-engagement with life as the inner transformation enacted by lucid surrender is mirrored in the waking world and the larger community.

7. Research/Theory

Dreams in Prison--from Nazi POW Camp to Guantanamo

Deirdre Barrett, Malcolm Grayson, Melanie Justiniano, Angela Oh, Jasmine Panton, and Zach Sogolow

Cambridge, MA, USA

This talk describes dreams of British officers held in Laufen, a Nazi POW camp, and retrospective interviews with former Guantanamo detainees about their dreams. The Laufen sample comes from more than 40 British officers, most of whom were captured during the Battle of France in 1940, and consists of over 500 dreams recorded on the morning after they occurred during 1941-1942, in a few cases with accompanying illustrations. These will be characterized in terms of distinctive themes including battles before capture, life in the prison camp, escape, and envisioned homecomings--all of these categories being illustrated with examples. Six men are known to have escaped from Laufen as a group; much has been written about the "Laufen Six." Three of them are represented in the dream sample, and special attention will be paid to their escape dreams. The Laufen sample will also be compared to dreams from other populations for differences in Hall and van de Castle rating categories such as emotions, aggressive interactions, food and eating.

The Guantanamo detainee dreams are fewer in number and were recorded retrospectively several months to two years after release from the prison. They do not lend themselves to as empirical an analysis, but they will be compared less formally to highlight similarities in the dream themes to the WWII sample. The Guantanamo dreams were also discussed and analyzed at the time they occurred, and this process within the prison will be examined. The Guantanamo sample also includes "back in prison" dreams which occurred after release, and a discussion of the distinctive role flying dreams took on during confinement. Unlike the Laufen sample, there are no overt escape dreams in the Guantanamo group. The discussion will include brief video clips from interviews with former detainees. Comparisons

of the Laufen and Guantanamo data will be made in terms of what is known about other prison populations, wartime dreams, and dreams within the Nazi regime.

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Is There Any Evidence Yet That Dreaming Has a Function?

Mark Blagrove

Swansea, Wales, UK

his paper argues that all current data on the causes of dream content allow for the null hypothesis of dream function, that is, dreams do not have an evolutionary function. It is important to always consider the null hypothesis for dream function. For example:

a) Even if many dreams are about threats, or fears, it does not follow that some threat simulation function (Revonsuo, 2000), or fear extinction function (Nielsen & Levin, 2007), is occurring. These references to imagined scenarios, threats or fears may just be a purposeless, but meaningful, characteristic of dreams.

b) Individual examples of knowledge supposedly gained from dreams, or even data collected from a group of participants, such as detailed by Barrett (1993), need to be compared to control group data so as to show that the dream is providing more information than would be obtained, for example, from a horoscope. White and Taytroe (2003) did use control conditions of relaxation and waking condition with which to compare a dream incubation condition, but unfortunately did not investigate the content of the dreams, and, if they had, the correlational problem stated below would still have occurred.

c) Whereas the dream-lag (the resurgence of incorporations of waking life events into dreams at 5-7 days after the events) has been proposed as suggesting a week-long memory consolidation process, an alternative explanation is that there could instead be some memory retrieval effect in operation, such that events from 2-4 days previously are rarely incorporated into dreams, whereas events from 5-7 days previously are somehow more available.

The main difficulty in addressing dream function is the necessity in experimental designs of assigning participants to groups or conditions at random. Instead, in the case of dream content, the participants in effect assign themselves to conditions, such as people undergoing divorce who dream of their spouse versus those who don't (in Cartwright, 1991), or participants who dream of the motor task they were set versus those who don't (in Wamsley et al., 2010). Therefore studies of the effects of dream content are, almost invariably, correlational rather than experimental, a point described at length by Blagrove (1992, 2011). Such studies investigate the association between a dream characteristic and a subsequent waking life variable, neither of which is controlled by the experimenter. This means that such studies cannot give evidence for dream content having a functional effect. In contrast, experimenter-controlled random allocation to groups would require procedures such as the use of odor stimulation during sleep to affect dream content and so divide participants into experimenter determined randomly allocated groups.

After this presentation the audience will be invited to propose studies from the literature, or potential studies, that could address a supposed function of dreaming.

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The Time Course of Memory Source Incorporation into Nightmares

Mark Blagrove and Anna Torrens-Burton

Swansea, Wales, UK

Introduction: There has been recent work on the time course for the incorporation of recent events into dreams, these events either being naturalistic from the individuals' life (Nielsen et al., 2004; Blagrove et al., 2011, a and b), or a result of task learning in the laboratory (Wamsley et al., 2010). This work has supported the proposal by Nielsen and Stenstrom (2005) that the nature of such incorporations can be used as evidence for memory consolidation during sleep. A very separate account of a learning function for sleep and dreams has been put forward by Nielsen and Levin (2007), who propose that during dreams there is an extinction of fear memories, with nightmares resulting when this extinction process fails. The present study addresses the integration of these two accounts, and investigates whether the time course of event incorporations found for dreams in general holds also for nightmares.

Method: Individuals who have nightmares at least once per week were recruited. They completed a daily diary for 2 weeks. During the second week, participants were instructed to write down a report of any nightmare that occurred, and also to write down a report of a non-nightmare dream. Participants were then instructed: "If you spot that any part of the dream or nightmare and any part of a diary record have some correspondence with each other, we would like you to rate that similarity/correspondence on the 0 - 8 scale below." These correspondences could be literal, weak, personal or symbolic, and descriptions of such correspondence types were given. Correspondences with events before the diary period were also allowed. For each correspondence, participants then stated when that previous event had occurred.

Results: Data from only 5 participants are currently analysed (males =1, females =4); a far larger sample is being processed. Number of correspondences identified ranged from 3 to 8, the mean of the correspondence scores for each participant ranged from 3.0 to 7.0. Mean number of events / memory sources that are incorporated into a nightmare oc-

curred as follows: days 1 to 2 before the nightmare, mean = 2.8; days 3 to 4, mean = 1.0; days 5 to 7, mean = 0.4; days 8 to 14, mean = 0.2; days > 14, mean = 0.4. On a Friedman test there was a trend for these means to differ significantly, chi sq (df=4) = 8.25, p=.08.

Conclusion: This study addressed whether the time course of event incorporations found for dreams in general holds also for nightmares. The results show a greater incorporation of events from the 2 days before nightmares than for the days before that. Nightmares thus show the day-residue effect that was identified by Freud (1900) for dreams in general, but not the 5-7 day dream-lag effect.

Reference

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Word Searching as a Tool of Dream Content Analysis

Kelly Bulkeley

Portland, OR, USA

Dream researchers have long recognized that the systematic analysis of large collections of dreams, either a series from an individual or multiple reports from a group of people, offers a powerful means of identifying meaningful patterns and significant correlations with the dreamers' waking lives. However, the logistical difficulties of studying collections of hundreds or even thousands of dream reports have been daunting. The process is time-consuming, labor-intensive, and hard to replicate, with constant issues of intercoder reliability and data management. As a consequence, progress in this area of dream research has been slow and uneven.

Word search technology holds the promise of improving the speed, flexibility, and accuracy of dream content analysis. Previous studies (Domhoff & Schneider, 2008)) have found word search methods to be powerful tools in the study of dreams.

This presentation describes an approach that builds on the work of Domhoff and Schneider, and Hall and Van de Castle (1966) before them, to refine and expand the application of word search technologies to scientific dream research. The approach has been developed and tested over the past four years, first on the www.dreambank.net website and now on the http://sleepanddreamdatabase.orgwebsite.

In this presentation the results of seven studies will be outlined, each of which used word searching to analyze a large collection of dreams from an individual or group. The findings of these studies demonstrate that statistical frequencies of word usage in dreams can be accurate indicators of meaningful continuities with the waking life concerns of the dreamer(s). Especially compelling results come from the "blind analysis" studies. A blind analysis involves an exclusive focus on word usage frequencies, bracketing out the narrative reports and personal details of the dreamer's life and making inferences based solely on statistical patterns in word usage—not reading the dreams at all, and basing one's analysis strictly on numerical data. The aim is to assess the patterns of dream content with the fewest possible preconceptions before reading through the narratives and learning about the individual's waking activities and concerns. Three such studies have been performed so far, two on individuals and one on a group, and the results offer strong encouragement for further investigations of this kind.

Also to be discussed are the many limitations of word searching as a method of dream study. In fact, particularly useful insights have come from blind inferences that were wrong. The mistakes have taught important lessons about where the dreaming-waking continuities may and may not be discerned by a word search approach. This presentation concludes with suggestions for how other researchers can apply the approach in their investigations of meaningful patterns of dream content.

Associations between Dysphoric Dream Recall Rate and Age: a Gender Difference

Michelle Carr, Gaelle Dumel, Tyna Paquette, Julie Carrier, and Tore Nielsen

Montreal, Quebec, Canada

Introduction and Objectives: Previous research findings demonstrate that women have more nightmares than men but that the magnitude of this difference diminishes with age (1,2). In the present study we used prospective home sleep logs of healthy subjects to assess bad-dream (BD) recall, defined as remembering a dysphoric dream upon awakening. Materials and methods: 229 subjects (female=119, mean age=40.6±15.85 years old; male=109, mean age=37.7±15.95) completed 1-2 week home sleep logs prior to coming to the laboratory. The subjects were grouped into three age strata: Young, 18-24 (N=69; mean age=21.8±1.42); Middle, 25-50 (N=81; mean age =36.3±9.68); and Older, 51-70 (N=79; mean age =57.5±5.04). There were no significant differences in age distribution between men and women. Each morning, subjects reported whether or not they recalled a BD and whether that dream woke them up (nightmare). Because awakenings were rare, only bad-dream recall rate was calculated as (#BD/#days in sleep log)*7 to provide a per-week estimate. Mann-Whitney U tests were conducted to assess sex differences across the 3 age strata; Kruskal-Wallis ANOVAs were used to examine age effects within sex.

Results: Young women recalled 3 times more BD (0.45±0.65) than young men (0.14±0.30; Z adjusted=2.21, p=.027). BD recall rates did not differ for the other age groups. However, for women BD recall differed by age strata (H(2,119)=6.92, p=0.03). It was similarly high for the Young (0.45±0.65, N=28) and Middle (0.44±0.68, N=48) groups but lower for the Older (0.14±0.31, N=43) group (both Z adjusted >2.0, p<.05). For men, although BD recall was lower for the Young (mean=0.14±0.31, N=40) group than for both the Middle (mean=0.33±0.63, N=33), and Older (mean=0.30±0.57, N=36) groups, this difference was not significant (H(2,109)=1.20, p=0.55).

Discussion: These results replicate earlier findings showing more frequent nightmares among women than men in adolescents and young adults, but not in older adults; and a decrease in nightmares with age among women (1,2). The results may reflect basic sex differences in neurobiology and emotion-regulation processes, or differences in the na-

ture of emotional experiences (e.g., adverse events, trauma) affecting men and women at different ages.

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Content and Discovery in the Dreams of Soldiers

Allyson L Dale and Teresa L DeCicco

Whitby, Ontario, Canada

This study consists of 25 participants who are Canadian soldiers and have been overseas, and a control group of 25 students from Trent University, Canada. Each participant volunteered one dream and completed The Storytelling Method of dream interpretation worksheet. Dream content categories and discovery categories were scored via Hall and Van de Castle's Content Analysis guidelines. Significant differences were found between the two groups for both content and discovery categories. There were also significant relationships between content and discovery categories, and the predictive value of dreams was found. The dreams of soldiers were significantly higher in war-related imagery such as combat, aggression, and threat than those of the control group. Soldiers also discovered issues relating to their experience overseas, such as specific events that occurred on their tours. War has much more of an impact of dreams than scholarly stressors. This is evident in the number of recurring dreams as well as the violence. Although not reported in dream content, the dreams of soldiers were much more intense when examining emotional intensity as well as intensity of aggression. Limitations as well as future directions are discussed.

Can Physical Explanations Help to Model the Brain Functions?

Mostafa M. Dini

Toronto, Ontario, Canada

This pilot study attempts to trace the creation of dreams to emotional releases as supportive of a hypothesis by which the author proposes a physical neural mechanism for emotion. About 100 dreams were noted and analyzed in this pilot study. Analysis of the results was performed by the author based on the shared emotional theme between a stressful daily event, a relevant long memory and the emotion experienced in the dream. Emotion in the dream was recorded as either the same or as opposite to the one experienced in the daily event. It was found that the stressful event with the same emotion interpreted as present in the dream happened in a period from a few days before up to the same day. Emotions were reported as positive (satisfactory) as well as negative (unsatisfactory). Emotions were rated against the reported imagined circumstances and their degree of reported needs and desires.

The author is exploring an assumption that emotion might be neurologically associated with a physical mechanism, an overstrain alarm to protect the brain tissues from injury; furthermore, that this emotion is followed by an energy release of overstrained tissues to protect them from injury. The amygdala is considered to be involved, as it connects circumstances with needs and desires and saves them as emotions. Any perceived circumstance similar to one that has been saved will excite the same emotion. It is proposed that the previous circumstance's memory has a more stable synapse configuration structure and naturally has a higher inertial energy, tending to reshape the less stable interacting configuration as the perceived present circumstance. In other words, past memories affect the working memories of the day events.

A felt circumstance is proposed as a combination of static and dynamic memories. It induces overstrain by interacting with needs and desires which have stronger configured structures in the brain. The overstrain neuron configuration is a result of attraction or repulsion, depending on the degree of satisfaction of the circumstance.

The proposed model predicts that the overstrained location due to a stressful daily event, if boosted with a similar emotion experience, will release the same emotion in a dream through integration of similar circumstances experienced in the past.

A Cognitive View of the Meaning of Dreams: The Hall-Foulkes Tradition

G. William Domhoff

Santa Cruz, CA, USA

The cognitive study of dream meaning began in the 1940s when Calvin S. Hall decided to collect in-class dream diaries from college students, leading to a large collection of dreams. After doing both qualitative and quantitative studies of these dreams, and then of lengthy dreams journals kept for their own purposes by a wide range of individuals, Hall concluded that the dreams embody the same conceptions and concerns that are central to the dreamers in their waking lives. He also searched for aspects of dream content that seemed to be metaphoric expressions similar to those used in waking life, which led him to a cognitive theory of dream symbols that emphasized their expressive nature rather than any effort at disguise.

David Foulkes began his long career as a laboratory dream researcher in the late 1950s at the University of Chicago with a focus on dream content. He first explored the possible origins of REM dreams in NREM sleep just before REM, and in the process discovered the prevalence of NREM dreams, some of which were indistinguishable from REM dreams. He next decided to see if there were differences in the dreams of teenagers, then preteen children, and then pre-school children, leading him to the conclusion that the frequency, length, and content of dreams changes fairly dramatically between the ages of 3 and 16. As a result of this work, and a feeling that earlier efforts at theorizing, including his own, did not explain the nature of his findings, he turned to a cognitive theory of dreams in the 1980s that

had parallels with the theory developed by Hall.

The Hall-Foulkes tradition of cognitive theorizing stresses the continuities between dreaming and waking thought in terms of their content, their developmental trajectory, and their neural basis. This approach contrasts with the emphasis in both the psychodynamic and neurophysiological traditions on how different dreaming is from waking thought, which see dreams as the result of repressed wishes denied expression in waking life (Freud), an archaic collective unconscious expressed in arcane symbols (Jung), or thought processes similar to those found in the organic brain disease called delirium (Hobson). At the same time, Hall and Foulkes differed from each other on the degree to which some dream content may be due to cognitive defects and impairments in the activated stages of sleep (REM and Stage 2 NREM at sleep onset and late in the sleep period) in which dreaming usually occurs.

The emphasis of those who work within this tradition is now on the aspects of dreams that do not seem to be continuous with waking concerns and on the degree to which the neural substrate for dreaming, discovered through converging evidence from lesion and imaging studies, may be a subsystem of the recently discovered neural substrate that enables mind wandering and day dreaming in waking thought, which is now called "the default network."

The target level of the audience "is intermediate to advanced," and the aim of the presentation is "to increase attendees' knowledge about dream research and theories."

Memory Consolidation and Its Possible Relationship

G. William Domhoff

Santa Cruz, CA, USA

This paper examines the literature on memory consolidation in sleep and dreams since the first paper by William Dement and a co-author in 1968 to the present day. After examining both human and animal studies, it concludes that there are major methodological problems with the human studies and many examples of negative findings in animal studies. As J. Allan Hobson concluded in 2009 despite his support for this idea since the 1990s, "If sleep is essential to memory, we must wonder why semantic memory does not seem to be strongly enhanced by sleep, why the enhancement of procedural learning by sleep, although statistically significant, is so weak, why neither selective REM nor selective slow wave sleep (SWS) deprivation impairs memory consolidation and why the suppression of REM sleep with selective serotonin reuptake inhibitors (SSRIs) and serotonin-norepinephrine reuptake inhibitors (SnRIs) actually enhances learning."

Even if it were eventually established that there is some memory consolidation during sleep, there are several established findings concerning dreaming that make it unlikely that memory consolidation during sleep would have anything to do with dreams. They include (1) the rare appearance of episodic memories in dreams; (2) the considerable if not complete independence of most dreams from daily events and concerns; (3) the consistency of dream elements and dream themes over many years and decades; (4) the frequent dramatization of general personal concerns; and

(5) the preponderance of negative elements in dream content.

Contrary to the brainstem REM reductionism originally motivating the Hobson-Stickgold quest for the basis of dreaming in memory consolidation, it is more likely that dreams are the product of a subsystem of the brain's default network, located in medial and lateral brain regions, which also provides the neural substrate for spontaneous thought, mind wandering, and daydreaming in relaxed waking states. This subsystem becomes operative during sleep whenever there is (1) an intact and fully mature neural substrate for dreaming, a qualification that allows for the impact of lesions on the functioning of this substrate and for the lack of dreaming in young children; (2) an adequate level of cortical activation, which can be provided by generally higher brain activation at sleep onset and in Stage 2 NREM late in the sleep period, as well as by the REM mechanism; (3) an occlusion of external stimuli, most likely through gates in the thalamus; and (4) the loss of conscious self-control, i.e., a shutting down of the prefrontal executive systems that connect us to the external world by integrating the massive amounts of external and internal information they are constantly receiving.

We Dream with a Subsystem of the Waking Default Network

G. William Domhoff

Santa Cruz, CA, USA

Building on content, developmental, and neurological evidence that there are numerous parallels between waking cognition and dreaming, this paper presents evidence that the likely neural substrate that supports dreaming (discovered in the 1990s through converging lesion and neuroimaging studies) may be a subsystem of the more recently discovered waking default network. This network, located in medial and lateral brain regions (e.g., the medial prefrontal cortex, the anterior cingulate cortex, and the temporoparietal junction), provides the neural substrate for mind wandering, simulation, and daydreaming in relaxed waking states. Studies of people's responses when the default network is active show that that thinking can shift suddenly and include unusual topics, leading researchers to speak of the mind as "restless" during this state. Slipping into the default network leads to inattention and impairments in executive system abilities. Other studies suggest that mind wandering seems to be a state of "decoupled information processing" that often turns inward to personal concerns. These findings have strong parallels with dreaming.

Very recent research, published in 2011, suggests the default network consists of two subsystems connected by two "hubs," or central connecting points, the dorsal medial prefrontal cortex and the posterior cingulate cortex. The first subsystem, the "dorsal medial prefrontal cortex system," includes the dorsal medial prefrontal cortex, the temporoparietal junction, the lateral temporal cortex, and the temporal pole of the temporal lobe. This subsystem, which also seems to be active during sleep onset, REM, and Stage 2 NREM in the hour or so before morning awakening, may be the neural substrate for dreaming. Based on research on mind wandering and the neurological similarities of the

default network and the neural substrate for dreaming, the transition from "thinking" to "dreaming" may be very rapid, as seen at sleep onset or when people shift in and out of dreaming in the early-morning transition to waking.

Perhaps more attention should be given to these states by dream researchers who work outside laboratory settings. Studies of dreams recalled from spontaneous morning awakenings from Stage 2 NREM also might prove fruitful, especially because one such study showed no recall or content differences from REM spontaneous morning awakenings. Such studies could be done in sleep clinics or perhaps at home using one of the small and inexpensive new devices for home sleep monitoring, such as the Zeo.

Support for the general hypothesis concerning the overlapping neural substrates for mind wandering and dreaming, which needs further study before it could be widely accepted, would strengthen the case for a more general neurocognitive theory of dreaming, which starts with established findings and concepts derived from studies of waking cognition and neurocognition. If this theory is correct, then dreaming is a form of embodied cognition that very often dramatizes waking conceptions and concerns. Dreaming may be the quintessential cognitive simulation because it is often highly complex, often includes a vivid sensory environment, unfolds over duration of a few minutes to a half hour, and is usually experienced as real while it is happening.

Resting Brain Activity Varies with Dream Recall Frequency: a PET study

Jean-Baptiste Eichenlaub, Alain Nicolas, Jerome Daltrozzo, Jerome Redouté, Nicolas Costes, and Perrine Ruby

Lyon, France

Dreaming is a fascinating but still poorly understood cognitive ability, despite recent advances (Dresler et al. 2011, Marzano et al. 2011, Wamsley et al. 2010). Notably, its brain underpinning remains unclear (Nir & Tononi 2010, Ruby 2011).

Neuropsychological studies showed that global cessation of dream reports was associated with lesions in the temporoparietal junction (TPJ) and/or medial prefrontal cortex (MPFC) (Solms 1997, 2000). These results suggest that brain areas which are part of the default mode network (Raichle et al., 2001) play a key role in the dreaming process. We tested this hypothesis in healthy subjects by measuring regional cerebral blood flow (rCBF) with [15O]H2O positron emission tomography (PET) in males with high (Dreamers, N=21, DRF = 5.2 ± 1.4 dream reports per week; age = 23.7 ± 4.8 years old; Usual Sleep Duration = 7.5 ± 1 hours) and low (Non-Dreamers, N=20, DRF = 0.5 ± 0.3; age = 22.1 ± 1.2; USD = 7.4 ± 1) dream recall frequencies (DRF) while they were resting during wakefulness and sleep (REM sleep, N2 and N3) in the afternoon. In order to increase the chances that subjects managed to sleep in the scanner they were sleep deprived the night before the experiment. Thirty-six subjects succeeded in sleeping in the scanner, 19 Dreamers and 17 Non-Dreamers. The mean sleep duration in the PET scan was 108 ± 65 minutes for Dreamers, and 119 ± 64 minutes for Non-Dreamers (no significant difference). After awakening in the scanner, fewer Non-Dreamers reported dreams than did Dreamers (24% Non-Dreamers and 84% of Dreamers reported a dream). In comparison with Non-Dreamers, Dreamers showed rCBF increases in TPJ during REM sleep, N3, and wakefulness, and in MPFC during REM sleep and wakefulness.

These results argue in favor of the forebrain "dream-on" hypothesis (Solms 2000) which attributes TPJ and MPFC a role in dreaming. In addition, our results demonstrate that Dreamers and Non-Dreamers resting brain activities are different during both wakefulness and sleep and suggest that the two groups differ in their cerebral functional organisation. The neurophysiological trait of Dreamers (TPJ and MPFC increased activity) may promote dream production and/or memory, either by increasing mental imagery during sleep or by facilitating memory encoding of the dream.

Threat and Central Image in Dreams: Student and Soldier Gamers

Jayne Gackenbach, Mycah Darlington, and Mary-Lynn Ferguson

Edmonton, Alberta, Canada

The current inquiry is a further test of the thesis that video game play may act as a type of nightmare protection. The same inventories were administered to western Canadian undergraduate students for course credit that had been administered a year ago to soldiers. These included history of gaming, emotional reactivity, trauma history, two dreams (recent and trauma), and questions about the trauma dream in terms of its emotionality and impact. Because we used the exact same measures in both samples we were able to compare them directly. The gamer group was selected based upon self-reported frequency of playing video games (i.e., daily to weekly). Gamer group, dream, and sample as the independent variables ANCOVA's on the various threat simulation (Revonsuo & Valli, 2000) content analyses' dependent variables were computed. Covariates were emotional reactivity and number of past traumas. Only males (59 soldiers; 114 students) were included in this analysis as there were so few females among the soldiers.

There was a three way interaction between gamer group, dream type and sample on the aggressiveness of the threat. What is important for the nightmare protection thesis is that the gamers in both samples acted the same in their dreams whether recent or traumatic/military. However, those young men who rarely gamed showed opposite effects as a function of sample/context. Severity of threat also evidenced a three way interaction with the same pattern. Additionally, there was a main effect for gamer group across dream type and sample, such that high end gamers had less threat to themselves.

Thus it appears that gamers are acting the same in their dreams regardless of the broader context of being in the military or in college. or the dream type. But those young men who do not report gaming very often are acting quite differently in their dreams as a function of life circumstance and dream type. That is, gamers evidence the same dreamt aggression and life threatening dream situations across samples and dreams. Those who game rarely flipped between high and low dreamt threat as a function of both context and dream type. Additionally, across dream type, threat is not directed towards themselves for gamers. Gam-

ing seems to have a stabilizing influence in terms of threat in dreams for these young men.

Supporting this interpretation is another content analysis which was done on central image. Hartmann has shown that the central image's intensity in a dream is higher following trauma related dreams than in more ordinary dreams. We found that here as well, for these male students and soldiers. The central images of their trauma or military dreams were more intense than the central images of their recent dreams. However, we also found a main effect for the gamer group, with less central image intensity for the high end gamers than for low. Additionally, high end gamers, whether students or soldiers, were found to have more positive emotions associated with their central image across dream type.

These results support our general thesis of the potential nightmare protective function of daytime video game play. For at least the low end gamer we conclude that context is everything. It not really surprising that high end gamers' dreams are similar in dreamt threat as they are playing the same combat-centric games whether they are deployed or at home on the sofa.

Dreaming is a Form of Mental Functioning: the Most Connective and Creative Form

Ernest Hartmann

Newton, MA, USA

Dreaming is a form of mental functioning: the most connective and creative form. Dreaming is one end of a continuum of mental functioning, which means a continuum of patterns of cerebral cortical activation. The continuum runs from focused waking thought at one end to dreaming at the other end. At the dreaming end the system is most hyper-connective and creative. Every dream is a new creation, and can be considered similar to a work of art, or at least the beginning of one. The Central Image of the dream captures the underlying emotion, and is in the simplest case a picture-metaphor of the underlying emotional state (similar again to a work of art). The process of dreaming probably has a function relating to memory, though this function is hard to prove. In my view, dreaming may function to integrate new memories into older (cortical) memory systems, based on emotion. This is memory integration, not consolidation.

The target level of the audience "is intermediate to advanced," and the aim of the presentation is "to increase attendees' knowledge about dream research and theories."

Working with Dreams in Psychodynamic Psychotherapy

Clara Hill

College Park, MD, USA

In this talk, I will describe several research studies we have conducted that were partially funded by IASD: (a) effects of encouraging clients to talk about dreams, (b) amount of dreamwork in ongoing psychotherapy, (c) characteristics of clients who bring dreams into psychotherapy sessions, (d) therapist activities when working with dreams, (e) changes in dream content for more and less successful cases and for clients with secure and insecure attachment styles, and (f) therapists' dreams about their clients.

A Replication of Dream Recall Correlates: Implications for Confabulation

Caroline L. Horton

Halifax, W. Yorkshire, England

This session presents two empirical studies, which aimed to explore the relationships between dream recall and various personality traits, and to explain these relationships in terms of confabulation: the tendency to confuse reality with imaginings and thus create false memories. Study 1 aimed to characterise the personality profile of dream-recallers using a psychometrically-validated measure of dream remembering (the MED-Q, Horton & Conway, 2009), predicting that those who scored highly on dream remembering, fantasy proneness and thin boundaries could be described as confabulators. 221 participants completed the MED-Q and a battery of personality measures online. The MED-Q significantly correlated with personality dimensions such as openness, thin boundaries and fantasy-proneness, which have previously been found to correlate with dream recall. Study 2 involved participants (N=45) completing measures of thought suppression and confabulation, and the MED-Q.

This study hypothesised that those who scored highly on dream remembering (as indicated by a low MED-Q score) would also score highly on a confabulation task. Significant relationships were found between these. Thus the personality profile described gives rise to a tendency to confabulate, reflect upon or rehearse personal memories, as opposed to improving the recall of autobiographical memories, which may lead to an increased level of dream recall. This reinforces the overlap between dreaming and constructive autobiographical memory processes. Methodological implications for sampling dreams are discussed, in order to reduce the potential influence of confabulation processes at recall.

Memory Consolidation in Sleep: Implications from Dream Science

Caroline L. Horton

Halifax, W. Yorkshire, England

Recent empirical evidence demonstrates the preferential consolidation of emotional material after a period of sleep, particularly REM sleep, compared to being awake. Concurrently, dream studies demonstrate the incorporation of these kinds of autobiographical experiences into sleep mentation. This presentation collates data from a number of studies that aimed to draw these two fields together, thus highlighting how the [emotional] memory sources of dreams reflect the kinds of memories that are consolidated during sleep. This process informed the development of an extensive, novel experiment that aimed to identify whether dream content could be linked directly to the consolidation of one's own experiences, i.e. autobiographical memory. 25 participants completed dream- and wake-diaries for two weeks,

indicating the extent to which they felt the dreams related to waking life. Participants were subsequently presented with personalised recall and recognition tasks, assessing the retrievability of their own dreams and waking events from the diary phase. Waking events that had been incorporated into dreams were better recalled then events that had not been dreamt about, which implies that dreaming plays a role in the consolidation of autobiographical experiences in sleep. Extensive findings will be reported. This project was funded by the Dream Science Foundation.

The Influence of REM Active Cognitive Centers on Dream Content

Robert J. Hoss

Cave Creek, AZ, USA

Recent studies on frontal region functioning (those parts of the brain active in REM) reveal processing activities which are observable in dreams as patterns of problem resolution and reward-learning. Understanding how these centers influence content may be useful in a content analysis approach to studying dream cognition.

Theories proposing a cognitive function include hypotheses that the dream state supports: creative recombination of memories and knowledge (Foulkes,1982); reprogramming of cortical networks (Jouvet, 1998); consolidation of memories related to meaning, understanding and concept (Stickgold, 2001); adaptive rehearsal (Revonsuo, 2000); and building of neural connections in a parallel consciousness state, running continuously even while awake (Hobson,2009). Hartmann (2011) postulates that dreams create new connections, an emotionally guided weaving of new material into established memory which, expressed in picture-metaphor, reveals new perspectives.

Hobson (2003) describes a mix of active and inactive brain centers during REM that appear to account for the unusual characteristics of dreams, and may give rise to a degree of cognitive function. Activation of the anterior cingulate (ACC) area and regions such as the medial prefrontal cortex (MPFC), basal ganglia (BG), among other frontal regions, gives rise to a hypothesis that the brain contains the substrate for cognitive processing and learning capability in REM. Studies of the cognitive functioning of some of these centers are summarized as follows. The Anterior Cingulate (ACC), both ventral (emotional) and dorsal (cognitive), is involved in: monitoring conflict (Botvinick, 1999) and anomalies (Posner, 1998); mediating action by providing problem solving cues to other areas of the brain (Allman, 2001) or choosing between conflicting perceptions. It has been observed to select an appropriate response based on anticipating and valuing rewards (Bush, 2002); to monitor the consequences, whether from experience, observation, or imagined outcome (Apps, 2009; Hayden, 2009) and to adapt or change behavior if there is a violation of expectancy (Luu, 2004). The Basal Ganglion [BG] is involved in anomaly and novelty-related decision making; learning; and motivation to seek eventual rather than immediate reward (Cippoli, 2004, Packard, 2002). The Medial Prefrontal Cortex (MPFC) is involved in: goal directed behaviors and self-referential mental activity (Gusnard, 2001); and self-monitoring of learning, a 'sense of knowing' and retrospective confi-

dence judgments (Marley, 2009).

If these characteristics can be qualified in terms such that they might be observed in the content of the dream or dream plot, then perhaps dream cognition might be studied using content analysis tools. A first cut at the suggested characteristics is provided in this paper along with supporting observations.

Anticipated Characteristics Suggestive of the Influence of Cognitive Centers:
- Self-referential plot
- Conflict detected/presented
- Imagined resolutions tested in sequential dream scenarios
- Goal directed reward motivated plots
- Conflict "mediation"
- New "connections" or insights apparent (moments of surprise)
- Cues injected which direct or influence the plot
- Selection (positive reinforcement/reward) of a dream scenario which achieves an apparent expectation
- Apparent adaption and testing of a revised scenario in the event of an unresolved or negative scenario.

The target level of the audience "is intermediate to advanced," and the aim of the presentation is "to increase attendees' knowledge about dream research and theories."

Cognitive Expertise and Dreaming

Tracey Kahan

Santa Clara, CA, USA

"Expertise" denotes a high level of mastery in a specific area (domain). Examples of individuals with expertise include concert musicians, elite athletes, and chess masters. Individuals with cognitive expertise demonstrate a high level of skill in areas such as memory, attention, imagery, language, or metacognition (knowledge of how one's cognitive processes work).

A participant's cognitive expertise can influence the evidence obtained in dream studies. The impact of cognitive expertise on the validity of data in a dream investigation varies with the question of interest. For example, a minimal level of cognitive expertise is needed to investigate whether people dream (e.g., factors that predict dream recall). Similarly, minimal cognitive expertise is needed to investigate how people use dreams (e.g., for self-exploration, problem-solving, or creativity). The cognitive expertise of research participants is more important in studies of dream content (i.e., what people dream about). In order to study variations in dream content and how this content relates to factors such as personality, gender, waking concerns, or attitude towards dreams, dreams must be recalled as completely (and accurately) as possible.

Cognitive expertise is of particular importance in studies of the dream generation process. Investigations of how dreams are generated rely heavily on the a priori assumption that verbal reports of dream experiences provide valid information concerning the underlying cognitive and perceptual processes. The accuracy of claims made about how dreaming (or waking experience) is generated is tied to the quality of the evidence provided in the verbal report. Dream experiences must be recalled from the waking (or awakening) state. Hence it is especially important that investigators

interested in the cognitive-perceptual processes involved in dream generation consider how cognitive skills contribute to the accessibility of subjective experiences generated in one state and recalled from another. For example, the content and completeness of the verbal report is influenced by the strategies one uses to retain the dreaming experience through the awakening process (i.e., by one's working memory skills and one's visual imagery ability). The verbal report is also influenced by one's attention skills. These include the individual's expertise in noticing specific qualities of subjective experience—such as sensations, feelings, or thoughts. Further, a participant's expertise in metacognition (knowledge, understanding, and control of one's own cognitive processes) can impact the verbal report or ratings of the phenomenological qualities of subjective experience. For example, participants in dream studies must be able to discriminate what was experienced prior to the experimental interruption of a dreaming (or waking) experience from what is experienced in the course of recollection.

In sum, cognitive expertise is an important consideration in dream research, especially when verbal reports constitute the primary data source in studies of cognition in dreaming.

Note: abstract (and thesis for the symposium presentation) based on: Kahan, T. L. (in press). Cognitive expertise and dreaming. In D. Barrett and P. McNamara (Eds.), Encyclopedia of sleep and dreams. Santa Barbara, CA: Greenwood Publishers.

Changes in Dream Consciousness during Sleep-a Review

David Kahn

Cambridge, MA, USA

Consciousness in dreams (or dream consciousness) continues throughout the sleep period. Dream consciousness is expressed differently throughout the sleep period, since it depends upon the stage of sleep and even on the time of night, perhaps also on a previous stage of sleep. For example, a recent study found that late night stage 2 dreams are influenced by late night REM dreams.

This presentation will offer a brief review of some studies on the kinds and quality of dreams that occur at different stages of sleep and at different times of the night. We will also briefly mention studies that report different kinds of learning and different incorporation of the dream-lag effect in the REM and non REM stages.

We will also briefly review some studies that provide data on chemistry and neural activity changes in the brain in the different stages of sleep.

We suggest that dream consciousness is continuous throughout the sleep period even as dreams themselves may be profoundly affected by changes occurring in different stages of sleep. An attempt will be made to relate the changes in dream consciousness over the sleep period to changes in brain chemistry and brain neural activity during this same period.

Inner Speech and the Expression of Mental Experience in Dreams

Patricia Kilroe

Oakland, CA, USA

Dreamer: "I dreamed you turned into a turtle, but you looked like my cat Claude." Dreamer's friend: "How did you know it was me?" Dreamer: "Ah yes, well, that is the question." This conversation took place between dreamer and friend in early December 2011. It is an amusing reminder that much of what comprises our dreams is not purely visual imagery, but rather that dreams are structured by cognitive processes that may be largely verbal in nature. That is, verbal thinking, also known as "inner speech," is often behind the scenes writing the script for the content of our dreams. Kilroe (2001) suggested a preliminary categorization of language use in dreams, divided into direct and indirect language use. Direct language use refers to dream speech, that is, language use that manifests in dream content, such as a conversation between dream characters. Indirect language use consists of three subcategories: tropes (figures of speech such as visual puns and metaphors), displacement (reference to events of a time or place outside the dream "present"), and mental experience (the dreamer experiences mental states that have no concrete reference, often reported using expressions of mental experience such as "I think," "I somehow know," or "I suddenly remember").

This presentation looks more closely at this last category of indirect language use in dreams, that of expressions of mental experience. After defining what is meant by the terms "cognition," "inner speech," "expression of mental experience," and "mental verb," the phenomenon of expressions of mental experience in dream content is explored. A sampling of dream reports containing expressions of mental experience or assertions of states of affairs not represented in the dream's visual imagery is analyzed. From there, focus turns to the implications for dream theory of the claim that inner speech is integral to the formation of dreams. Questions are posed regarding the nature of dream cognition, the process of "translating" verbal thoughts into dream images, the source of creativity in dream content, the mind during lucid dreaming, and aspects of differences in dream content according to a dreamer's stage of maturity and waking environment.

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Dream Dome: Do Dreams Shield the Psyche in Times of Continuous Stress?

Tamar Kron and Or Hareven

Jerusalem, Israel

At the Kerkrade 2011 IASD conference we presented the results of our research on dreams of men living under the shadow of continuous life-threatening missile attacks in Sderot Israel. We examined both the unconscious and the conscious levels of reactions to the traumatic situation and found gaps between the anxiety and helplessness reflected

in the dreams and the more coping attitude expressed in the interviews.

The current presentation summarizes results of analysis of 608 dreams collected from women and men in the Sderot area. Subjects were 45 women and 18 men ranging in age from 14 to 62. Research instruments were dream diaries, interviews and self-reports.

In the first stage, we looked for central motives, symbols and archetypes in all dreams. In the second stage, the frequency of appearance of each motive in the subject's dreams was calculated. In the third stage, these frequencies were compared for 3 age groups – younger (14-18), middle range (19-40) and older (41-62). In the fourth stage, we compared the pictures of motives in women's and men's dreams. (While in the former presentation we compared only Animus dreams of women to dreams of men, in the present study the comparison was to all women's dreams).We conducted a Smallest Space Analysis (SSA). SSA treats each variable (i.e. each theme) as a point in a Euclidean space— the higher the correlation between two variables, the closer the points in the space. The regional partition of the SSA space can be studied in conjunction with the corresponding content of the mapped variables.

Results show that subjects can be grouped into "concrete dreamers" (subjects who have more concrete dreams) and "symbolic dreamers" (subjects who have more symbolic dreams). A higher frequency of motives of anxiety, being alone, non-constructive passive ego and stress situation content was found to be related to the concrete dreamers' group. Symbolic dreamers tend to have more dreams which reflect inner work of confrontation with the complex stress situation on the unconscious level, e.g.: masochistic dreams, breaking of boundaries and being together with others. According to Hartmann (2008), in dreams after trauma, the dominant emotions of the dreamer organize the processes of dreaming.

Looking at the age groups we found that there was a development from more concrete dreamers in the younger age group to more symbolic dreamers in the older age group. This finding is in congruence with Jung's and Neumann's individuation theory. The middle range group seems to be the most vulnerable to the continuous stress situation. These subjects' dreams have higher frequencies of motives of anxiety, non-constructive ego, animals (mainly snakes), destruction, masochistic dreams and negative solutions to the dreams.

Dreams and Dysphoric Dreams during Pregnancy: a Prospective and Comparative Study of Their Prevalence, Content and Prediction of Postnatal Anxiety and Depression

Jessica Lara-Carrasco, Kadia Saint-Onge, Vickie Lamoureux-Tremblay, Valérie Simard, and Tore Nielsen

Montreal, Quebec, Canada

General introduction and objectives: This presentation addresses three aspects of dreaming during pregnancy: 1) dream recall (DR) and dysphoric dream recall (DDR); 2) maternal mental representations (MMR) in dreams and nightmares; 3) capacity of DDR to predict postnatal anxiety and depression.

General methods: Sixty-two 3rd trimester primiparous women (28.5±4.21 yrs; 29.8±3.52 wks pregnant) and 60 nulliparous women (26.9±4.18 yrs) were recruited. At Time-1 (T1; 3rd trimester for primiparas), subjects completed 14-day dream logs and questionnaires about mental health [EPDS for primiparas; BDI-SF and STAI for both groups]. At Time-2 (T2; 11.7±2.40 wks post-delivery), 56 new mothers completed the EPDS and STAI. Three subjects with severe symptoms of depression and anxiety (3 primipara at T1, 1 nullipara) were excluded.

Question 1: Clinical literature suggests that dreams are more easily recalled and that DD are more frequent during pregnancy. However, no research has investigated DR with appropriate control groups, nor prospectively evaluated DR and DDR. We assessed DR and DDR prospectively while controlling for nocturnal awakenings, a factor associated with heightened DR/DDR. DR, DDR and awakenings were assessed using 14-day logs. For each night, women indicated the number of times they woke up and, for each dream, rated (yes/no) if it was a nightmare (very disturbing dream with awakening) or a bad dream (very disturbing dream, no awakening). A MANOVA with DR (#dreams) and DDR (#bad dreams+nightmares) as dependant variables, and with #awakenings/night as a covariable, assessed group differences. State anxiety was also used as a covariate. A group difference [Trace=.10, $F_{(2,112)}=6.41$, $p=0.002$] showed that primiparas had higher DDR than nulliparas ($F_{(1,113)}=9.80$, $p=0.002$).

Question 2: Pregnant women's dreams differ in content from those of nulliparas. However, MMR in dreams and nightmares have never been prospectively and comparatively assessed during pregnancy.

Dreams and nightmares of 12 primiparas (29.1±3.68 yrs; 33.1±4.08 wks of gestation) and 12 nulliparas (29.0±3.52 yrs) were blindly rated by three judges for the #MMR/dream: babies, dreamer-as-mother/spouse/daughter, spouse, maternal figures, and family. Two MANOVAs with MMR items as dependant variables assessed group differences in dream and nightmare content.

Groups differed on MMR in dreams [Trace=0.52, $F_{(7, 16)}=4.30$, $p=0.007$], with primiparous dreams containing more babies ($F_{(1, 22)}=9.84$, $p=0.005$), dreamer-as-spouse ($F_{(1, 22)}=20.54$, $p<0.001$), spouse ($F_{(1, 22)}=26.61$, $p<0.001$), and maternal figures ($F_{(1, 22)}=13.00$, $p=0.002$). Groups did not differ for MMR in nightmares.

Question 3: Negative dreams during pregnancy predict better psychological outcome, but whether DDR is associated with postnatal well-being is unknown. We present preliminary findings for postnatal anxiety/depression. Fifty-six new mothers participated at T2. Pearson correlations showed that DDR was positively correlated with postnatal state anxiety ($R=0.30$; $p=0.03$).

Conclusions: When prospectively assessed, pregnant women report more DD than non-pregnant women, and DDR predicts greater postnatal anxiety. Also, pregnant women recall more MMR in their dreams. Differences may reflect an urgent need to remodel mental representations and regulate associated emotions during pregnancy. Detailed dream analyses are presently underway in a larger sample to determine whether dreamed MMR predicts postnatal psychological well-being.

Dream Prophecy: How Dreams Can Be Prophetic; a New Brain-based Theory

Jonathan A. Leonard

East Montpelier, VT, USA

From the dawn of civilization, people have seen certain dreams as prophetic—being able to reveal hidden secrets or foretell the future. This presentation describes a brain-based theory accounting for this phenomenon.

Memory is at the heart of the mystery. Dreams depend on memory, and there is now incontrovertible evidence that ". . .sleep plays an important role in memory consolidation" (1).

To understand how dream prophecy works, we need to understand that the brain is trying to develop ideas and patterns of behavior that will be useful in the future. Or as noted memory expert Daniel Schacter has observed, ". . .recent studies show that imagining the future depends on much the same neural machinery that is needed for remembering the past. These findings have led to the concept of the prospective brain; an idea that a crucial function of the brain is to use stored information to imagine, simulate, and predict possible future events" (2).

We also need to understand that severe damage to one small area (the hippocampus and nearby parts of the temporal lobe) destroys the brain's ability to lay down new consciously recallable memory, and hence makes it impossible for the brain's owner (e.g., HM of brain science fame) to consciously recall anything that happened after the injury (3). So we need to distinguish carefully between "consciously recallable memory" on the one hand and the much broader "brain's memory," which also holds information that cannot be consciously recalled, on the other (4).

Conscious memory is not needed to dream. As Harvard researcher Bob Stickgold and colleagues have shown, amnesiacs like HM can dream about video games they have just been trained to play, even though they cannot consciously recall either the games or the training sessions (5). So it appears that dreaming, like viewing an object, does not require consciously recallable memory. Dreaming requires the brain's memory, and dreaming can influence consciously recallable memory, but dreaming does not require consciously recallable memory to happen (6).

Here, in this distinction between consciously recallable memory and the brain's memory, we find a sound brain science explanation for the ancient mystery of why dreams can impart wisdom and be prophetic (7). According to our theory, dreams are the conscious part of intense nocturnal memory processing dedicated to reviewing and altering the brain's memory so as to help the dreamer deal with major issues when awake. That could explain why we wake up in the morning consciously aware of new ideas we didn't have before, and why some of these ideas show up in our dreams. And since, as Daniel Schacter points out, there is growing evidence that our brains are trying to model future events (2), it is not surprising that a small portion of these dreams should be prophetic.

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Themes of Continuity

Josie Malinowski and Caroline Horton

Leeds, West Yorkshire, United Kingdom

The use of content analysis for investigating the Continuity Hypothesis of dreaming loses the dream's uniqueness and underestimates aspects of dreaming. The current study presents a thematic analysis of interview data, designed to investigate continuity via an in-depth, data-driven method. The themes that were found are discussed in relation to other findings and current theory.

Investigation of the Continuity Hypothesis of dreaming, which could be defined as the influence waking life and dreaming have on each other, has recently focused on the scientific analysis of dreams, in particular using the Hall-Van de Castle (1966) content analysis method (e.g. Domhoff, 2002). While Domhoff perceives the content analysis method as preferable to the thematic-style analyses that it evolved from because the latter focuses too much on the uniqueness of a dream series, it is exactly the uniqueness of dreams that Schredl (2010) mourns the loss of in content analysis. In addition, content analysis requires dreams to be analysed by people who did not experience them (i.e., the experimenters), yet it has been shown that experimenters underestimate various aspects of dreaming, including number of self images (Horton, Moulin & Conway, 2009), amount of positive emotions (Schredl & Doll, 1998), and degree of bizarreness (Schredl & Erlacher, 2003). The present study thus attempted to address these two issues of content analysis – the lack of focus on the uniqueness of a dream series, and the underestimation of aspects of dreams by experimenters – by conducting interviews with participants based on a two-month series of dream diaries that they kept for the study, and analysing the transcribed interviews using thematic analysis (Braun & Clarke, 2006). Five major themes were found: 'Experiences and Thoughts'; 'Personal Issues'; 'Metaphors'; 'The Physical'; and 'Mood and Emotion'. The findings presented propose that for the participants involved in the study, experiences, thoughts, and personal concerns are not only reflected in dreams but may help the dreamer progress with them; and that emotionality and metaphor are key factors in the continuity between waking life and dreaming. Additionally, it is suggested that it may be more useful to try to identify the types and gradations of continuity and discontinuity, rather than treating them as two opposing concepts.

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The Cultural Determinants of Children's Dreams

Adrian Medina-Liberty

Mexico City, Mexico

This paper presents both a sociocultural theoretical approach (i.e. Vygotsky, 1962; Geertz, 1973/2000; Bruner, 1990, 1996; Wertsch, 1998; Medina-Liberty, 2002, 2004) and a method—structurant interpretation—for analyzing meaning in children's dreams. The method consists in the interpretation of dream content on the basis of three analytical levels: distal, mediate, and concurrent meaning ordinates, which identify different interrelationship orders between culture and dreams, that is, from more socio-culturally situated to more personal–subjective. This approach is exemplified with preliminary data from ten middle-class children (ages 5 to 11) whose average age was eight years. Dreams were collected on a daily basis and were audio-recorded. Concurrently, in-depth interviews were conducted to gather information about children's typical day, family and school activities, favorite films and TV shows, gender differences (if any), friends, frequency and type of games played, et cetera. Through structurant interpretation analysis of several children's dreams, it is argued that dreams constitute a subjective instantiation of culture's 'webs of meaning' that basically adopt a narrative organization.

Data confirmed in previous studies (Medina-Liberty, 2004, 2006) showed that several cultural and social expressions—notably media, school, and family—were appropriated by children and became an important constituent of their dream content. In children's dreams these cultural elements were combined in novel ways and produced original meanings.

Along with Ricoeur (1991, 1994), meaning is considered as organized in narratives. A narrative is a synthesis of multiple events or manifold happenings that are transformed into a story. Narratives, then, are more than a mere enumeration in a simple or successive order of incidents or events. Narration organizes them into intelligible wholes. Children's dreams, likewise, are constructed this way. Apparently dreams are just a series of unconnected incidents, but in fact they represent motifs, intentions, beliefs, anxieties, and desires. It is proposed that these elements may look incoherent for dreamers and researchers when they are thought of as isolated fragments, but if they are considered as parts of a whole they appear as intelligible stories. Children aren't isolated individuals; from the very beginning they immerse themselves into the culture that surrounds them.

Recently, the narrative quality of dreams has been the subject of much investigation (Hunt, 1989, States, 1993, Foulkes, 1999) and this paper can be inserted within this trend.

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Dream-enacting Behaviors in Healthy Students: Their Relationship to Mirror Behaviors

Tore Nielsen, Connie Svob, and Don Kuiken

Montreal, Quebec, Canada

Dream-enacting behaviors (DEBs) are behavioral expressions of perceptually and emotionally forceful dream imagery and occur often among healthy college students. The dreams giving rise to DEBs often depict the dream self interacting intensively with other dream characters. DEBs may reflect the activity of mirror neurons, a network of brain regions often cited as responsible for social cognitive behaviors such as imitative learning and contagious emotions. We developed an exploratory instrument, the Mirror Behavior Questionnaire (MBQ), to assess some dimensions of these behaviors, and we investigated the statistical relationships between MBQ factors and DEBs.

Methods. 492 student undergraduates (188 males; 292 females; 12 NS; age: 19.1±1.62 yrs; range: 17-29) were assessed for 6 different types of DEBs with self-report items including speaking out, crying/sobbing, smiling/laughing, bodily fear, anger/defensive behavior, and other movement during dreaming (response scales: 0=never; 1=rarely; 2=sometimes; 3=often). Mirror behaviors (MB) were assessed using the same 0-4 response scales with 18 items that included common contagious emotions (smiling, laughing), communicative mirroring (speech/motor tics, body movements), motor skill imitation, contagious sleepiness and self-rated empathy. Two items assessed somnambulism and somniloquy (0-4 scales), and the Social Desirability Scale (SDS) was also administered.

Results. Principal components analysis of the MBQ revealed a 4-factor solution accounting for 48% of the variance. Factors in order of importance were: 1) emotional contagion/empathy, 2) behavioral imitation, 3) sleepiness/anger contagion, 4) motor skill imitation. DEBs correlated with MBQ total score (p<.000001) and MBQ Factor1 (r(492)=.274), Factor3 (r(492)=.152) and Factor4 (all p<.005) even when somnambulism, somniloquy and SDS score were removed

as covariates. Women scored higher than men on MBQ total score (p<.000001) and Factor1 (p<.000001); men scored higher on Factor4 (p<.000001). Specific DEBs (dreams with angry outbursts, dreams with crying) were correlated with specific MBs (contagious anger, contagious sadness).

Conclusion. These relationships support the notion that a common neurobiological substrate (the mirror neuron network) plays a role in both an individual's propensity to emotional contagion and behavioral imitation when awake and to produce vivid dreams of social interactions that lead to dream enactments.

REMS vs Non-REMS: The Sleep Stage Association of Dream-Like Parasomnias

JF Pagel

Pueblo, CO, USA

The arousal disorders – somnambulism, sleep terrors and confusional arousals – generally occur after awakening from deep (stage 3) sleep. Dream-like REMS associated parasomnias include nightmare disorder, sleep paralysis and REMS behavior disorder (RBD). Sleep onset parasomnias (Stage 1) include sleep starts and hypnogogic hallucinations. A variety of other dream-like parasomnias, such as sleep talking, can occur throughout sleep. Newer data suggests that for some individuals, typical parasomnias, including the arousal disorders, nightmares, and RBD events, can occur outside the classically correlated sleep stage. A comparative paradigm is developed to address behavioral differences and similarities between these sleep associated states. This comparative paradigm addresses: state definition, dream recall incidence, dream report differences, and dream content variation, including emotion, thought characteristics and degree of bizarreness. Thinking is classified based on Wolman and Kozmova's (2006) categorization (1). Bizarreness is characterized based on the occurrence of incongruities, uncertainties and discontinuities (2). Recall incidence and congruent detail of reporting is similar for sleep onset and REMS. Length of report is greatest for REMS. Emotional distress is greatest during arousals from Stage 3 and REMS. Perhaps surprisingly, parasomnia associated thinking in REMS is more analytical, perceptual and memory based than that in the non-REMS states, with bizarreness characterizing sleep onset and deep sleep parasomnias when compared to REMS-associated events.

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The Electrophysiologic Form of Dream and Dream-like States

JF Pagel

Pueblo, CO, USA

States of consciousness are generally defined and characterized by their measurable electrophysiological correlates. Each conscious state is associated with quantitative changes in background EEG frequencies - differences utilized clinically in differentiating sleep into stages. The author postulates that the presence and type of this synchronous EEG activity denotes the baseline "form" for sleep as well as for transitional states between wake and sleep. The transitional dreamlike conscious states existing between sleep and wake include meditative states, lucid dreaming, parasomnias, arousal disorders, hypnogogic and hypnopopic states, drug induced states, drowsiness, and hypnosis. The transitional states that share electrophysiological characteristics can also be shown to share cognitive and psychophysiological attributes. Recent work demonstrates that the EEG frequency fields characteristic of conscious states are neurologically functional, affecting ionic equilibrium at the neuronal membrane and the tendency of anatomically dispersed neuronal populations to fire. Such synchronous extracellular electrical fields affect cellular kinetics and have the capacity to act as neuro-signals in the CNS. New research suggests that this system is likely to be involved in memory consolidation. This system has the potential to assess DNA expression and memory storage. Reports of the cognition (dreaming) associated with sleep and sleep-wake transition states can be viewed as our conscious awareness of the activity of this non-conscious system in the CNS.

The Objective Dimension in Dreams and Dreaming

Meredith Sabini and John Beebe

Berkeley, CA, USA

The "objective psyche" is the term Jung came to use instead of the vaguer "collective unconscious" to designate those aspects of our nature that draw on our species' evolved ability to construe and adapt to the world around. This objective dimension as it appears in dreams and dreaming has been more widely recognized and valued by indigenous societies, which have developed ways of obtaining and following the guidance provided by such dreams. In contemporary dream studies and dreamwork, the psyche's objective dimensions are often overlooked in favor of the subjective, personal, dimension. We know that subjective qualities in ourselves can be represented in dreams by people and situations known to us; but we have been taught to ignore the obvious fact that the same persons and situations can also appear as themselves and reveal aspects of their actuality that we haven't previously noticed and may need to take into account.

In 1917, in his first essay devoted exclusively to the dreaming mind, Jung noted the importance of both subjective and objective aspects in dreams, and he gave criteria by which these could be distinguished. This presentation will take this idea farther by discussing why it is important to discern whether dream figures are subjective or objective—for instance, so that we do not project our subjectivity onto

others or absorb tendencies that are not ours. Using actual dream examples they have collected from their long mutual interest in the objective psyche, the presenters will show that objective dreams can pertain to the past, present, and future; to self, other, and world; and to our ongoing adaptational need for objective information that is not only compensatory to our present world-view, but factually accurate and sometimes uncannily prescient.

Dreaming the Human Incompleteness

Massimo Schinco

Cervasca, Italy

Hartmann (1998, 2011) points out how the quality of boundaries in mind can vary so that there is continuity between waking and dreaming states. Sparrow (2006, 2007) approaches the dreamer and the dream as "separate interacting systems." In my recent works (Schinco, 2008, 2010 & 2011) I claim that dreams are quite effective in revealing our being human as "being-with-someone," so that our dreaming mind can be depicted as the intertwining of wills, glances and decisions of its inhabitants, in a largely mysterious but actual continuity with the material world typical of the waking state. Consequently, working with one's dreams is like peering over the edge of a bottomless well. This well of subjectivity is a result of the incompleteness of human nature. The consequence of underrating our own nature and relationship needs leads to experiencing our incompleteness as a negative condition, whereas it should be exactly the contrary: that is, it should lead to awareness of our openness to others, to infinity, even to a higher Subject, as the source of our happiness.

Dream Socialization in Children/Adolescents: an Empirical Study

Michael Schredl

Mannheim, Germany

A recent meta-analysis has shown that there is a marked gender difference in dream recall frequency in adolescents and young adults, but the gender difference is much smaller for children younger than 10 years. It was hypothesized that gender-specific dream socialization might explain this finding. i.e., that girls are more encouraged by others (parents, friends) into dream-related interactions such as being told a dream or being asked about dreams. The present study investigated whether the frequency of dream-related interactions is associated with the person's interest in dreams and his/her dream recall frequency.

Method. Overall, 170 children/adolescents (Age mean: 12.1 ± 1.1 yrs., 101 boys, 69 girls) were included in the study. After obtaining parental consent, they completed a questionnaire about their dream recall frequency and their interest in dreams. In addition, questions about how often others (mother, father, siblings, peers, other significant people) tell their dreams to the child or ask the child about his or her dreams were presented.

Results. The averaged frequency of dream-related interactions was quite low (several times a year) and higher for peers and the mother compared to siblings and the father. The correlation coefficients between this frequency averaged over all persons (mother, father, siblings, peers) and interest in dreams (r = .267), and this frequency and dream recall frequency (r = .244) was significant. Regression analysis including data for each person showed that the frequency of dream-related interactions with the mother was most strongly associated with the child's interest in dreams, whereas the frequency of dream-related interactions with peers was most strongly related to the child's dream recall frequency.

Discussion. The findings of the study indicate that hearing other people's dreams or being asked about one's own dreams is related to dream recall frequency and interest in dreams. The cross-sectional design of the present study does not allow conclusions to be drawn about causal effects, i.e. whether hearing another person's dream or being asked about dreams increases dream recall frequency or interest in dreams. Experimental studies in this area are highly recommended.

Frequency and Nature of Flying Dreams in a Long Dream Series

Michael Schredl

Mannheim, Germany

One of the most astonishing dream topics is flying without any technical assistance. Although between 30% and 63.5% of the participants in previous studies reported that they had experienced flying dreams at least once during their life-time, the actual frequency of flying dreams is very low (1.2% of the person's total remembered dreams). The present study undertook a systematic analysis about the phenomenology of flying dreams in a long dream series.

Method. Starting in September, 1984 the male participant has kept an unstructured dream diary. Dreams recorded to the end of December 2000 were included in this study (N = 6701). His first waking-life experience with flying (airplane) was a transatlantic trip in summer 1996 from Frankfurt, Germany to San Francisco (July, 9 1996) and returning by air one week later. Secondly, the dreamer attended a workshop on lucid dreaming given by Paul Tholey and Brigitte Holzinger on February, 22 1996 and started performing regular reality checks during the day to increase the number of lucid dreams.

Results and Discussion. Overall, twenty-seven normal flying dreams were recorded (0.40% of the total dreams): airplane (N = 19), helicopter (N = 4), hang glider (N = 2), and spaceship (N = 2). The frequency of dreams including plane travel increased after the first transatlantic flight in the waking life of the dreamer in 1996 (0.14% to 1.32%; effect size: 0.155, χ^2 = 36.1, p < .0001). In fact, two flying dreams occurred two and seven days after the first flight. The frequency of flying dreams with lucidity increased after the workshop in 1996 from 0.16% to 2.90% (effect size: d = 0.262; χ^2 = 113.8, p < .0001) but the frequency of non-lucid flying dreams remained unchanged (1.13% vs. 1.16%; effect size: d = 0.003, χ^2 = 0.0, p = .9272). The unaided flying dreams varied across several characteristics like feeling fear of falling, inappropriate means (car, stick, house), body position, other persons flying.

Regarding normal flying dreams, continuity with waking life was found. Diary studies with long data collection intervals and eliciting the variation in waking-life emotions will allow investigators to test the hypothesis that the emotions of flying dreams are continuous with current experienced waking life emotions.

Networks of Dreams

Richard Schweickert, Hye Joo Han, Charles Viau-Quesnel, and Zhuangzhuang Xi

West Lafayette, IN, USA

Occasionally, long after waking, one sees something that cues recall of a dream. This suggests that although dreams are easily forgotten, they leave traces in long term memory. Suppose two dreams are connected in memory if they have a character in common. Then over time a network of dreams is constructed in the dreamer's memory. To see these, for each of five dreamers, a series of dreams was coded for characters. For each dreamer, a social network of the characters was made, by joining two characters with a line if they were present in a dream together. Another network was also made of the dreams, by joining two dreams with a line if they have a character in common. We describe the form of these networks as they develop over time. Often, pairs of dreams are connected by a short path, but the form is not the same for all dreamers.

Towards the Embodied Phenomenology of Dreaming: An Interplay between the Dreaming Body and the Sleeping Body

Elizaveta Solomonova and Tore Nielsen

Montreal, QC, Canada

In this presentation we will discuss dreaming as an embodied dynamic activity, an active and creative interplay between the seemingly passive sleeping body and the more energetic dreaming body. Many theories consider dreaming to be a purely mental process, isolated from body and world, while others see it as an epiphenomenon of purely physiological processes. We propose an integrative approach, based on Merleau-Ponty's phenomenology and contemporary cognitive dream research, and argue that the dreaming body maintains several forms of connection to the sleeping body, and that the dream world is therefore not independent of the sleeper's real world.

From Merleau-Ponty's phenomenological perspective(1), the subject of experience is an active, motivated and participating agent, geared toward the world laden with intentionality and meaning. Meaning is articulated from within the lived body, and the body is the site and the medium of both physical and symbolic interaction with the world. We extend these qualities of embodiment (non-separation between the body and mind), participation (active engagement with the world) and creation of meaning (symbolic and subjective experience) from waking to dreaming, and argue that dreaming actualizes a similar way of being, a being-in-the-dream, and that the bodily sensations and behaviours during dreams are motivated both internally by the context of the dreamed body, and externally by the context of the sleeping body.

Cognitive dream research shows that dream content can be influenced by a number of stimuli, such as auditory, olfactory or tactile, and that kinesthetic manipulations are especially likely to be incorporated into dreams (2). However, these incorporations are rarely represented directly in dream content but rather trigger more general changes in the dream narrative, such as changes in emotional tone or scene shifts, reflecting the complex nature of symbolic productions of meaning. Some of the most striking evidence for the interconnectedness of the dreaming and sleeping bodies comes from dream-enacting behaviors, lucid dreams, sleep paralysis and other dissociative experiences, which attest to the bi-directionality of kinesthetic and symbolic experiences.

Evidence for embodied dreaming fits well within an emerging integrative framework of embodied cognition and neurophenomenology (3). According to this view, no consciousness, including one during dreaming, is reducible to either brain or body activity, and is necessarily embodied and embedded. By including dreaming into this discourse, we are prompting the following questions: what are the conditions and personality factors that influence the degree of connection and correspondence between the dreaming body and the sleeping body; and are there situations when the dreaming body is nearly completely disengaged from the sleeping body?

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The Relationship between REM Sleep Eye Movement Density and Dream Content: Differences between Idiopathic Sleep Paralysis Sufferers and Healthy Controls

Elizaveta Solomonova, Tore Nielsen, Tomoka Takeuchi, Eva Bezinger, and Michelle Carr

Montreal, QC, Canada

Introduction: Idiopathic Sleep Paralysis (ISP) is a benign REM sleep parasomnia characterized by state dissociation, during which features of REM sleep physiology and mentation intrude upon wakefulness to produce paralysis with intense and emotional imagery. Eye movement density (EMD) during REM sleep has been related to visual imagery in dream reports and is suggested to be a marker of affective disturbances.

This exploratory study investigated relationships between REM sleep EMD and dream content. We hypothesized that: 1) EMD will be related to features of dream activity and emotion; 2) relationships between EMD and dream features will differ for control (CTL) and ISP subjects, and 3) EMD/dream feature relationships will be more pronounced later in the night when REM pressure is higher.

Methods. 17 subjects (Men and women, aged 18-30yo; 9=CTL; 8=ISP) participated. ISP subjects reported frequent and recent episodes of sleep paralysis (ranging between several times in the lifetime to several times per week; with the most recent episode between 4 months and 1 week prior to the study). All subjects spent 3 consecutive nights in the laboratory monitored with a standard 32-channel EEG, EOG, EKG and EMG polysomnographic montage. During night 3, they were awakened after 5 minutes of each REM sleep episode and kept awake for 60 min for a vigilance task, questionnaires and dream reporting. Awakenings ended after a target of 3 sleep-onset REM periods (REM <25 min after sleep onset) was reached. After each awakening, dream reports were collected and dreams were rated by subjects on a 40-item Dream Property Scale (DPS)(1). DPS responses were combined into 4 previously established subscales: emotion (from negative to positive), impression (from mundane to novel), bizarreness (from common to bizarre) and activity (from little activity to a lot of activity).

EMs were detected for 2 REM sleep episodes that preceded experimental awakenings (one early and one late night) on two pairs of EOG channels measuring vertical and horizontal eye movements. A total EM density (EMD) score combining the 2 channels was used to calculate correlations with DPS subscales.

Results. For early REM sleep awakenings, correlations revealed no relationships between EMD and the 4 DPS subscales for either CTL or ISP subjects (all p>.1). For late night REM sleep awakenings, the EMD of CTL subjects tended to correlate positively with emotionality (r=.605, p=.084, N=9) but not with impression (r=.109, p>.1), activity (r=-.557, p>.1) or bizarreness (r=-.169, p>.1), whereas the EMD of ISP subjects correlated negatively with impression (r=-.793, p=.033, N=7) and bizarreness (r=-.739, p=.058), positively with activity (r=.883, p=.008, N=7), and not with emotionality (r=-.321, p>.1).

Conclusions. Although exploratory, results confirm that EMD is related to REM dream emotionality in healthy subjects, but only for late night dreams. This may reflect a paucity of strong emotion in early night REM dreams. That the pattern of EMD/dream properties relationships for ISP subjects was largely different from that of controls suggests that basic REM sleep mechanisms may be altered in ISP. In this sample, EMD appears to be associated with vivid, highly realistic dream imagery.

Disclaimer: This work does not necessarily represent the official position of the Canadian Institutes of Health Research

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Preserving the Mystery: Accepting a Co-creative Relationship with the Dream

G. Scott Sparrow

McAllen, Texas, USA

A modern shift has been underway in dream theory and analysis. This shift has been influenced by Rossi's work in the 70s, lucid dream research, and most recently the re-search by Kahan and LaBerge that reveals that non-lucid dreamers evidence a full range of metacognitive capabilities. This movement away from the "deficiency model" spawned by psychoanalytic theory has elevated the status of the dreamer from mere witness to active participant. However, accepting that dreamers are more capable of reflecting on their experiences than traditional models allow is not the same as treating the dream as inherently knowable and even "self created," as some have argued. This swing toward a mastery model threatens to "de-animate" the dream much in the way that science has stripped the physical universe of the sacred (Tarnas).

I will draw upon examples of how the dream resists our lucid attempts to strip it of its mystery and its agency, and conclude that this mission leaves us with very little. I contend that if we abandon the mastery model, dreams reveal themselves as reciprocal exchanges between functionally, if not ontologically, independent agencies. Instead of endeavoring to reduce the dream to what is known, this balanced perspective does two things: it elevates the dreamer to greater responsiveness while preserving the inherent mystery and felt-otherness of the dream. Only by affirming both can we pursue a relational orientation to the dream, and raise questions that only make sense within a relational paradigm (Kuhn). This orientation shifts the emphasis onto dreamer responsiveness, and opens the door for a consideration of ideal, desirable, and ethical action in the dream state. Further, the co-creative model treats the image, not as a static object, but as a "mutable interface between the dreamer and the unseen" (Sparrow), which can be analyzed as a statement about a relationship in process. In this presentation, I will review the impact of a relational orientation upon the dreamer and the dream content. I will suggest that this co-creative, relational view of the dream serves to enrich and re-animate our interior lives by preserving the inherent mystery of the dream, and by emphasizing the evolving but incomplete nature of the dreamer-dream relationship. I will introduce questions for the attendees to consider pertaining to the impact of this view on their own dreams and their analyses.

Can tDCS Stimulation over Sensorimotor Cortex Alter Dream Content?

Katja Valli, Valdas Noreika, and Tiina Kontto

Turku, Finland

Although numerous brain research methods have been applied in the study of neural correlates of dreaming, no method has thus far been able to precisely match dream experiences with physiological brain activation. Transcranial direct current stimulation (tDCS) and transcranial alternating current stimulation (tACS) are novel techniques that expand our ability to study the sleeping brain. tDCS provides a possibility to stimulate the cortex with low current, thus without interrupting or disturbing sleep, and the stimulation can be administered to distinct cortical sites and/or using distinct frequencies. With tDCS, which uses small excitatory and inhibitory electric currents to modulate cortical excitability, we may be able to directly affect the brain activity likely to underlie dream experiences, and finally pass from passive observations of sleep and dreaming on to active interven-

tions.

The presentation will briefly discuss the effects of tDCS on neurophysiological processes, and report one of the first studies of the tDCS stimulation on dreaming. The aim of the study was to clarify issues concerning the relationship between dream content and neural activation of the cortex by investigating the role of the primary sensorimotor cortex in bringing about subjectively experienced bodily sensations and movement in rapid eye movement (REM) sleep dreams. In a placebo controlled, single-blind, within-subjects experiment, tDCS was applied bilaterally on the scalp surface over the hand representations of the primary sensorimotor cortex during REM sleep in order to investigate the effects of tDCS on dream content. After ten minutes of stimulation, the subjects were awakened and questioned about their dream experiences. The intensity and frequency of bodily experiences and movement in dreams was evaluated with the Dream Body Questionnaire that consists of five main scales of bodily experiences with respective subscale questions. The free-worded dream reports were also content analyzed to verify the results. In the presentation, the results of the study will be reported and discussed. In conclusion, the study opens novel possibilities for experimental dream research with tDCS.

Nightmare Frequency and Psychopathology in Female Victims of Childhood Maltreatment

Antonio Zadra, Mylene Duval, and Pierre McDuff

Beaconsfield, Quebec, Canada

This study investigated the relationships between a history of childhood maltreatment, the frequency of disturbing dreams, their associated distress, and the presence of psychopathology in 352 female undergraduate volunteers. Participants completed questionnaires assessing dream recall, bad dream and nightmare frequency, nightmare distress, psychological well-being, and history of childhood trauma. Four groups were investigated, based on the type and severity of childhood maltreatments experienced. Women reporting more severe forms of maltreatment reported higher frequencies of disturbing dreams, higher levels of nightmare distress, and greater psychopathology. Nightmare distress and psychopathology mediated the association between childhood trauma and the frequency of disturbed dreaming. Findings are discussed in relation to models positing a function of emotional regulation to dreaming.

8. Clinical Topics

A Typology of the Shadow in Dreams

John Beebe

San Francisoo, CA, USA

People in our dreams who behave in unpleasant ways often represent unclaimed parts of our total potential consciousness, especially when we dream of persons with whom we are not in regular contact. Using Jung's theory of psychological types, it is possible to identify with some precision the consciousness embodied by each of these figures. What is in shadow for us, however, is that which opposes, belittles, tricks, or undermines the consciousnesses we are used to thinking of as ours. This presentation will offer an orientation to the dark territory of the shadow archetypes as a way to understand their behavior and purpose in the psyche's self-regulation, to make it easier to understand and accept what is pressing for integration even when its dream presentation is negative.

Exploring Aspects of Personal and Group Transformative Changes in Long-Term Dream Groups

Susannah Benson and Diane Greig Rickards

Sydney, NSW, Australia

This presentation is a joint initiative that has grown out of collaborative discussions, and shared interest in the facilitation of and participation in dream groups. The focus of the presentation will be on sharing the experiences and insights of participants in three long-term dream groups. Two dream groups, which are no longer active, continued for six years, the other dream group is now in its third year. We present the story of these experiences from our separate facilitation and participation in these dream groups. Our enquiry into the nature of the potential transformative experience for dream group members is explored through the personal shared narratives, dream images, writing and art work of the participants.

Transformation is reflected upon in terms of a personal journey of discovery that increases insight and awareness. Transformation is also reflected upon through the lens of the group process. Several qualitative features of transformation are discussed in terms of creativity, shifts in consciousness, and an expanded awareness of the transpersonal field. The potential transformative nature of dream groups in terms of social and cultural contexts is also discussed. We draw out from this discussion the key features contributing to the longevity, coherence, and sustainability of long-term dream groups.

We conclude the presentation with a discussion of our own separate roles of facilitation and co-participatory enquiry.

Dreamwork in the Treatment of Depression: An Alternative to Prozac

Greg Bogart

Richmond, CA, USA

Dreamwork is effective in treating depression, helping us to revisit and discharge traumatic memories, resolve emotional wounds and injuries to the self, and generate commitment to developmental tasks at crucial transitions. Case examples demonstrate clinical dreamwork in treating depression, substance abuse, workplace stress, relational discord and impasses, and creative blocks.

In this presentation I will discuss my work with a number of clients suffering from depression. I will show how dream-

work was a catalyst of change in these cases, in many instances providing relief that was not obtained through medications or other forms of therapy. I will show how dreams illuminate our existential condition, address past, present, and future developmental tasks, intensify our emotions, and generate images of health, hope, and future possibilities. I will show that working with dreams is an essential ingredient in 21st century psychotherapy, one allowing us to generate a personal spiritual symbolism and a new sense of coherence and meaning in the life story.

Return to the Image: An Archetypal Approach to Dream Interpretation

Jason Butler

Bloomfield, CA, USA

Within a large portion of academia, Carl Jung's variegated work has been generally relegated to the category of outdated modernist essentialism, written off as a naive attempt at formulating a grand narrative for human experience. One of the primary aims throughout this essay is to demonstrate the way in which the essentialist trend in Jungian psychology, while certainly present, does not serve as an adequate representation of the evolving tradition. Like much of Freud's writing, Jungian theorists have critiqued and re-visioned many of Jung's antiquated and problematic theories. Arguably, one of the most salient developments within the Jungian tradition has been the coupling of Jung's archetypal essentialism with a focus on the relativized particularity of each psychic image.

In clinical practice, the art of striking a balance between locating an essential quality and holding close to the particularity of an image is a primary feature in effectively working with dreams. The amplificatory method described by Jung (1972), in which an image is linked with similar patterns found in cultural motifs throughout history, works to accentuate the archetypal significance of the image. In seeing an image as archetypal, the image begins to swell with value, exciting the imagination, conjuring other images from myth, evoking emotion, gaining complexity and poetic depth; however, the Shadow of this practice is that the practitioner is easily lead into an abstraction away from the presenting image, favoring instead the symbol. And in turn, the symbol is often read as shorthand for a concept. On the other hand, a purely relativistic reading of the dream image, in which the image is seen only in its particular presentation, risks losing the inherent connection between individual psychology and collective human experience.

To illustrate the way in which the analysis of a dream necessitates an interpenetration of the two poles of essentialism and relativism, I will work with one of my own dreams using a combination of personal and archetypal associations, cultural amplification, and the preservation of the idiosyncratic qualities of the image, in an effort to open the mystery and meaning contained within the multitude of rich dream images.

This presentation is appropriate for all audiences. The aim of this presentation is to increase attendees' knowledge about an archetypal approach to dreams.

Processing Fear in Repetitive Dreams with the Dream to Freedom Technique

Dawson Church

Fulton, CA, USA

Repetitive dreams are often laden with emotion. Not only are the dreams themselves triggered by unresolved emotional or traumatic memories, but a frightening dream can leave the client with ongoing anxiety about the possible recurrence of the dream. The Dream to Freedom Technique (DTF) (Hoss & Hoss, 2010) is an effective way to address both the fear-producing aspects of dreams, and the waking anxiety surrounding the events that stimulated the dream or possible repetition of the dream.

Using a structured protocol, it identifies emotionally triggering elements of the dream, and then addresses these using EFT, or Emotional Freedom Techniques. EFT is an evidence-based practice that reliably reduces the emotional intensity of anxiety-producing emotional cues. EFT utilizes elements of two proven psychotherapy techniques, Prolonged Exposure, and Cognitive Behavioral Therapy, to which it adds the stimulation of twelve acupressure points. The DTF protocol incorporates elements of Gestalt Therapy, in that it has clients enter into the identity of an element in the dream and speak from the perspective of the dream element.

This practice, when combined with EFT, often provides surprising insights about the link between the dream and the client's waking life problems. DTF closes by directing the client on an imaginal journey in which a desired outcome to the dream is used to consciously replace the previous negative outcome. This presentation reviews DTF case studies, provides an overview of the DTF protocol, and reviews the research showing that EFT is efficacious for anxiety and other affective disorders.

Aim of the presentation: training licensed mental health professionals and graduate students about using dreams in clinical practice.

Dreamwork: A Rendez-Vous between the Artist and the Interpreter inside Us

Angela DuPont

Montreal, Quebec, Canada

The auto-therapeutic cycle is inspired by the therapeutic cycle in the Object Relational Gestalt Therapy (ORGT) model, a psychotherapeutic integrative approach for personality disorders developed by G. Delisle PhD (1998). Influenced by the work of L. Cozolino, M. Solms, P. Fonagy and A.N. Shore, the auto-therapeutic cycle incorporates neurodynamic dimensions. It is a "3 R" cycle which gives great attention to the Reproduction of our dilemmas, the importance of Recognition through a hermeneutic dialogue and the hope of Restoration through Gestalt creative adjustment. I find this model useful for facilitating self development in dreamwork. With the inclusion of concepts of affect regulation and mentalisation, one can begin to understand the importance of the development of new brain circuits in this process of change through an interhemispheric communication.

My presentation begins with the hypothesis that one function of dreams is to recreate situations that match our unfinished developmental issues. Dreams are another channel to tell our life story, by the reproduction of those issues. At this first part of the cycle, it is time to regulate the affect, to feel the body sensations, to take time – not to participate.

Dreams give us an occasion to observe those impasses, and contain the potential to repair them. Dreamwork allows us to recognize our contribution to the problem through an internal hermeneutic dialogue, with specific questions to ask oneself to stimulate the cerebral interhemispheric communication. The "mentalisation process" takes place and the implicit memory at work in dreams becomes explicit in dreamwork. This is the "awareness" process, the recognition necessary to find a new meaning, a new motivation to try a new behaviour or to change our point of view on someone or something – to see our resources.

A concrete application and validation in reality is then important to anchor the change, to measure the restoration, and to create a feeling of going forward. Then a new cycle with a new dream, a new production, a new reproduction – new "awareness" – will take place for self growth.

Dreamwork with the auto-therapeutic cycles model inspires us to start a dialogue between our cerebral hemispheres: the right hemisphere, which links to a physical and emotional self, captures everything since birth and offers us images, metaphors, and souvenirs stored in our implicit memory in dreams; and the left one, which, with the expansion of language, develops logical thinking and more linear reflexive work in explicit memory, and wants to make sense of it. In other words, we wish to arrange a rendezvous between the artist and the interpreter inside us.

With this paper, I hope to encourage therapists to put their affective (affect regulation), interactive (internal dialogue), and reflexive (self-awareness of repetitive impasses in different situations) skills at work for themselves and their clients in dreamwork.

Dream Incubation: How to Program Your Dreams for a Better Life

Nicole Gratton

Montreal, Quebec, Canada

Among many dream functions are some that help us to be more conscious of the importance of dreams in everyday life. The following 10 different functions from dream activity reveal a principle that is in action. From that we can practice dream incubation with a list of statements related to the principle in action. Dream incubation is an active way to enter into relationship with our dreams. This practice dates from antiquity to obtain guidance, resolve a problem, or even to heal various illnesses.

1 Collaboration: Dreams are our best allies.
2 Compensation: Dreams balance our emotions.
3 Elimination: Dreams purify the mind.
4 Information: Dreams make sense of the day.
5 Intention: Dreams depend on our expectations.
6 Experimentation: Dreams offer a personal laboratory.
7 Communication: Dreams put us in contact with others.
8 Transformation: Dreams contribute to our personal development.
9 Intention: Dreams nourish our creativity.
10 Premonition: Dreams project us into the future.

In our day, we can practice dream incubation on our own thanks to autosuggestion, nourished by a sincere desire and a noble intention. The goal of dream incubation is to help obtain the maximum benefit from the principle that is in action according to the priority of the moment. We can then compose our own requests or dream statement in order to obtain results adapted to our needs. By inducing dreams in this way, we can find effective ways to take advantage of the multiple benefits of creative sleep.

The approach presented will concern dreamwork as a daily practice for anyone interested in using dream as a holistic tool. Inspired by the Senoi dream practices, this presentation is based on personal experiment and on more than 20 years of listening to hundreds of participants in my workshops.

Gestalt Dreamwork

Brigitte Holzinger

Vienna, Austria

Yet another offspring of Psychoanalysis is Gestalt Therapy. Its founder, Fritz Perls, was a psychoanalyst sent to South Africa to build a psychoanalytic institute there .Beside Psychoanalysis, Gestalt Therapy is rooted in
- Gestalt Psychology (the German based psychology of perception),
- the arts, particularly the theater,
- the work of Martin Buber (a philosopher emphasizing dialogue),
- Field Theory and
- Zen-Buddhism.

These roots are still reflected in Gestalt therapy theory, even though Perls himself, a revolutionary mind of the sixties, coined the phrase "lose your mind and come to your senses." Gestalt therapy (GT) belongs to the approaches of depth psychology and is also referred to as a "Therapy of Emotions."

The principles of Gestalt work also apply to dreamwork. Dreams are an existential message which should be re-experienced and not interpreted; for example by means of role-play (two chair method), painting, drawing or relaxation. During dreamwork,awareness of emotions and bodily sensations is key. The "here and now" is of importance. It involves menacing dream figures and objects as unknown or repressed aspects of the self that desire to be integrated into the personality in order to instigate the process of (self-) healing and inner freedom.

Gestalt therapy, is regarded as the most confrontational amongst the therapeutic methods. In Gestalt therapy, by means of identification, perception, and confrontation - often via role-play applying the two-chair technique - the dream is re-experienced in the therapy session and therefore loses its frightening content. Recently, GT has proven to be one of the most efficient techniques in the treatment of diagnoses such as PTSD, where nightmares are one of the symptoms.

The DTF Dreamworking Protocol

Robert J. Hoss

Cave Creek, AZ, USA

This interactive presentation provides the theoretical basis, detailed instruction and some illustrative exercises necessary for learning the dreamworking protocol used with the Dream to Freedom (DTF) technique. The full DTF technique combines this dreamwork protocol with an EFT-derived tapping protocol in order to quickly understand a waking life emotional situation that the dream and dreamer is dealing with, reduce the stress reaction and emotional barriers around that situation through tapping, then using insight within the dream for closure. The protocol, as Dawson describes, is effective for both personal and clinical application.

The session begins with a discussion of the theoretical underpinnings: both Gestalt and Jungian based application of psychological theory, as well as supporting neurological theory based on recent research findings and observations. The intent of the protocol is to work with dreams in a manner which is similar in many ways to our theoretical understanding of how the dreaming brain might be processing the dream. Case examples are provided to explain the protocol, along with illustrative exercises that the participants can engage in privately, to learn the protocol.

Summary of the Protocol and the Theoretical Underpinnings:

Jung considered dreams to be an emotionally charged picture language that contains the "unconscious meaning" of waking experiences. Some researchers (in Hobson, 2003) conclude that dreams "selectively process emotionally relevant memories" via cortical interplay with the limbic system. Hartmann (2011) contends that dream images are picture-metaphors which place the "feeling-state directly into an image." Fritz Perls co-developed a Gestalt role-play approach for revealing those underlying emotions. An adaption of the Gestalt approach, as a simple six statement protocol targeted for dreamwork, will be taught. It involves guiding the dreamer through a role-play protocol of: selecting an image which draws the dreamer's attention; imagining oneself as that image within the dream story; "speaking as the image" (at a minimum imagining how it might answer the six questions); and testing the responses in relationship to a waking life situation.

Jung postulated that dreams "compensate" for our misconceptions and bring about new attitudes (Jung, 1971). Various researchers/theorists propose that dreams provide: a creative recombination of memories and knowledge (Foulkes,1982); a reprogramming of cortical networks (Jouvet, 1999); and adaptive problem-solving (Greenberg & Perlman, 1993). Hartmann (2011) postulates that dreams create new connections expressed in picture-metaphors which reveal new insights. PET scans during REM (Hobson, 2003) reveal certain brain centers active in REM which may provide the processing capability favorable to insight and learning. The final dreamworking protocol step will couple these theories with case study observations, to provide cues to exploring points of "connection" and "insight" (i.e. moments of surprise, discovery and reward/learning reinforcement) and relate them to a waking life situation.

Dreams and the Body Chakras

Karen Jaenke

Fairfax, CA, USA

At the cutting edge of dreamwork is the dreaming body. The deepest psycho-spiritual-somatic openings and transformations come through the somatic understructure of dreams. Both Carl Jung and Joseph Campbell pointed towards the somatic dimension of dreams. The best-known somatic approaches to dreams have been developed by Eugene Gendlin, Arnold Mindell and Robert Boznak. Yet a full understanding of the way dreams engage the transformation of the person at the level of bodily chakras has not been addressed in the dream literature to date.

This presentation introduces the concept of the somatic understructure of dreams, and gives examples of dreams that relate to chakra openings in the body. Jung referred to the chakras as psychic localizations. The ancient Indian chakra map identifies seven primary chakras, or energetic centers, located along the spinal column and associated with major body organs—sacrum, reproductive center, belly, heart/solar plexus, throat, third eye, and crown of the head. When followed longitudinally over time, dreams can be seen as laboring in the service of progressively opening each of the bodily chakras.

Dream examples will be given, showing how a dream series that unfolds over months or years serves to address and resolve conflicts, tensions and trauma embedded within a body chakra, the deepest resolution possible. Dreams do this, both by depicting the chakras in a conflicted or constricted state, and by giving the dreamer an experience of the chakra as fully open, alive and energized. In this way, dreams seduce us into the conscious work of participating in the opening of the chakras. Over time, if the dreamer surrenders to this process, the dreams will labor to successively open all seven chakras, moving the dreamer towards a fully alive, fully awakened state of being.

The concept of somatic understructure is based upon my dissertation research, one-on-one observations with clients over a decade, and observations with students in a 'Dreams and the Body' course taught to graduate students over a three year period.

The archetypal chakra energies revealed in dreams is not the only level present, nor their sole interest and value, but is arguably the deepest level at which dreams operate.

The Nightmare and the Narrative

David Jenkins

Berkeley, CA, USA

When we ask the dreamer narrative-like questions such as "How would you change the story of the dream?" or "If they were making a movie of this dream, who would play you?" we take the dreamwork in a different direction than when we ask questions of the form "Does this dream remind you of something in your waking life?"

Narrative concepts produce a different approach to the dream that is especially effective with nightmares. Narrative analysis suggests alternative ways of thinking about the dream and alternative remedies that will tend to change fu-

ture dreams. Narrative can also be used to compare dreams: we can consider how the dream-story develops after the nightmare.

In essence, the nightmare is a really bad story we tell ourselves. Not only that, the nightmare halts at what would be the climax of a story so that there is an even worse part that we never get to. Equally, many horror stories, thrillers and suspense stories contain a nightmare-like climax. Think Hitchcock. Stephen King's Carrie will be used as an example.

Narrative analysis highlights those parts of the dream-story where we can make critical changes. By considering narrative theory and practice, especially script writing, we have a set of tools that enable us to see numerous ways in which we make interventions that address the nightmare issue. For example, we can make a change at a plot-point in the dream. We can construct a way through the climax of the dream by empowering the dreamer, or we can create an alternative in which the climax is avoided. We can add resources to change the balance of forces within the dream.

We think in terms of the story and the need to find variations that would make the dream ego feel self-expressed and in mastery of the situation. Simple as this may seem, it is remarkably effective in working with all dreams and especially nightmares. Also, thinking in terms of how to make this a better story (from the dreamer's perspective) requires creating a version of the dream that stays within the dream logic and avoids the awful implications of the nightmare itself. Specific examples will be discussed showing the kinds of interventions that narrative theory offers.

We presume that the dream is both real and can also be considered as a story. Rather than re-entering the dream, we re-enter the story of the dream. We attempt to find solutions to the problems that were experienced by the dream ego during the dream. We expect that, when this type of dream recurs, the dreamer will be better prepared and be more self-expressed as a result of this dream conversation.

The Bardic Mode in Psychotherapy, Turning Dreams into Song

Carolann Joyce

New York, NY, USA

In this paper, I will explore the use of dream images and song in the psychotherapeutic process. Participants will experience how to listen and reflect on dream images that clients present. The issue of timing, song development, and emotional release that occurs in active mirroring by song is the focus of this presentation.

When Orpheus Looked Back: Dreams of the Bereaved

Linda H. Mastrangelo

Felton, CA, USA

One of the most profound, and certainly tragic, human experiences is witnessing the death of a loved one. Though the knowledge of our mortality is a collective reality, it is often a taboo subject, particularly in Western society. There is very little discussion, let alone wise counsel, when it comes to death, and often people find themselves lost in a wilderness of their despair. Although the grieving process of individuals can be as unique as a fingerprint, there are certain universals that cross borders and centuries of mutuality; one such is the Dream. Like Orpheus' haunting search for his lady love Eurydice in Hades, the sacred journey of the bereaved into the underworld can be a daunting one; powerfully mapped out through the Dream. This presentation will focus on dreams of the bereaved and the process of grieving in the form of "death as initiation."

Through clinical and theoretical research, world mythology, case studies and personal reflections, this concept will be explored in depth, particularly focusing on Joseph Campbell's "Hero's Journey" coupled with Alan P. Wolfelt's "Six Reconciliation Tasks" for grieving. Parallels of indigenous initiated or medicine men and women with that of the bereaved, particularly through their dreams – including visitation, archetypal, "big" and the nightmare – will also be presented. The intention is not only to lift the stigma of death but, like Orpheus' journey, offer a map in and out of the underworld through the wise counsel of dreams.

Dreaming the Vampire and PTSD

Frank Pascoe

Corvallis, OR, USA

This talk starts by summarizing the clinical definition of PTSD and then broadens this to an overarching look at trauma, including historical responses to plagues, unexplainable phenomena, trauma of all types, and how dreaming may play a role in these situations. This talk interprets a disparate body of work, all of which deals with the human response to both good and bad stress. In this context dreaming is understood broadly, in a traditional way; the way it has been understood throughout time. This creates a context where an appreciation for the meaning dreams have in our daily lives, and the usefulness of multidisciplinary studies of dreaming, becomes apparent. We truly are sailing on the sea of dreams.

Interpreting Waking Life as a Dream

David Rivinus

Portland, Oregon, USA

We dream at night and during the day. The experiences are nearly identical. When we dream at night we can take note of our dream plots and symbols, analyze the metaphors and learn from the dream messages. If we make corrections to the way we live based on the dreams' suggestions, our lives change and our dream symbols shift accordingly. That is a phenomenon familiar to many dreamers. What is less understood is that exactly the same thing happens during the hours we are awake. A shocking, odd or repetitive event--often behaving like a nightmare--when interpreted as a dream, offers precisely the same kind of guidance. When its advice is heeded, the seemingly solid structure of waking life mutates to the dreamer's benefit.

Some examples: A woman enters her apartment building

one evening and is scared out of her wits when she sees a man down the hall aiming a pistol at her. Moments later she understands that it's only a mannequin set up as part of a Halloween display. A worker brings home his Friday paycheck and is in a rush to get to the bank before it closes. He hurries into the lavatory to run a comb through his hair and inadvertently drops his paycheck into the toilet. A business woman takes her normal route to work, always speeding along the same stretch of road. For years she has done so without incident, but suddenly, during a two-month period, she is ticketed three times.

These are events--shocking, bizarre, repetitive--that occur during waking life, but they are dreams no different than the ones we have while sleeping. When interpreted, their messages offer the dreamer guidance. At the very least their advice is helpful. But that's not all. Once the message has been understood and acted upon, life creates new "dreams" in the dreamer's waking life and, accordingly, life itself shifts as mutably as the images of a nighttime "sleeping" dream. Yes, the dreamer's attitude changes and that results in the comparable attitude shifts of those around him, but there is more. The solid, seemingly uncontrollable, objective world mutates as well. It metamorphoses in extraordinary fashion to reflect who the dreamer, acting on the dream-message, has now become. "You create your own universe," is an adage common to many spiritual teachings. But how? How do you employ this understanding to your own advantage? I use a simple but powerful technique which I have developed and honed over the course of three decades of dreamwork. Based on the principles of the Gestalt approach to dream interpretation, it is accessible to anyone and equally effective with both "sleeping" and "waking" dreams. It is easy to learn and mind boggling in its implications.

Dreams of the Great Turning

Richard Russo and Meredith Sabini

Berkeley, CA, USA

This presentation will look at "big" dreams collected in the past year at the Dream Institute of Northern California, including some from a current series of special Culture Dreaming sessions, on the theme of the "Great Turning" (Joanna Macy). We will explore what the dreams might be saying about the fundamental paradigm shift that our culture is undergoing. Audience members will have an opportunity to share and discuss their own "big dreams" and/or dreams of the Great Turning.

Diagnostic Information in Initial Dreams

Meredith Sabini

Berkeley, CA, USA

Initial dreams are those that occur just prior to, during, or just after the start of a psychotherapy or analysis. Their unique nature and value has been recognized by clinicians of most depth psychotherapeutic traditions, and there is a modest literature on initial dreams. In contrast to dreams that occur during treatment, initial dreams have a notable objectivity, succinctness, and clarity. They represent the

dreaming mind's concentrated effort to convey to a therapist the nature of the client's suffering and their capacity for healing. In theory, initial dreams should be interpretable, with sufficient instruction, by any therapist in any treatment setting; understanding initial dreams is not as dependent upon the dreamer's associations as are ordinary dreams. Interns and therapists can and should be trained in how to obtain and decipher initial dreams in order to make use of them for diagnostic assessment. Treatment planning in clinics and private practice settings will be improved by the inclusion of initial dreams during intake. In this workshop, examples will be given of initial dreams related to trauma, suicide risk, depression, incipient psychosis, developmental arrest, and spiritual emergence. Printed guidelines, based on "The Anatomy of Dreams" protocol, will be provided. This workshop is based on similar CE training given by Dr. Sabini at clinical training programs over the past fifteen years.

The Power of Ignorance in Understanding Dreams

Markku Siivola

Helsinki, Finland

This paper presents my very subjective view of The Power of Ignorance in Understanding Dreams and its special place in Montague Ullman's Experiential Dream Group process.

Common stumbling blocks. Impeding factors in dreamwork consist of very familiar but in my opinion mistaken notions. The most common ones, many of which were already identifiable centuries ago, are that dreams:
- have messages
- mean something
- can be interpreted
- teach, guide or warn us
- are symbols of something else
- are separate from our waking life
- can be understood by means of psychological, sociological, religious, spiritual or scientific approaches

These views, covered more in detail in the presentation, tell us more about the influence of collective inheritance than about dreams and individual dream authorities.

In the grip of methods. The majority of dreamwork methods contain many of the misconceptions mentioned above. Not only the general public but also dream experts are influenced by this thousand year old collective inheritance. Many dreamwork methods evolved around rigid doctrinal systems. The two most well-known are that dreams are wish fulfillments (Freud), and that archetypes found in dreams are real (Jung). The less theory-based (interpretive) a method is, the more dreams can have their own voice. The least interpretive method I know of is an experiential dream group process developed by Prof. Montague Ullman. Even while the method itself is not constrictive, we human beings tend to be, thus impoverishing the original vitality of dreams in one way or another. Not even the Ullman process is capable of totally removing this tendency in us.

Ignorance. Every angle of view about dreams and life, whether political, philosophical, scientific, faith-based, layman or professional, is - literally - only an angle. There still remains one broader angle of view: view without any angles. This linguistic oxymoron means letting the world flow in, without any specific angles, classifications, theories, opinions. It can also be called ignorance; total uncertainty about

anything, openness to everything. It is the view of the mystic. As Einstein put it: "The fairest thing we can experience is the mysterious. It is the fundamental emotion which stands at the cradle of true art and true science." Creative arts and philosophies of religions have talked about this through millennia.

Among many dream group processes, the Ullman process is the least constrictive, allowing dreams to have their own voice. It teaches us to know that we do not know. Its numerous safety and discovery strategies maximize the atmosphere where dream-contaminating factors are minimized, and an unlearning process from knowledge toward ignorance is maximized. What I call attitude-less attitude, Ullman describes as: "The closest I can get to it, is to so distance myself from what I think I know about dreams generally and this particular dream specifically so that all a priori assumptions are drained out of my system. Only then do I feel properly prepared to receive what is being conveyed to me from the dreamer."

The Dream Book

Claire Skailes

Stroud, Gloucestershire, England

This paper is based on material from a book I am at present engaged in writing. It follows the creation of a book containing the dreams that took place during a man's first two years in therapy. The dreamer was a professional artist and was in his early sixties. He was referred to therapy due to a chronic depression accompanied by acute anxiety. Throughout his life he had suffered from various forms of depression and occasionally had had manic episodes, which gave him the diagnosis of having a bi-polar disorder.

When he came for his first interview he mentioned that he was having disturbed nights due to the dreams that he was having, waking each morning in a very distressed state. I suggested that it might be helpful if he had paper and pencil ready to write the dreams down when he woke, and if he wanted, he could bring them to share in the therapy. He started writing down his dreams, not on scraps of paper but in an old sketch book that had a few drawings of his mother in old age and one of his children as a baby. This appeared to be a promising book to write dreams in as the paper was of good quality and invited illustrations.

The book provides a means of viewing the journey made by the dreamer in his early stages of therapy. The paper focuses on three areas where development takes place. First is the dreamer`s capacity to acquire a symbolic language. Certain images keep reappearing, in different forms and location. There are different ways of approaching symbols. I feel that it needs to be recognised that they are full of potential meaning which can too easily be lost with careless handling. The dreamer`s position within the dream also changes. Initially he is an observer of events; outside the action. Then gradually he becomes more involved, beginning to relate to other players in the dream. Finally, as the book develops, the illustrations change in their quality. At first they are diagrammatic, almost cartoon like; later, as the dreams become more meaningful to him, he invests them with more of his artistic talent and they become more spontaneous. He also makes further paintings in response to the images, in a way dreaming while awake.

It is also important to consider how the dream is approached when it is introduced into a session. It is all too easy to interfere with progress of the dreams by making too clever an interpretation. In my work I find that very few of my clients have created such dream books, which makes this dream book quite remarkable and to the dreamer it was of great value.

Typical and Atypical Dreams in My Journal

Misa Tsuruta

Shinagawa-ku, Tokyo, Japan

Typical dreams were first proposed by Freud. Dream researchers have found that even in different cultures, people dream of common themes such as: failing an exam, failing to catch a train, being naked/improperly dressed, being chased, falling, finding money, and so on. On the other hand, if you keep a dream journal for a sufficiently long time, at a certain point you may notice certain "patterns" in your dreams – what is "typical" in your dreams and what is not typical. You get to know your inner personality gradually through writing down (or drawing) your dreams. Do "big dreams" belong to typical, or atypical dreams? Dream series are also more noticeable in a long-term journal. You may also notice that dream recall is not even and constant, and that your motivation to keep going waxes and wanes. What are the ways to motivate yourself in the face of these difficulties? In my 10+-year-old dream journal, I passed through various phases of life: graduate schools, moving, pregnancy and parenting. How are these phases reflected in my dreams? Also, I realize that my dreams are increasingly future-oriented, incorporating seemingly future elements (precognitive, so to speak). How could that happen?

This presentation is for all who are interested in dream journaling – who wish to get started, who have been struggling with uneven motivations, and who are seasoned journalists. It revisits the value of dream journaling as a classical method of self-exploration and personal dream research. Dream journaling truly allows you to sail onto the sea of your dreams and life.

Exploring Immersive Interaction within Virtual Recreations of our Dreams

Vincent John Vincent

Toronto, Ontario, Canada

While Vincent John Vincent was studying psychotherapy at the University of Waterloo in 1982, he began a project to invent a technology that would let us re-create our dreams as computer based virtual realities, and used a video camera to capture and immerse our live video images, on screen, where we could interact using our full bodies with the virtual dreamscapes that surrounded us. Vincent believed that the potential of being able to interact with our dreams, as we see ourselves live in the experience, would be a very powerful tool, not only to help us understand and therapeutically integrate the dynamics of our dreams to a greater degree, but also as a way to bring them more fully into our lives, and share them with others.

After graduating and while Vincent worked as a psychotherapist, using the creative arts and dreams as the means of therapeutic exploration, he was able to co-invent and pioneer this technology revolution. He co-founded a computer company, GestureTek, to advance this technology and create a variety of applications in an array of markets, while over the years installing thousands of installations worldwide.

With these "Video Gesture Controlled Virtual Worlds", Vincent has helped to explore the use of this technology to re-create dreams and to use them in a multitude of ways. People have stepped into them for use in dream exploration; for therapeutic research; for use in interactive performances; for use as exploratory interactive art installations; for use as story telling; for use as learning simulations; for therapeutic rehabilitation; and more. These systems have also been set up to use the World Wide Web, to let people from different parts of the world step together into the same virtual dreamscapes and interact together in real-time.

As an artist, dancer, musician, juggler and performer, Vincent used the system himself for over 12 years to take audiences around the world on interactive audio/visual journeys as he navigated his way through re-created virtual dreamscapes and interactively manipulated and played with the animation. In the last couple of years, Vincent has been studying with Christopher Sowton, and looks forward to applying aspects of his Dream Reading Method to this technology.

There have been many advancements over the years, but the biggest impediment to this technology becoming more widely used in therapeutic practice has been both the cost for the technology set-up, and the amount of time and effort it takes to create the animation for each user's dream scenarios. In 2000 Vincent's company GestureTek invented video gesture control using 3D depth cameras. Today this technology has been brought to the market by Microsoft in the low cost Kinect for consoles and consumer PCs. Other technologies are also quickly advancing at a rapid pace, to the point where we will be able to assemble the dynamics of the animated dream scenario we wish to step into as rapidly as we recall the dream. We will explore what has been done to date and the possibilities the future holds.

Dreams and the Hero's Journey

Kelly Walden

Topanga, CA, USA

The Hero's Journey, as described in a book written by Joseph Campbell, is a model of the predictable stages that a hero encounters on his/her noble quest. It is most commonly referred to in screenwriting courses as a template that outlines the phases of a transformational story (i.e. Star Wars, The Matrix, even Groundhog Day). The process of Dream Mastery, or any transformational journey, is best understood when you can anticipate, if not the exact unfolding of events, at least the theme and the timing of them. The Hero's Journey outlines these human developmental stages as it relates to one who sincerely desires to be a strong dreamer with an awakened life of power, wisdom, and mastery.

The 12 stages are as follows: 1. Ordinary Life; 2. The Call to Adventure; 3. Refusal of the Call; 4. Meeting the Mentor; 5. Crossing the Threshold; 6. Tests/Allies/Enemies; 7. Belly of the Whale; 8. Ordeal; 9. Reward; 10. Journey Back; 11. Resurrection; 12. Return with the Elixir.

In my experience over the past fifteen years of working with clients, I've come to see the Hero's journey as a map of the road to dream mastery—one that can span the course of a person's lifetime, one that is fulfilled in a single night, or in a single dream. The Hero's Journey is a context that dignifies the process of the inevitable ups and downs, challenges and triumphs that are par for the course when one commits to becoming a strong dreamer and thus the master of their destiny.

In other words, many people set out on a noble task feeling very optimistic about their journey. If they don't have a map to chart the route or to maximize the challenges and opportunities along the way then they run the risk of getting discouraged and disheartened. However, when one understands the map of the Hero's Journey they are prepared, aware, and in a position to fulfill their mission with a greater sense of empowerment and perspective.

By overlaying the map of the Hero's Journey on dreamwork, we are given a context in which to interpret the phase of development the dreamer is in at the moment of the dream, and we can see the ways in which the dream is helping to facilitate growth and wisdom. With this awareness, the dreamer is given an advantage as they are supported to courageously "return home with the elixir"—and drink from the chalice of dream wisdom.

Dream Therapy with Traumatized Adolescents in Early Recovery from Substance Abuse

Mary C. Walsh

Vallejo, CA, USA

This study uses two case studies to describe an ongoing school-based project treating traumatized substance-abusing adolescents in early recovery. The project integrates the Hill Dream Interpretation Model (adapted to a group format) and Heart Rate Variability biofeedback into a Twelve Step Facilitation model program for adolescents in early recovery from substance abuse and dependency. Research has found low heart rate variability (HRV) to be correlated with high cravings (Ingjaldsson JT, Thayer JF, Laberg JC., 2003; Rosenberg, H. 2009) while increased HRV has been linked to emotion regulation (Applehans and Luetkin, 2006; McCraty, et al, 2004). Both dream recall and content are correlated with relapse resistance and improved treatment outcome (Reid and Simeon, 2001). Hartmann suggests that trauma dreams facilitate psychological coherence by making connections not immediately available to the traumatized mind (Hartmann, 1984). Hill hypothesizes that dream interpretation can reverse the dream formation process, so that the dream becomes a mechanism to explore relevant schemata (Hill, 1996). If they are to recover, traumatized adolescents need new schemata and the ability to make new connections.

This study tracks the recovery of two young people, exploring how dream recall, dream content, and dream interpretation relate to changes in the severity of Post-traumatic Stress symptoms (measured on three subscales using the Impact of Event Scale-Revised), neuro-physiological coherence (measures of heart rate variability and coherence us-

ing Em-wave and Nexus biofeedback systems), stages of recovery and treatment outcome. In particular, these case studies explore the meaning that using and trauma dreams have for these young dreamers and their use of dreams as a venue for self-exploration and healing.

Into the Dream World: The Next Stage for Surveillance

Carol Warner

Tucson, AZ, USA

Through my father, an Air Force Major General, and one of the founders and General Counsel of the CIA, I was exposed to a daily awareness of the CIA mind control programs during the 1970's when lawsuits were filed against the CIA for its illegal mind control activities on unwitting subjects. The investigation into the CIA activities was front-page news daily. Much of the documentation was destroyed.

In my career, I went into an opposite direction, going to graduate school in religious studies and later to Smith in clinical social work. My expertise as a clinician in treating Dissociative Identity Disorder grew over a number of years, under the supervision and training of a psychiatrist who ran the only unit in the DC able to treat this problem. Oddly enough, the more I worked with DID, the more I learned about the CIA mind control operations which my father had the unfortunate responsibility of defending. Some of my clients were aware of being subjects of mind control. I learned many secrets of mind-control which is often embedded within deliberately created multiple personalities -- things even those highly trained in DID often have little familiarity with.

Last year I presented part 1 of this talk about what happened to me as a result of some of the knowledge I gained, focusing on the dreaming that guided and informed me. This year's paper begins with a brief overview of the programs (and a list of resources) so that the audience can gain an understanding of the relationship between dissociative identity disorder and mind control. From there, I go into the dreaming experiences that occurred after last year's conference.

The arena of interaction appeared to move to the dream plane this Fall, as the outer world investigation seemed to close down. In a dream group, a woman raised the question that some characters in my dream are not as they seem. This led to an investigation which produced some very interesting results. The person controlling this "investigation" is increasingly revealed through dreams. Many questions are raised: How do you discern what are actual astral encounters vs. symbolism? Are the dreams possibly actual encounters? If they are, what are the lessons learned for the dreamer in dealing with psychic assaults of this nature? No answers are provided; however, the process of investigating the series of dreams is fascinating, and may be of help to others in sorting out certain aspects of their dreaming.

9. Posters/Hot-off-the-Press

Dreams and Visual Impairment: How Do They Interrelate?

Marina Abdala

Araraquara, São Paulo, Brazil

Considering the importance of dreams for mankind since time immemorial and for analytical psychology, coupled with the scarcity of material on dreams of the blind, I conducted a field research project to compare congenital and acquired visual impairment. To do so, I raised the following questions: What are the dreams of the blind? Do the congenitally blind reproduce images in their dreams? What are the similarities and differences between the images observed in each group? The results indicated that the dreams of congenitally blind are not equipped with visual qualities - the symbols arise from other aspects of the sensory system. In persons with acquired visual impairment, it was noted that, although some of them had lost their sight more than a decade ago, the memories of visual images are still preserved in dreams. However, further observations show that the images are seen as they were when the person originally experienced them." Keyword: analytical psychology, dreams, visually impaired.

Menstrual-phase Related Differences in Waking Stress Predict Qualitative Aspects of Dreams

Nicole Anzai, Johanna Spooner, Kyra Sjarif, Fiona Baker, and Tracey L. Kahan

Berkeley, California, USA

The present study investigates whether reported sensory, affective, and cognitive qualities of dreams are associated with variations in women's reported waking stress levels in the follicular (pre-ovulation) and the late luteal (premenstrual) phases of the menstrual cycle. Consistent with the continuity hypothesis (Schredl, 2005), we predicted phase-related differences in the relationship between waking stress level and reported subjective qualities of dreams.

Participants were recruited from a larger study (N = 36 R: 18-44) investigating the relationship between hormones, sleep, and premenstrual distress (Baker et al., 2011). Inclusion criteria were regular menstrual and sleep-wake cycles, good health, absence of psychopathology, and absence of regularly administered medications including contraceptives in the past three months. Participants were the seventeen women who reported and rated dreams during both the follicular and luteal phases (n = 11 diagnosed with PMDD and 6 controls). Because reported qualities of dreams were unrelated to clinical diagnosis, data from all seventeen women were combined for analysis. Participants used a commercial self-test kit to detect the presence of lutenizing hormone in urine to verify ovulation date.

Subjects slept once overnight in the sleep lab with standard polysomnographic (PSG) recordings, adapting to laboratory conditions and affirming absence of clinical sleep-related disorders. They also slept in the laboratory

during the mid-follicular and late luteal phases, totaling 3 nights. Women entered the study at different points during their menstrual cycle, varying the sequence of recordings. Before sleep, participants completed several measures, including the Perceived Stress Scale (Cohen, Kamarck & Mermelstein, 1983). Subjective measures obtained upon morning awakening included the Pittsburgh Sleep Diary, the Profile-of-Mood-States Scale (POMS), a Sleep Qualities Survey, and the Spielberger State-Trait Anxiety Inventory (STAI) (Spielberger et al., 1983). When participants reported they remembered dreaming, they rated their dreams' subjective qualities using the Subjective Experiences Rating Scale (SERS) (Kahan, 1994; Kahan & LaBerge, 2011). The SERS is a 32-item self-report instrument which assesses the intensity of 11 sensory qualities, 11 emotions and 10 cognitive skills using a Likert-type scale (0 = 'not at all' to 5 'a lot'). These subjective measures of dreaming are the focus of this study.

Regarding emotion, waking state anxiety in the premenstrual phase was positively associated with reported sadness, depression, anxiety, confusion and fear. Trait anxiety correlated with anger and fear. For the follicular phase, state anxiety was associated with depression, while trait anxiety was unrelated to ratings of dream emotion. Regarding cognition, waking state anxiety in the premenstrual phase was positively correlated with reported thinking, remembering, feeling, and attending to one's inner experience. Trait anxiety was related only to planning. In the follicular phase, state and trait anxiety were both negatively associated with planning and evaluating. Sensory qualities of dreams were not strongly related to either state or trait anxiety during either the premenstrual phase or follicular phase.

Our results confirm menstrual phase-related differences in the relationship between waking stress level and reported subjective qualities of dreams. The present findings reinforce the value of studying dreaming qualities in relation to chronobiological cycles (Nielsen, 2004).

Examining Dreams, Dream Content, and Meaning in Bereavement

Josh Black and Teresa L. DeCicco

Whitby, Ontario, Canada

The dreams that occur in bereavement have mainly been overlooked in the psychological literature. This study explores these dreams in greater detail than previous studies. Within this study, there is a focus on two types of dreams: the dreams that contain imagery of the deceased and the dreams that do not contain imagery of the deceased. Content analysis will be conducted on the most recent dreams that contain imagery of the deceased and will then be correlated to their current grief score. Content analysis will be conducted on the most memorable dream that contained the deceased and on a narrative passage of why they found it memorable. The frequency of the different types of dreams that Garfield (1996) proposes will be investigated in the recent dreams and in the most memorable dreams that the bereaved report with imagery of the deceased. The most recent dreams that the bereaved have had that do not contain the deceased will be interpreted via The Storytelling Method of Dream Interpretation (TSM) developed by DeCicco (2007). Content analysis will be conducted both on the dreams and on the discovery of the dreams which will then be correlated to grief scores. Hypotheses, preliminary findings, and implications for counselling the bereaved will be discussed.

Integrated Psychotherapy and Dream Activity

Manlio Caporali, Marco Zanasi, T. Corteccioni, A.M. Magazzino, M. Vagena, M. Lupone, L. Bianchini, and A. Siracusano

Rome, Italy

A program of theater therapy has been kept active in the psychiatric clinic of University of Rome, "Tor Vergata", for five years. During a period in which the actors individually and collectively were depressed, the program was integrated with a specifically interactive music therapy program) with the participation of the research team of CRM (Centre of Music Research) that is working with the university staff. The authors evaluate the dream material in relation to the clinical and therapeutic efficacy of the integrated psychotherapy. The research program in 2012 consists of: clinical and psycho-diagnostic evaluation on the affectivity of the theater group at the beginning and at the end of the experience, ten sessions of individual and collective music therapy of variable duration (maximum one hour at variable intervals, every three or four days, accompanied by video and audio recording), collection of dream material, and evaluation of data.

Body boundary imagery and point of view in narratives of everyday memories and nocturnal dreams

Laura A. Cariola

Lancaster, Lancashire, United Kingdom

The concept of 'body boundary awareness' has been assessed in a wide scope of empirical research demonstrating that individuals vary in their awareness of their skin boundaries. Based on a series of experimental studies, Fisher and Cleveland (1958) proposed a content-analysis scoring system of body boundary awareness obtained from verbal responses of Rorschach inkblot tests by measuring barrier imagery (i.e., body boundary definiteness) and penetration imagery (i.e., body boundary permeability).

In particular, psychoanalytical theory associates body boundary awareness with the experience of trauma and losses that are not successfully mourned and thus not coherently integrated within a person's self-concept (e.g., Odgen, 1989; Winnicott et al., 1984). An individual then develops a distorted body boundary schema that is expressed through dysfunctional intersocial behaviour. In contrast, cognitive psychology emphasizes that traumatic experiences influence the choice of perspective (i.e., a first person "field" perspective and a third-person "observer" perspective) in the recall of autobiographical experiences (e.g., Nigro & Neisser, 1983). Hence, the field perspective has been associated with the process of self-reflection, so-called 'mentalisation', which may be dysfunctional in cases involving psychopathology and trauma, due to operating defence

mechanisms, such as ego-splitting (e.g., Fonagy & Target, 1996).

Surprisingly, empirical research has not investigated how body boundary awareness relates to trauma and loss experiences, and point of view in the recall of autobiographical memories. In this study, participants reported an everyday memory (N = 490) and dream memory (N = 451), and were also given a trauma-loss and a cognitive questionnaire. The frequencies of lexical items and body boundary imagery in the written narratives of everyday memories and dreams were assessed with the Regressive Imagery Dictionary (RID) (Martindale, 1975, 1990), and the Body Type Dictionary (BTD) – a computerised dictionary that calculates the frequency of semantic items categorised as barrier imagery and penetration imagery based on Fisher & Cleveland's scoring system (Wilson, 2006).

A multiple linear regression analysis indicated that in narratives of everyday memories, barrier imagery was negatively related to self-references, first-person "field" perspective and personal importance of the memory, whereas penetration imagery was negatively related to self- and other-references, affection and aggression lexis, and first-person "field" perspective. In dream memories, barrier imagery was negatively related to sadness imagery only, whereas penetration imagery was negatively related to other-references and affection lexis. Trauma and loss experiences were not predictive but positively associated to sum body boundary imagery in dream narratives.

These results will be discussed drawing on psychological literature and contemporary psychoanalytical theories.

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Qualitative Features of Dreams that Predict Dream Bizarreness

Stephanie Claudatos, Tracey L. Kahan, Madeline Pollak, and Shannon Thomas

San Jose, CA, USA

This study assessed the subjective qualities of dream experience (sensory, affective, cognitive) that best predict bizarre/atypical features of dreams. A two-week dream journal study was completed by 144 women (> 18 years old) undergraduates at a small liberal arts university in Northern California. Selection criteria required regular dream recall (2-3 dreams / week, on average), no significant sleep disorders (insomnia, apnea, narcolepsy), and non-smokers. Following an overview to the study, participants who gave consent were given folders with materials for reporting and rating dreams they recalled upon awakening over the next two weeks. Upon awakening, participants wrote a report of the dream and rated the prevalence of sensory, affective, and cognitive qualities in the dreams just recorded using the Subjective Experiences Rating Scale (SERS) (Kahan, 1994; Kahan & LaBerge, 2011). Participants also rated the bizarreness/atypicality of particular dream features (e.g., the dream's location, organization, and actions of the dreamer or others). In total, 837 dreams were reported and rated.

Principal Components factor analysis (varimax rotation) of the SERS and bizarreness questions revealed ten factors. Eight factors summarize participants' ratings of the intensity of subjective qualities experienced during the dream (three sensory, three affective, and two cognitive factors). The three sensory factors were Vision, Audition/Movement, and the Minor Senses (smell, touch, taste). The three affect factors included two factors comprised of negative emotions and one comprised of positive emotions. The first negative emotion factor included Sad, Depressed, and Jealous (Negative Emotion 1); the second included Anxious, Confused, Fearful, and Agitated (Negative Emotion 2). The third affect factor included Happy, Excited, and Sexually Aroused (Positive Emotion). The first cognitive factor emphasizes internally-oriented cognition and includes: Thinking, Planning, Imagining, Remembering, and Attending to the Inner World (Cognition: Internal Orientation). The second cognitive factor emphasizes externally-oriented cognition and includes: Talking, Listening, and Attending to the Outer World (Cognition: External Orientation). An additional question, "feeling," loaded on both cognitive factors (.43, .45, respectively).

Two factors summarize participants' judgments of the bizarreness/atypicality of particular content features of the dream experience. The first bizarreness factor includes ratings of the vagueness, bizarreness, and unfamiliarity of location(s) in the dream (Bizarreness: Locations). The second bizarreness factor includes ratings of the bizarreness/atypicality of events and actions in the dream (Bizarreness: Events and Actions). An additional question, concerning "event transitions" (logical/illogical), loaded on both bizarreness factors (.48, .39, respectively). Regression analysis revealed that the bizarreness/atypicality of dream locations was best predicted by a combination of internally oriented cognition (Cognition: Internal Orientation), the three sensory factors, and the two affect factors that involve emotional arousal (Negative Emotion 2 and Positive Emotion). The bizarreness/atypicality of events and actions was best predicted by a similar combination of the three sensory factors plus the two affect factors that involve emotional arousal (Negative Emotion 2 and Positive Emotion). Interestingly, neither cognitive factor was a significant predictor of the bizarreness/atypicality of events and actions (in the dream). The implications of these findings for theories of dream phenomenology and the continuity between dreaming and waking experience are discussed.

A Psychophysiological Model Explaining the Effectiveness of the Storytelling Method of Dream Interpretation

Teresa L. DeCicco and U. Barcaro

Newcastle, Ontario, Canada

The Storytelling Method of Dream Interpretation has been found to be a useful tool in clinical and applied practice (DeCicco, 2009; DeCicco & Higgins, 2009; DeCicco, Lyons, Pannier, Wright, & Clark, 2010) and also for use by the general public (Clarke, DeCicco & Navara, 2010; DeCicco, 2007; 2009).

The method is brief, easy to use, practical, and easy for clinicians to teach and implement (DeCicco, 2007). The method has been found to be reliable and valid while yielding a meaningful dream interpretation at least 80% of the time (DeCicco, 2007). Research attempting to understand and explain the effectiveness of this method has been undertaken. One explanation that has been proposed is a psychophysiological model (Barcaro, DeCicco & Salvetti, 2011) which builds on previous dream building models (Barcaro et al., 2005).

The model depicts two subsystems of the dream builder which include the associative and metaphorical systems of dreaming which connect to both the brain state and the dream experience. The model then adds the dream interpretation stage, which connects the dream report and the meaning of the interpretation to the model. Finally, the model is able to explain how a dream report and interpretation via The Storytelling Method can connect the new narrative to associations, metaphors, the brain state, and the dream experience itself.

The model builds on a dream model proposed in the previous literature by Barcaro et al., in 2005 and lends itself to a powerful explanation of The Storytelling Method's reliability and validity. Several examples of dreams and how they can fit the model will be demonstrated.

Meditative Dream Re-Entry: A Protocol for Using Meditation for Dream Interpretation

Teresa L. DeCicco and Anthony Murkar

Newcastle, Ontario, Canada

Meditation has long been known as an effective tool for decreasing the stress response and for providing increased emotional balance (Cunningham, 1999). Meditation has become a more popular practice in North America over the last 10 years and is now being implemented into a wide variety of health-care practices in hospitals, clinics, and treatment programs (Cunningham, 1999). Though it has also been used as a form of dream interpretation, very little empirical evidence exists showing the possible effectiveness of the method for dreams. Also, to date, no established protocol for using meditation in a formal psychological practice for dreams has been detailed, documented, or tested.

The current study will present 3 studies (N1=50, N2=26, N3=46) that explored meditation and visual imagery as a form of dream interpretation. Firstly, the protocol for the method will be fully explained. Secondly, cautions and protocol procedures will be explained in terms of using the

method for both clinical and non-clinical groups. Thirdly, data will be presented which illustrates: 1) the effectiveness of the method, 2) comparisons to waking day measures with and without the method, and 3) results that were yielded when the method was compared to a control design.

It appears that Meditative Dream Re-Entry is a useful tool for dream interpretation. However, several precautions are proposed and a protocol is suggested which makes the method easy to implement by clinicians and health care practitioners. Implications for the method are proposed in light of possible limitations and appropriate groups for the method.

Age and Sex Differences in Dream Diversity

Gaëlle Dumel, Tore Nielsen, and Michelle Carr

Montréal, Québec, Canada

There is relatively wide consensus that the recall of dreaming decreases with age (Funkhouser, 1999; Guenole, 2010). The aim of the present study was to examine this effect together with sex differences using a new measure of dream theme diversity (DTD). We studied DTD responses in a large cohort of subjects. DTD was defined as the total lifetime prevalence of a collection of 56 different typical dream themes. Under the assumption that opportunities to recall typical dream themes accumulates with advancing age, we expected that the DTD measure would increase with age for both males and females.

Records were taken from subjects who had completed the 56-item Typical Dreams Questionnaire (TDQ) and demographic items available on the Dream & Nightmare Laboratory website between Jan, 1997 and Jun, 2008. We obtained about 33,000 records and among these we kept 28,888 that had valid scores on the Dream Theme Diversity (DTD) measure. This large cohort included 5884 males (20%) and 23,004 females (80%). Among the 85.4% who specified their native language, 88.5% were English, 8.4% French and 3.2 other. Subjects were asked to complete a checklist of 56 themes judged in previous research to be relatively typical in the dreams of the general population (Griffith & Miyagi, 1958; Nielsen, et al., 2003). DTD was the total number of themes scored as non-zero.

A 2 x 6 Anova with Sex and Age Stratum (10-19, 20-29, 30-39, 40-49, 50-59, 60-79) as independent variables and DTD as dependent variable revealed a significant main effect for Age ($F_{5,28876}=22.62$, $p<.0000001$) but no Sex effect or Sex x Age interaction. Mean±SD of the overall DTD score was 18.5±10.46. Means for the 6 age strata were: 19.1±10.59, 18.5±10.15, 18.0±10.67, 17.6±10.42, 16.7±10.48, 14.0±10.58.

The results clearly refute our expectation that typical dream themes would accumulate with increasing age. The observed decrease in dream theme diversity with age is still unexplained but could be due to a number of factors. First, a generational effect might explain the results as due to older subjects having had progressively fewer of the life experiences thought to trigger typical dream themes (e.g., airplane flight leading to flying dreams; witnessed violence leading to dreams of attack, etc.). However, this explanation is not supported by evidence that a similar dream diversity measured in a much earlier cohort (Griffith, et al 1958) was proportionally larger (44% of 34 items) than the diver-

sity measures for any of our age strata (25%-34% of 56 items). A second possibility is that some neurophysiological feature of sleep necessary for vivid dreaming, such as %REM sleep, decreases with age. This possibility is only partially consistent with the very small age-related decrease in REM% that has been documented (Floyd, et al., 2007). A third possibility is that typical dream themes are subject to the same age-related decreases affecting other forms of episodic, and especially autobiographical, memories (St. Laurent, et al., 2011).

Age and Sex Differences in Dream Recall Frequency

Gaëlle Dumel, Tore Nielsen, and Michelle Carr

Montréal, Québec, Canada

There is relatively wide consensus that dream recall frequency (DRF) decreases with age (Funkhouser, 1999; Guenole, 2010). However, less is known about how age-related changes in DRF vary for males and females. The aim of the present study was to examine age and sex differences in DRF in a large cohort of subjects (N=28,888) using a retrospective estimate of the number of dreams recalled in a typical month.

Records were taken from subjects who had completed the 56-item Typical Dreams Questionnaire (TDQ) and demographic items available on the Dream & Nightmare Laboratory website between Jan, 1997 and Jun, 2008. We obtained about 33,000 records and from these kept 28,888 that had valid scores for a retrospective monthly dream recall measure. This large cohort included 5884 males (20%) and 23,004 females (80%). Of the 85.4% who specified their native language, 88.5% were English, 8.4% were French and 3.2 indicated other languages. Subjects were asked to complete a checklist of 56 themes judged in previous research to be relatively typical in the dream content of the general population (Griffith & Miyagi, 1958; Nielsen, et al., 2003). Subjects were next asked to retrospectively estimate their dream recall with the following question: How many dreams of any kind do you recall in a typical month? Responses (dreams/month) were log-transformed (log(dreams/month+1)) to attenuate score variance.

A 2 x 6 Anova with Sex and Age Stratum (10-19, 20-29, 30-39, 40-49, 50-59, 60-79) as independent variables and logDRF as dependent variable revealed a significant main effect for Sex ($F_{1,28876}=26.68$, p<.00007); females recalled more dreams per month than did males. It also revealed a Sex x Age interaction ($F_{5,28876}=3.20$, p=.007) such that the Sex difference in logDRF was observed for all age strata (all p.<.000001) except the oldest (50-59 and 60-79). Mean dreams/month recalled for the entire sample was 13.7±13.03 with males recalling an average of 12.2±13.13 and females an average of 14.1±12.97. For males by age the means were 11.8±12.99, 12.4±12.68, 12.4±13.07, 12.0±12.89, 14.8±18.07, 11.8±12.37. For females by age the means were 13.4±12.70, 14.5±12.67, 14.8±13.40, 14.2±13.92, 12.6±13.34, 15.8±17.78.

Our results replicate those from previous cross-sectional studies showing decreased DRF with advancing age (see Funkhouser et al., 1999; Guenole et al., 2010 for reviews). They are especially consistent with the finding that this DRF decrease occurs in early-to-middle adulthood, rather than in later years. Our findings extend previous work in demonstrating that the adulthood decrease in DRF is preceded by a significant DRF increase during adolescence, i.e., from ages 10-19 to 20-29. The pattern of increasing then decreasing DRF was found for both male and female subjects, but sex differences in the age-related patterns suggest that females gain access to their dreams earlier, enjoy more frequent recall, and maintain this recall longer.

Experts versus Trained Dream Coders: Does It Make a difference?

Jayne Gackenbach, Mary-Lynn Ferguson, Mycah Darlington, Carson Flockhart, Dan Swanson, and Steve Ahlswede

Edmonton, Alberta, Canada

Research on expertise has shown that it takes up to 10 years of training and practice to be considered an expert. The idea of experts in video game play has long been understood as important when examining effects of such games on a variety of skills. In our program of research on the effects of gaming on dreams, the issue of expertise has become increasingly important. Typically we train student research assistants to code dreams along some dimension. Often they are already long term gamers and thus can be considered experts, but that has not always been the case. Expertise is not an issue if the dream content being coded for is not game-related, but may become an issue when coding game-related content. Thus, we decided to examine how expertise might inform dream coding of video game content. In order to compare this specific concern with other dream content analyses, we also examined expertise versus the lack thereof in the coding of spiritual and religious dream content.

In both the video game and religious/spiritual dream content coding, the coders were trained to an 80% agreement. We examined correlations between the research assistants, expert trained and non-expert but trained, in the coding of various subscales. We also compared the absolute amount of coding for each subscale by each assistant. Our thesis is that due to their lifetime training, expert coders would be more aware of subtle aspects of dreams that non-expert, but trained coders, would miss. With some exceptions, this was largely found.

Specifically, we used basic meditation and prayer categories and Castro's system of dream content analysis for the spiritual/religious coding of dreams collected from long term gamers, individuals who pray/meditate, and a control group (Swanston & Gackenbach, 2011). All but two subscales correlated significantly between expert and trained coders. Lower correlations or non-significant ones were in the area of spirituality and meditation versus religion and prayer where higher agreement between types of coders was found. In terms of absolute amounts, the higher cod-

ing of religious and spiritual content was, as hypothesized, done by the expert coder.

The picture was somewhat similar when comparing the expert video game player coder to the non-expert but trained coder on game content scales from a more recent study. As in the previous type of dream coding, a similar version of the Hall and Van de Castle (HVDC) was used. Act frequency was counted for each of the major subscales. Additional subscales have been developed in our laboratory (Gackenbach, et al, 2011). Here correlations between types of coders for each subscale were significant with varying magnitudes. The HVDC subscales were all found to be higher in game content by the expert coder. and he saw more implications of games in dreams than the non-expert coder. However, in the area of overall violence in the dream, the expert coded less in the dreams than the non-expert. This is being further examined using the aggression and misfortune coding from the HVDC.

History of Gaming and Daily Activities as Predictors of Nightmares

Jayne Gackenbach, Mary-Lynn Ferguson, Keyfer Mathewson, and Mycah Darlington

Edmonton, Alberta, Canada

In previous research we have postulated that video game play may act as a protection against nightmares (Gackenbach, et, al, 2011). This was based upon the concept that defensive rehearsal in video game play against threatening situations, if done repeatedly over a long period of time, would result in well learned responses which would generalize to other altered realities, in this case dreams. Additionally, the numbing towards violence associated with serious combat-centric game play would also result in a lessened nightmarish experience in the dream.

In this study we examine a variety of daily activities, including video game play, in addition to lifetime gaming history as possible nightmare predictors. In the fall of 2011, subjects filled out an online questionnaire for course credit at a western Canadian university. They reported on their history of gaming. They were then asked to report the most recent dream they could remember and to fill out an activity checklist for things they did the day before that dream and how they felt about each activity. Finally, they were asked about what type of dream they reported and their emotions about their dream. While data collection continues in the winter term of 2012, analysis of 186 dreams from the fall term were computed.

Three groups of subjects were formed based upon gaming history and upon having played a video game the day before the dream. Those that had a low history of gaming and did not play a game the day before the dream were the no-gaming group. Two gaming groups were both high on history of gaming, but one had played a game the day before the dream and the other had not. When controlling for sex and dream recall, the highest incidence of self-reported dreams as nightmares were from those who did not game. However, there was no group difference in self identifying a dream as a bad dream. Data on time spent in daily activities the day before the dream were regressed onto self-reported confidence of having had a nightmare. This resulted in two significant predictors, time working on non-computer homework and time spent with children/family.

Dreams are also being content analyzed using threat simulation, bizarreness, lucidity/control, central image, and daily activities directly represented in the dream. These results will be presented on the poster.

Relationship between Frequency of Disturbing Dreams, Related Distress, and Internalizing Adjustment Difficulties In Children

Aline Gauchat, Jean R Séguin, Richard E. Tremblay, and Antonio Zadra

Montreal, Quebec, Canada

Disturbing dreams (DD), including bad dreams and nightmares, are vivid dreams marked by intense negative emotions such as fear, anxiety and anger (Levin & Nielsen, 2007; Zadra, Pilon, & Donderi, 2006). DD have been linked to various internalizing difficulties in both children and teenagers (Gauchat & Zadra, in press). Recent findings in adult populations indicate that the extent to which people are negatively affected during wakefulness by their disturbing dreams may be a better predictor of global psychopathology than these dreams' actual incidence. The association between DD frequency and depression and anxiety shows a small mean effect size (d=.4; d=.38 respectively) while DD related distress is associated with depression and anxiety with a moderate mean effect size (d=.59; d=.65 respectively; Belicki, 1992a; Blagrove, et al., 2004; Levin & Fireman, 2002; Miro & Martinez, 2005; Roberts, Lennings, & Heard, 2009).

Our goal was to determine if a similar relationship exists in children by examining DD frequency and associated distress in relation to anxiety and emotional problems. 197 eleven year old children were investigated. DD frequency was reported by the children while validated measures of anxiety and emotional problems were obtained from each child as well as by a teacher and the child's father. 148 (75%) of the children reported experiencing disturbing dreams. Mixed model analyses were used to investigate relationships between disturbing dreams and anxiety and emotional troubles. Scores from the three informants were combined to form a composite variable for the measures of anxiety as well as emotional problems used within the mixed models. If one of the informant's scores was missing the other informants were given more weight by the mixed procedure. Data analyses showed that DD frequency was significantly related to emotional problems with a medium effect size (d=.63)and with anxiety levels with a small effect size (d=.30). DD related distress was significantly related to emotional problems with a medium effect size (d=.63) and to levels of anxiety with a small effect size (d=.21).

The results from our sample suggest that DD related distress in children may not be as strong a predictor of anxiety as it is in adults and that the developmental aspects of DD-related distress and its correlates warrant further investigation.

Suicidal Thoughts and Disturbed Dreaming in Young Teenagers

Aline Gauchat, Jean R Séguin, Johanne Renaud, Richard E. Tremblay, and Antonio Zadra

Montreal, Quebec, Canada

Disturbing dreams (DD) are vivid dreams marked by intense negative emotions such as fear, anxiety and anger (Levin & Nielsen, 2007; Zadra, Pilon, & Donderi, 2006). Disturbed dreaming, including bad dreams and nightmares, have been linked to various psychological difficulties in children and teenagers (Gauchat & Zadra, in press). Some findings indicate that that DD are associated to suicidal thoughts in adults (Sjostrom, Hetta, & Waern, 2009; Tanskanen & al., 2001) as well as in a sample of 12 to 18 year-old teenagers (Liu, 2004). Given social and public health concerns over suicide and the fact that suicidal attempts increase drastically between the beginning and the end of adolescence (Daniel & Goldston, 2009), we investigated DD and suicidal ideation in children over a 2 year period.

Specifically, the relationship between DD and suicidal thoughts was examined among 170 12 to 13 year-old children from the province of Quebec as part of a longitudinal study named "en 2001 j'avais 5 ans" (Santé Québec, 1997). Presence of suicidal thoughts and frequency of DD were assessed as part of a battery of self-reported questionnaires. Presence of suicidal thoughts more than tripled in our sample between the ages of 12 and 13 (2.8% vs 10.2%) while self-reported monthly frequency of DD diminished (M=2.4 ±3.1 at age 12 to M=1.8±2.8 at age 13). Although frequency of suicidal thoughts was not linked to DD at age 12: $F(1,120) = 4.08$; p=0.46, a significant relation emerges at age 13: $F(1, 121)= 4,082$, p <.05. Our findings indicate that by age 13, children who report having thought about suicide in the past year experience more DD than children who have not thought about suicide. Why the association between DD and suicidal ideation appears during adolescence and how it evolves over time remain to be elucidated. These findings support the idea that questions concerning DD should be included in the clinical assessment of suicidal patients.

Alexithymia in Idiopathic Rapid Eye Movement Sleep Behavior Disorder

Isabelle Godin and Tore Nielsen

Montreal, Quebec, Canada

Idiopathic Rapid Eye Movement sleep behavior disorder (iRBD) is characterized by potentially injurious sleep motor activity associated with vivid dream mentation (1). RBD often precedes synucleinopathies, especially Parkinson's Disease (PD). PD patients show higher levels of alexithymia features, a phenomenon related to an alteration in affect regulation (2). Alexithymia characteristics include the inability to identify and describe feelings, and a difficulty distinguishing feelings from bodily sensations of emotional arousal (3), and is often associated with depression (2). The objective of this study was to assess alexithymia in iRBD patients and some aspects of their dreams compared to those of healthy control subjects.

Thirty-one patients (23 men; mean age: 60.7 ± 10.2 years) with polysomnography-confirmed iRBD and thirty-three healthy control subjects (18 men; mean age, 54.9 ± 16.1 years) were studied. They completed the Toronto Alexithymia Scale (TAS), a 20 item questionnaire that assesses alexithymia (scores from 20 to 71; non-alexithymic cutoff is 61), and a 14-item dream questionnaire.

No between-group differences were observed for age and gender. iRBD patients obtained higher TAS scores than controls (p<.05; mean of 62 vs. 53). Twenty iRBD patients but only 8 controls attained the cutoff for alexithymia (65% vs. 24%). iRBD patients scored higher than controls only on the Difficulty Identifying Feelings (DIF) dimension of the TAS (p<.001). They also scored higher than controls on the Nightmare Distress Frequency (NDF) dimension of the dream questionnaire (p<.001). Strong correlations were found between DIF and NDF for both groups (iRBD: r=0.54, p<.01; Controls: r=0.47, p<.01).

The results confirm that iRBD patients are characterized by alexithymia, in particular by a difficulty in identifying feelings. The results are also consistent with previous studies that have shown that high DIF scores are associated with high NDF scores and that DIF correlates with bizarreness and aggressiveness in dreams (4). This may be related to underlying changes in brain structures that have been observed in RBD cases with synucleopathies but also hypothesized to be present in idiopathic cases. It is also possible that the disorder itself leads patients to be less expressive because of the potentially embarrassing nature of their nocturnal symptoms. Also, we have not controlled for depression symptoms, for which RBD patients are at risk.

Further research is needed to clarify the link between alexithymia and iRBD, more especially associations between DIF and the perceptions that patients have about their dreams.

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Reflective Awareness in Dreaming and Waking: Development and Application of a New Protocol to Characterize the Objects of Reflective Awareness Reported on the Metacognitive, Affective, Cognitive Experiences (MACE) Questionnaire

Nader Kawadri, Aaron J. Macoubray, Shafqat A. Khan, Richard Chen, and Tracey L. Kahan

Santa Clara, CA, USA

The MACE is a 10-item questionnaire that measures the incidence of high-order cognitive skills associated with ongoing subjective experience. Participants rate ("yes" or "no") whether particular metacognitive processes characterize an

experimentally-interrupted experience. For questions answered 'yes', participants also provide an example (from the reported experience). The MACE has been used effectively to compare metacognitive skills across dreaming and waking (e.g., Kahan & LaBerge, 1996; 2011). A recent psychometric analysis confirmed the validity and reliability of this instrument (Kahan & Sullivan, 2011).

The present study reports the development and application of a protocol designed to qualitatively assess the objects of reflective awareness - "awareness that is focused on one's thoughts, feelings, or behavior" (Kahan & LaBerge, 1994, p. 248), as described in the exemplars provided by participants to three MACE questions that directly target reflective awareness. These questions assess, respectively, reflection or evaluation of thoughts or feelings [Q8], reflection upon one's behavior [Q9], and reflection upon events in the external environment [Q10].

The protocol was developed using data obtained from undergraduates (N = 185) in a study comparing experiences sampled from dreaming and waking. For each experience sampled, participants provided a written narrative and then assessed the metacognitive qualities of the experience using the MACE, following the sampling procedure developed by Kahan and LaBerge (1996; 2011). Data used in protocol development were the exemplars provided in association with 'yes' answers to MACE questions 8 (N = 269), 9 (N = 374), and 10 (N = 372). Exemplars were transcribed; participant and source (dreaming, waking) information was retained in a master file. All identifying information was removed for protocol development and subsequent coding.

A literature review of emotion typologies was conducted to help operationalize categories for coding emotion [Q8]. Next, fifty excerpts per question were reviewed and emergent categories of objects of reflection were identified. Initial categories were reviewed and revised by the PI (Kahan) and the coding supervisor (Kawadri). Detailed coding guidelines were developed. Mock excerpts were developed for training purposes. Once coders became proficient in coding the mock excerpts, the coders and the coding supervisor reviewed 50 excerpts from the actual dataset. Scoring guidelines were discussed, clarified, and streamlined. Coders rescored the 50 excerpts until inter-rater reliability (Cohen's Kappa [K]) of .80 was reached. The remaining excerpts were then coded independently. Final calculations of K revealed above .80 agreement within, and across, questions.

The present study also reports preliminary comparisons between dreaming and waking excerpts regarding the categories of reflective activities scored with the new protocol. The utility of this new protocol is particular to studies that employ the MACE to assess the incidence of metacognitive experiences. Although time-consuming, the protocol provides a method for systematically summarizing the qualitative responses given on the MACE; i.e., what individuals say they reflect upon. The protocol thus provides a bridge between quantitative assessments of the frequency with which metacognitive experiences are reported under various experiential conditions and qualitative reports or narratives of those experiences (also see Bulkeley & Kahan, 2008).

Relationships between waking mindfulness skills and emotional dream content

Jamison Langguth and Robert Rider

Philadelphia, PA, USA

Introduction: Relationships between waking psychological and neuropsychological functions and dreaming have been the focus of considerable research. However, no study has investigated relationships between waking mindfulness skills and dream content. As part of a larger study, we sought to demonstrate that lower levels of mindful acceptance (a non-judgmental attitude toward one's ongoing experience) would be related to more negative emotional dream content.

Method: N=43 participants (25 F, Mean age=21.1y, SD=4.8y) were recruited from several local meditation centers in the Philadelphia region as well as from introductory psychology courses at Drexel University. Participants filled out a general survey of sleep habits, including questions about typical sleep and wake times, dream recall, and nightmare frequency. Participants then filled out two self-report measures of mindfulness: the Philadelphia Mindfulness Scale (PHLMS), which measures mindful awareness and acceptance within the past week, and the Mindful Attention and Awareness Scale (MAAS), which measures attention and awareness more generally. Participants then completed nightly dream logs. In addition to narrative reports, participants completed the Dream Experiences Survey v. 2 (DES-2), an experimental tool which included specific items assessing the intensity of various emotions in dreams (happiness, sadness, anger, fear/apprehension) ranging from "not at all intense" to "most intense".

Results: Higher average ratings of negative emotional intensity were associated with lower scores on the PHLMS acceptance subscale (lower scores indicate higher levels of acceptance), r(37)=.41, p<.01. Anger demonstrated the strongest relationship with acceptance, r(37)=.36, p=.01, followed by fear r(37)=.35, p=.01, and sadness, r(37)=.33, p=.02. Acceptance was not correlated with nightmare frequency prior to the study, but was weakly correlated with the number of nightmares reported during the study, r(42)=.27, p=.04.

Discussion: These findings suggest that dreams are related to emotional processing. Participants who tended to be more labeling and judgmental of their experiences in waking also tended to report more intense feelings of anger, fear, and sadness in dreams. Possibly, the lack of social or physical constraints in dreams facilitates a process of relieving emotional stress in a manner that is not possible in waking (i.e. emotional threat simulation). An alternative interpretation is that these results simply demonstrate continuity between emotional processing in waking and dreaming.

Are Environmental Issues on Dreamers' Radar Screens?

Jacquie Lewis

Chicago, IL, USA

A preliminary inquiry indicates that there is little research investigating environmental dreams. In Dream Tending (2009)

Aizenstat tells the story of a man who walks by a newly paved parking lot and then has a dream which relates to the environmental destruction that occurred in order to create the lot. Is Aizenstat on to something in thinking that people are having more environmental dreams? He even goes so far as to say that a conscious concern for the environment is not necessary. Environmental issues will still be reflected in dreams because environmental destruction threatens our very existence.

This project will examine Aizenstat's hypothesis that environmental issues are in the dream collective. Environmental issues are defined as those that are among the pressing because of their potential devastating impact and that indicate a threat either to non-human species, human life, or the earth. The population for the study will be the dream reports from the Dream Bank (www.dreambank.net) developed by Schneider and Domhoff and The Sleep and Dream Database (http://kellybulkeley.com/sleep-dream-database/) compiled by Bulkeley. By using keywords in the Dream Bank and The Sleep and Dream Database that reflect environmental issues I will isolate those dreams that appear to have environmental themes.

Dreams will be examined in the context of two environmental issues are the focus of this study, chosen because of their widespread and devastating impact on the earth, humans and non-humans, and arguably the most pressing environmental issues of our time. The first is the number one contributor to global warming (according to a 2006 United Nations report), methane emission from animal agriculture. The second is bee colony collapse disorder, which effects pollination of crops worldwide. Using a key word search environmental dreams are operationalized as any dream that contains terms such as: bee(s), pig(s), cattle, farm animal, etc.

I, and an independent judge, will examine dream stories. Should a dream portray a killer bee threatening to sting a dream character, ("…the killer bees that got my brother Jake are coming for me.") it would not be considered a match, since the individual is threatened, rather than the bee. Should the dream narrative relate to the situation facing bees ("…they are disappearing so there's less bees") this would be considered a match. (Both dream quotes are taken from actual dreams in the Dream Bank).

Findings of this study would either suggest that collective unconscious concerns for the environment are reflected in dreams during times of increased environmental destruction or it could be quite the opposite, that is to say Aizenstat is inaccurate, and environmental dreams are not on the increase. As far back as the early 1950's Hall stated that dreams reflect relatively little about a person's attitudes toward current events and politics (http://www2.ucsc.edu/dreams/TSSOD/chapter 1.html).

It is important to study environmental dreams because environmental issues affect everyone. Whether these issues are reflected in people's dreams is an unanswered question and it needs to be investigated to understand how environmental issues affect consciousness.

Preliminary data will be presented in June.

Factors of Continuity

Josie Malinowski and Caroline Horton

Leeds, United Kingdom

The continuity between individuals' waking lives and their dreams, which can be considered to be the extent to which waking-life thoughts, conceptions and concerns (Domhoff, 1996) and experiences (Schredl & Hoffmann, 2003) influence dreams, has been studied using a variety of methods, each with its benefits and flaws, such as the laboratory and dream-diary methods. However, no attempt has yet been made to measure continuity as a trait, using a self-rated questionnaire. Thus the aims of the present study were twofold: to develop a psychometrically valid measure of continuity; and to investigate what characterises continuity as a trait, including how the trait of continuity relates to other personality traits. 313 participants completed the Continuity Questionnaire (CQ), a 125-item measure of an individual's experience of the continuity between their waking life and their dreams, and five personality measures: the Boundary Questionnaire (Hartmann, 1991); the Creative Experiences Questionnaire (Merckelnbach, Horselenberg, & Muris, 2001); the Tellegan Absorption Scale (Tellegan, 1995); attitude towards dreams (Beaulieu-Prévost & Zadra, 2005); and the Big Five Inventory (John, Naumann, & Soto, 2008). A principal components analysis proposed five distinct factors of continuity: 'Continuity with present'; 'Continuity with past'; 'Similarity to present'; 'The (emotional) effect of waking life on dreams and dreams on waking life'; and 'Discontinuity / Bizarreness'. Correlational analyses of the CQ with personality measures indicated relationships between 'Continuity with present', boundariness, and openness; between 'Continuity with past', 'Discontinuity / Bizarreness', boundariness, and absorption; and between 'The (emotional) effect of waking life on dreams and dreams on waking life', boundariness, neuroticism, absorption, and fantasy-proneness. The complex relationships between the factors of continuity and the personality measures will be discussed.

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Assessing the Effects of Meditation on Dream Imagery, Depression and Anxiety

Nicolle J. Miller and Teresa L. DeCicco

Port Perry, Ontario, Canada

Depression has been found to be linked to patterns of dream imagery (Jones & DeCicco, 2009; King & DeCicco, 2007; Schredl et al., 2009). Similarly, anxiety is also linked to specific images in dreams (DeCicco, et al, 2012; Jones & DeCicco, 2009; Zanasi et al., 2011). Past research has also found that dream work can be beneficial for decreasing depression and anxiety levels (DeCicco et al., 2010; Jones & DeCicco, 2010). Another important protocol for the treatment of mood fluctuations is meditation, which can help regulate mood and help with sleep patterns (Burns, et al., 2011; Lovas & Barsky, 2010, Schreiner & Malcolm, 2008). Past research has not yet examined the relationship among depression, anxiety, dream imagery and meditation.

The current study examined the effects of meditation on waking day depression levels (BDI), trait anxiety levels (BAI-T) and dream imagery. Twenty-two participants were tested for depression and trait anxiety prior to being taught a form of basic meditation. Participants also provided one recent dream before beginning meditation (pre-test condition). They were given a 10-minute meditation on-line and a journal to document the morning and evening meditation sessions. The post-test condition involved measuring depression and anxiety levels, and asking participants to provide another recent dream. All participants also conducted a dream interpretation, using the Storytelling Method (DeCicco, T. L., 2009), for discovery on both pre- and post-test dreams. All pre- and post-test dreams were then scored for depressive and anxious imagery, and scored as low, moderate and high levels. It was predicted that moderate to high levels of anxiety, as well as anxious dream imagery, would decrease in both inventory scores post-meditation practice. Similarly, depressive scores were predicted to decrease with the practice of meditation in both inventory and dream imagery scores, for participants initially scoring moderate to high.

Results are consistent with previous research in that mood levels changed over the course of the meditation period. Also, dream imagery changed for the both depression and anxiety imagery, such as scene changes and animals in dreams. Implications for future research are discussed as well as applications of dream work and meditation in clinical and applied practice.

The target level of the audience for this presentation is researchers and applied practitioners. The aim of my presentation as it applies to this audience is to increase attendees' knowledge about dream research and theories, and dreams in clinical practice.

Accessing Emotions and Meaning with the 2A Method of Dream Interpretation

Anthony Murkar and Teresa L. DeCicco

Newcastle, Ontario, Canada

Both word association and amplification have been known to be powerful elements in psychology (DeCicco, 2007, Freud, 1900) for delving into the unconscious processes of the mind. Word association alone has been found to be a useful and practical tool when incorporated into dream interpretation (DeCicco, 2007; 2009).

A further development of this process was to include both word association and amplification, which lends itself to an expanded and more complicated method of interpretation. The method was coined "The 2A Method." It has been found that individuals who use this method are able to access emotions that are embedded in the dream imagery and find meaning in their dreams (DeCicco, 2007).

Two studies which tested the validity and the reliability of the model will be presented, along with data illustrating that the method yields significant meaning for the dreamer. Furthermore, deriving meaning from the dream is valid in that the method was also tested with a neutral passage rather than a dream. Also, each step in the interpretation method was tested, which illustrates that the amplification stage adds more to the meaning than using the association stage alone. Regression analyses are presented, along with results from a control design study.

Furthermore, a psychophysiological model will be presented which suggests an explanation for the effectiveness of the 2A Method (Barcaro, 2005). This study implies that the 2A Method is a valid and reliable method for applied practice and for use by the general public.

Sleep deprivation as a method of increasing the length of wakeful state and improving the qualitative characteristics of dream and it awareness

Ravil Sadreev

Velikiye Luki, Russia

The source of this experiment is taken from the hypothesis that the real biological human rhythm of dream stage is based on 10 and 11 hours per 48 hours. This biological rhythm is established naturally when people lose control over the time, for example the cosmonauts or people who spend a long time in separate places without any opportunity to observe time. In the course of the experiment we will use a range of psychological methods which reflect the changes in memory, attention and imagination activity, besides changes in my Dream diary - namely the quality of dream memorizing, number of dreams, and the degree of awareness. Sadreev will be taking part in this experiment, and at the end of this period the main indicators of attention, memory, and thinking will come to their norm but the quantity of dreams (either conscious or ordinary ones), and the ability to memorize them will increase greatly.

Comparison of 50 Precognitive Dreams vs. 50 Non-precognitive Dreams from a Single Individual Including Hall - Van de Castle Content Analyses

Carlyle Smith

Peterborough, Ontario, Canada

About 60% of individuals have reported at least one instance where they have experienced a real-life event that was very much like the dream of the previous night. These

subsequent real-life events can be important, but are often quite trivial and are seldom examined in any systematic way. A sample of 50 precognitive dreams were selected from a single individual and compared with 50 non-precognitive dreams from over 40 years of recorded dream reports. It was clear that the precognitive dreams were shorter (had a smaller number of words per report) than did the non-precognitive dreams ($t = 2.39$, $p = .025$). Hall-Van de Castle content analyses were performed on all dreams and corrected for word length.

While many categories were scored, including characters, objects and emotions, there was only one category that was markedly different between the two types of dreams. Non-precognitive dreams had significantly more scene changes than did the precognitive dreams even when corrected for word length ($t = 5.195$, $p = .000004$). The results make the recognition of dreams likely to predict a subsequent real-life event before it occurs more precise. These dreams appear to be somewhat different in structure compared to non-precognitive dreams, and the findings may provide a technique for recognizing them before the occurrence of the real-life event.

DreamsCloud: A Collection of Global Platforms for Dream Convergence, Preservation, Discussion, Research, Sharing, and Resources

Robert Van de Castle, Matt Tabrizi, and Bobbie Ann Pimm

Charlottesville, VA, USA

DreamsCloud.com is a wide ranging website whose goal is to have a significant impact on how the world shares dreams and acquires information regarding dreams. Dreams can be submitted through email, conventional mail, or through the use of free apps for the iPhone and Blackberry (more devices coming soon). Site tools allow dreamers to easily record and store their dreams on a secure basis. Options allow each submitted dream to be viewed by anyone, or by selected friends for comment, or kept completely private. The choices for posting can vary on a dream to dream basis.

The site and dreams are currently available in ten languages and over one hundred countries (as of 2/26/12). The site is continuously introducing new languages through manual translation of all site pages by native speaking staff. The Dreams and Reflections are translated by computers. However, this is an emerging technology and such computer translations are not perfect. The immediate purpose of the site is foremost to allow people to enter their dreams in their native language. This preserves dreams in their original language and culture. As the translation technology matures, all previously preserved contents and new contents will become available in additional languages. DreamsCloud is planting seeds today that the world will benefit from in coming years.

DreamsCloud is building engines, which improve as the site contents grow, that will allow statistical analysis and understanding of dreams across various languages and cultures. While the true benefit of such tools will become clearer in later years, today DreamsCloud reaches out to all researchers and dream workers around the globe to find symbiotic relationships.

DreamsCloud has a staff of dream "reflectors" who understand and adhere to the ethical guidelines of dreamwork as defined by IASD. In addition, DreamsCloud.com offers visitors and members multiple dream resources about authors and books, dreamworkers, websites, art, poetry, blogs and video clips. New features are continually being added to include discussion forums, groups and more.

DreamsCloud is looking for an international group of dream enthusiasts, or "ambassadors", to stimulate the discussion, education and sharing of dreams in their own country or region. The requirement for the ambassadorship is a dedication to the cause and adherence to DreamsCloud's ethical guidelines. Each ambassador will represent her/his own country/region within DreamsCloud allowing DreamsCloud to offer services that may be unique to a region or a culture.

Index

Laughlin CD.................S30
Lee V.................S30
Leonard JA.................S50
Lewis J.................S8, S19, S30, S71
Lupone M.................S65
Lyons T.................S10

Macoubray AJ.................S70
Magazzino AM.................S65
Malinowski J.................S50, S72
Maltais MH.................S30
Mastrangelo LH.................S60
Matheny D.................S9
Mathewson K.................S69
Matt C.................S5
McDuff P.................S56
McGannon K.................S8
Medina-Liberty A.................S51
Miller NJ.................S73
Morgan A.................S31
Murkar A.................S67, S73

Nassar L.................S10
Nelson G.................S9
Newman Z.................S9
Nicolas A.................S45
Nielsen T.................S42, S49, S51, S54, S54, S67, S68, S70
Noreika V.................S55
Norris J.................S10
Nurss DJ.................S38

Oh A.................S40
Oldis D.................S39
Olsen FC.................S11
Ourtan-Krul PJM.................S39
Overman P.................S2

Pagel JF.................S52, S52
Pannier W.................S10
Panton J.................S40
Paquette T.................S42
Pascoe.................S60
Parker SB.................S31, S34
Paseman RF.................S31, S39
Pimm BA.................S74
Pollak M.................S66

Quackenbush C.................S11

Rabinowe V.................S11, S17, S34
Redoute J.................S45
Renaud J.................S70
Rickarts DG.................S56
Rider R.................S71
Rivinus D.................S60
Roukema-Koning B.................S17, S31
Ruby P.................S45
Russo R.................S23, S61

Sabini M.................S52, S61, S61
Sadreev R.................S73
Saint-Onge K.................S49
Salvesen L.................S40

Schiller LY.................S3
Schinco M.................S3, S15, S53
Schneider LZ.................S12
Schredl M.................S53, S53
Schweikert R.................S54
Seguin JR.................S69, S70
Seguin M.................S12
Siegel A.................S3, S12
Siivola M.................S61
Simard V.................S49
Siracusano A.................S65
Sjarif K.................S64
Skailes C.................S62
Smith C.................S73
Sogolow Z.................S40
Solomonova E.................S54, S54
Sowton CG.................S13
Sparrow GS.................S32, S55
Spooner J.................S64
Stettin E.................S32
Strickling B.................S32
Sturzenacker G.................S33
Svob C.................S51
Swanson D.................S68

Tabrizi M.................S74
Takeuchi T.................S54
Tappan M.................S13
Tarwater B.................S13
Taylor J.................S14, S33
Thomas S.................S66
Thurston M.................S33
Torrens-Burton A.................S41
Tougaw J.................S34
Tremblay RE.................S69, S70
Tsuruta M.................S62

Vagena M.................S65
Valli K.................S55
Van de Castle R.................S74
Vergil K.................S34
Viau-Quesnel C.................S54
Viggiano D.................S14
Vincent VJ.................S62

Waggoner R.................S40, S40
Walsh MC.................S63
Warner C.................S64
Welt B.................S28, S34
Wernet T.................S14

Xi Z.................S54

Zadra A.................S56, S69, S70
Zanasi M.................S65
Ziemer M.................S40