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Enhancing imaging ability : a design, implementation, and evaluation of a short-term training program.

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ENHANCING IMAGING ABILITY:

A DESIGN, IMPLEMENTATION, AND EVALUATION

OF A SHORT-TERM TRAINING PROGRAM

A Dissertation Presented

By

PAULA ANN NOWICK

Submitted to the Graduate School of the
University of Massachusetts in partial fulfillment
of the requirements for the degree of

DOCTOR OF EDUCATION

May 1986
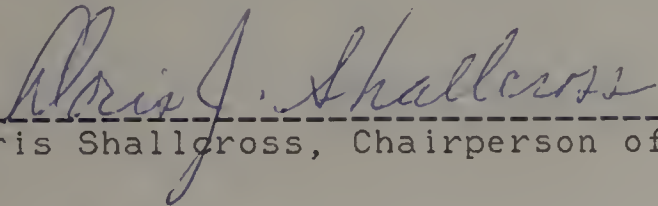
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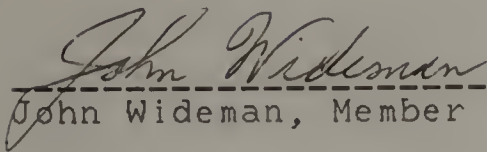
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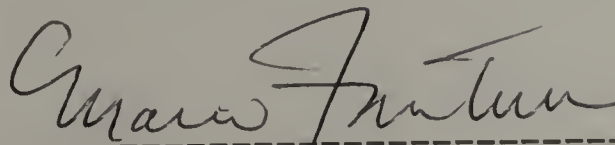Approved as to style and content by:

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ABSTRACT

Enhancing Imaging Ability:

A Design, Implementation, and Evaluation

of a Short-term Training Program

May 1986

Paula A. Nowick, B.A., Hofstra University

Ed.D., University of Massachusetts

Directed by: Doris E. Shallcross

This exploratory study was designed to evaluate the
degree to which the imaging ability of people could be
enhanced through a training program of approximately
four and a half hours of interactive and individual
imagery sessions. In addition, the research sought to
study the individual differences in people's ability to
image and to propose some hypotheses to explain the
reasons for those differences. Changes in imaging
ability were assessed quantitatively by means of a pre-
and post-administration of the Betts' _Questionnaire
on Mental Imagery_ and qualitatively by means of case
study analyses of the seven participants' responses and
feedback during training.

Results from the Betts QMI indicated that five of
the seven particpants' imaging ability was enhanced after
the training program. Two participants' scores showed a
slight deterioration. Patterns of improvement among the
seven imaging modalities measured by Betts QMI were not
discernible, but rather each person produced a unique
pattern of enhancement or deterioration in modality
scores. The subjective feedback and responses during the
training were analyzed from the persepctives of Kelly and
Rogers' psychological theories in order to suggest some
of the factors which may have facilitated or blocked the
enhancement of imaging ability. The data led to the
speculation that certain factors within the construct
of the self contributed to the success or failure of the
training, and among those factors were the sense of self
as a rigid or permeable construct and the degree of ease
with which present feelings were expressed. The range of
responses to this training design led to the conclusion
that this training is very successful with people with
permeable self-constructs, and inappropriate with
those in less developed stages of personhood.

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CHAPTER I

INTRODUCTION

Background

In the last thirty years an explosion of
neurophysiological research has revived interest among
educators and psychologists in the nature and function of
imagery both cognitively and therapeutically. Whether
images are "epiphenomenal" or "functional," that is, whether
the production of mental pictures is a quintessential
operation of the human personality, is still unanswered and
being experimentally researched today. (Block, 1981;
Dennett, 1981; Yuille, 1983; Kosslyn, 1981; Pylyshyn,
1981.) As more definitive answers to the question of
imagery's roles in human development become available,
teachers and psychotherapists can become more skilled than
they are now in selectively designing and utilizing
appropriate imagery-based interventions.

Presently, most curricula and therapies do not
systematically incorporate imagery into their practices;

imagery seems to be regarded as peripheral to the
intellectual and emotional processes of the self. On the
other hand, there are a few practioners and scholars who
have touted the positive power of imaging for everyone; from
lowered blood pressure to phobia cures, claims have been
made attesting to the transformational powers that mental
pictures have on the restructuring of personality. (Bandler
& Grinder, 1975; Gallwey & Kreigel, 1977; Houston, 1982;
Sommer, 1978; Lazarus, 1978)

Some of the claims for imagery have been supported by
controlled laboratory experiments. For example, in the
Journal of Clinical Psychology, an experiment comparing
electromygraphic biofeedback and imagery as relaxation
strategies found that imagery had the greater effect on
reducing physiological tension and three tension-related
personality dimensions. (Schandler & Dana, 1983) Covert
modeling, a therapy technique in which individuals imagine a
model-person engaging in the behaviors they wish to develop,
has succeeded in reducing or eliminating phobias that were
intractable through other therapeutic interventions.
(Cautela, 1971; Kazdin, 1973) A study involving fifty-three
college women supported the hypothesis that imagery could be
helpful in interrupting the negative thought processes of
depression (Jarvinen & Gold, 1979).

These studies and others have demonstrated imagery's effectiveness for some clients, but other evidence seemed to suggest that not every client found this mode of therapy successful. Early in the twentieth century, cognitive psychologists noted that significant differences existed in people's ability to vividly image in various modalities (visual, auditory, kinesthetic, olfactory, etc. (Galton, 1883; Griffith, 1927; Betts, 1909; Fernald, 1912; Carey, 1915) These psychologists attempted with difficulty to correlate the vividness of one's waking imagery with intelligence and creativity, but when positive correlations were not found, interest waned.

More recently, the differing degrees of people's ability to image has found renewed attention. Singer has reported certain populations are significantly poorer in their imaging ability; obese people, drug and alcohol abusers, and hyperactive children score very low on standard tests on imaging ability. (Singer, 1976). Indeed, the success of certain kinds of therapy was correlated significantly with the client's vividness of imagery during therapy (Dyckman & Cowan, 1978). Lang's research (1977) confirmed that the quantity of details in the imagery of the client was the most significant factor in imagery-based therapy's outcome.

Other contemporary psychologists, however, are suggesting that control of one's imagery is of greater therapeutic interest than the clarity of images. The ability to willfully switch back and forth between different modes of thinking seems an essential feature of emotional health, and the capacity to replace negative images with positive ones has been frequently identified as the hallmark of the creative, growing individual. (Ellis, 1976; Goulding, 1979; Lazarus, 1979; Sommer, 1978; Gendlin, 1978). Thus the degree to which a person can purposively create richly elaborated mental images varies within the population.

The usefulness of the ability to image has also been emphasized by specialists in the fields of creativity, education, health and stress management, and sports. "Fantasies and daydreams, far from being irrelevant and insubstantial, may be the foundation of serenity and purpose in our lives," concluded one of the foremost researchers in this field. (Singer, 1976, p. 32). Since, however, not everyone seems equally as capable of clear, fluent, and detailed mental imaging, this study investigated the question of whether imaging ability could be enhanced through short-term training. The focus of the research

centered on intensively studying individual processes in imaging, seeking to understand in depth the factors which facilitated or blocked the enhancement of the imaging process in seven adult participants as they underwent an imagery training program.

Purpose of Study

The primary purpose of this study was to evaluate the effectiveness of an original design and implementation of an imagery-enhancement training program on a group of adults who identified themselves as poor imagers. In addition, the research aimed to study the individual differences in the ability to image and to propose some hypotheses to explain the reasons for those differences. In order to more clearly follow those imaging processes as they were occurring, the participants were asked to provide feedback after each training session on how they assessed any changes in their imaging capability. After the data was gathered, the researcher found the psychological theories of George Kelly and Carl Rogers the most helpful in explaining the wide variety of participants' responses to the training.

The study was guided by the following research questions:

How vividly could the participants image spontane-
ously and could the vividness of images be improved
through training?

To what degree could the participants switch from
one image to another and could the fluency of
generating images be improved?

What were the participants' feelings towards their
imaging ability and did the participants attribute
any other behavioral or attitudinal changes to the
imagery training?

What personal characteristics seemed to facilitate or
block the ability to image?

Selection_of_Participants

Participants were chosen from the population of
graduate students in the School of Education, University of
Massachusetts, for several important reasons. One was that
imagery techniques were reported to be effective tools for
change which leaders in the educational field might want to
use professionally and personally, and that this training
program was appropriate for these graduate students who were
probably encountering references to imagery in their
readings, but who had little opportunity in formal classwork
to explore and develop their personal imaging skills.

Another reason was that their motivation and intellectual curiosity made them superb subjects in an innovative study such as this which demanded sustained attention and time.

Significance of study

Through the critical review of the literature on imagery and the experimental imagery training intervention, the present research helped contribute to the development of theory of imagery, particularly in the area of trainability, individual differences and the construct of self. The results of this study, which suggest that people with rather rigid self constructs find it difficult to identify and work their images, could aid counselors and teachers by alerting them to be selective with whom they employ imagistic techniques. As importantly, the findings appear to confirm the significant impact that imagery processes have on people with more permeable constructs of self, and thus imagery could be an efficacious technique in many phases of education and psychotherapy for some. The results of this study can contribute to a more sophisticated application of imagery in schools, in counseling, in athletic and artistic training, and on health and stress management programs.

Definition of terms

Imagery: the mental process of creating sights, aromas, noises, and sensations independent of any actual stimuli.

CHAPTER II

REVIEW OF THE LITERATURE

Literature Review on the Imagery and the Psychological Study of the Self

The gift of internally creating sights, aromas, noises, and sensations independent of any actual stimuli from the environment was largely ignored by behavioral psychologists during the first half of the twentieth century. Those behavioral psychologists, not able to measure and validate these intensely private experiences, discounted them in favor of observable behaviors that could be studied in the classical tradition of methodology in the physical sciences. Outside the laboratory, of course, many psychoanalysts and other therapists investigating the less observable components of personality explored dreams and fantasies of their mentally distressed patients and reported back the often deranged or distorted inner visions that symbolized the repression of painful memories. A few, like Jung, hypothesized that some dreams and artistic visions were more than remnants from unhappy childhoods; rather, these images were positive symbols of the self which gave spiritual meaning to human existence.

Contemporary neurophysiological research has revived
interest in imagery as an encoder and transformer of
information in the brain and how these unique imagery
patterns result in personality differences. This review will
highlight the major psychological studies that have used
imagery as one of the essential ways of understanding
personality and will also explore the role that imagery is
thought to play in the development of self.

Types of Mental Images

One of the most comprehensive analyses of types of
mental images has been undertaken by Horowitz (1983), a
psychoanalyst at the Langley Porter Neuropsychiatric
Institute. Based on twenty years of therapy, he has devised
a system of four broad categories of images.

  1. Images categorized by vividness:

      A. Hallucination - an image of internal origin that
         seems as real, vivid, and external as the
         perception of an object.

      B. Pseudohallucination - an inbetween type of
         phenomenon in which images are very vivid yet
         lack the sense of reality found in
         hallucinations.

C. Thought image - a moderate to dim image that is
always localized internally. Its content ranges
from fantasy to visualizations of logical
problems in geometry.

D. Unconscious image - a term from psychoanalytic
literature referring to an image that once was
conscious, but because of psychological conflict
is deliberately forgotten.

2. Images categorized by context

A. Hypnagogic image - one that occurs in the
twilight state between wakefulness and sleep.

B. Dream image and nightmare - visual experiences
during REM cycle of sleep.

C. Psychedelic image - an image evoked from
extraordinary conditions such as drug use, fever,
starvation, or trance, that often begins with
unusual perceptions such as fluorescent colors or
scintillating effects, moves into pseudo or true
hallucinations.

D. Flashback - an image reexperienced after a drug-
induced state.

E. Flickering image - one of a series of rapidly
occurring images which interrupt normal thought
processes, but which are difficult to recall in
detail.

3. Images categorized by interaction with perception

   A. Illusion - an image which occurs when a perceiver
      transforms an outside stimulus into a
      significantly altered object.

   B. Perceptual distortion - an image that results
      from a change in shape, size, or outline of a
      stimulus. It is common during auras of persons
      with epilepsy or migraine headaches.

   C. Synesthesias - blends of images from more than
      one sense whereby images from one mode of
      representation is translated into another mode,
      e.g., color hearing.

   D. Deja vu - an image that gives the person an
      illusion of familiarity even though the person is
      encountering the scene for the first time.

   E. Negative hallucination - a phenomenon which
      occurs when a person is "blind" to something
      which is in the field of vision.

   F. Afterimage - an image that is a residue that
      persists even after the external stimulus is
      removed.

4. Images categorized by content

   A. Memory image - an image that is a reconstruction
      or resurrection of a past perception.

B. Imaginary image - an image whose content has never be actually perceived before, but which is derived images of past experiences and recombined to form new concepts and fantasies.

C. Entopic image - an image which arises from stimulation of optic structures within the eye or in some portion of the optic neural circuit. Seeing stars after a blow to the head is an example.

D. Body image - an image that is a hypothetical construct of usually unconscious images that operate as a specialized, internal, analog data center for information about the body and its environment.

E. Phantom limb - an image and subjective experience of a part of the body removed by amputation.

F. Paranormal hallucination or vision - an image which is related to mystic, religious, extraterrestrial, or supernatural experience.

G. Imaginary companions - an image of a playmate, human or animal, which always accompanies a person, usually a child.

H. Number forms and diagram forms - an image that is
a characteristic schema that a person uses to
form visual images of numbers. It is a rather
unusual phenomenon which involves animation,
color, and stories.

Any of these forms of images may be expressed by
clients in therapy or by students in the classroom as they
exhibit their self in response to the environment.

Psychoanalysis and Imagery

Frued was one of the first psychologists to systematize
the unseen qualities that comprised the self. The
recollection of dreams and the spontaneous recitation of
mental pictures became for Freud the most fruitful access
into that hidden self because all the repressed ideas,
wishes, and instincts sought substitute satisfaction in
dreams and fantasies. In sleep or in waking-dream states
while on an analyst's couch, when the ego and super-ego are
off duty, vivid images appeared. However, just recalling
and reporting these dreams was not healing, for self-
interpretation was usually impossible. The larger nature of
the meaning of the dream/image could best be understood by

the trained outsider, a psychoanalyst, who pieced together
the images in terms of the patient's childhood memories.

The psychoanalyst, while urging the patient to forego
organized thought and to passively allow these images and
associations to freely enter her or his consciousness,
encouraged the verbalization and reexperiencing of these
early traumas. With the guidance of the therapist, the
patient experienced a catharsis, which promoted recovery,
relieved neurotic symptoms, and resulted in a feeling of
wholeness. (Freud, 1955, 1960)

The process of becoming aware of repressed images from
the unconscious and then being healed by that discovery is
called the "automatic function of images." (Samuels, 1975)
Images were considered more primary, therefore, more
powerful than thought.

> ... it is possible for thought processes to become
> conscious through a reversion to visual residues.
> Thinking in pictures approximates more closely to
> unconscious processes than does thinking in words, and
> is unquestionably older than the latter both
> ontogenetically and phylogenetically. (Freud, 1960,
> p. 19)

More contemporary research corroborates much of the
importance that Freud placed on imagery. Klinger has

presented neurological evidence that the production of mental images is at the center of a person's capacity for adaptive action as he/she experiences the world. (Klinger, 1981) He arrived at this conclusion by examining the neural processes from the first sensation of raw sensory data interfacing with a sense organ through memory and invention. The electro-chemical stimulations on the retina or chochleas are too changeable and too complex to be useful. In order for organisms to interpret these signals, they must learn to focus, distinguish and compare isolated patterns.

Since raw information remains meaningless unless it can be referred to an internal pattern inside the organism that gives it meaning, many theorists deduce that the brain constructs and stores models or schema in terms of images so that it can later compare them with new, incoming sensations. (Tomkins, 1962; Neisser, 1967; Leuner, 1980)

The critical idea is that people are able to perceive new data only if it can be fit onto schemas or images they have previously constructed. What we perceive is our own model. Moreover,

> it is also plain in our studies of stimulus effects
> on thought content that stimuli evoke not simply

memories of scenes associated with the stimuli but
often imagery of present, past, or future situations
linked to actions, reflections, expectations, mental
note-taking, etc., on the part of the subject. Thus
it seems likely that stimuli evoke both representations
of stimulus input and representations of those operant
acts that might get us to the goals of our concerns.
(Klinger, 1981)

During mental conditions when external sensory input is

diminished, such as in sleep, daydreams, hypnosis,

meditations, etc., mental imagery representing these schema

gains prominence. Thus neurologists have presented a model

that supports Freud's speculations that imagery reveals the

self's primary structures. Reconstruction or transformation

of those images is basic to any significant change in future

thought and behavior of the self.

In Europe, many psychoanalysts and psychiatrists

elaborated on the dream interpretation and free-association

techniques pioneered by Freud. Binet asked his clients to

engage in "active dialogue" with their images (Binet, 1912);

Hoppich combined relaxation techniques with set scenarios in

order to produce more fruitful imagery (Hoppich, 1934);

Caslant experimented with "up/down imagery" in order to more

vividly expose the id and superego (Caslant, 1938); and Anna

Freud used free and directed imagery exercises with

children (Freud, 1946).

In the United States many therapists with
psychoanalytic training explored their patients' imagery
beyond the realm of dreams. For example, Shorr, founder of
the Institute for Psycho-Imagination Therapy in Los Angeles,
has favored imagery as a primary avenue to the self because,
unlike other modes of communication, the ability to form
images usually has not been censored. Thus imagery provides
the therapist and the client with readily accessible,
undistorted information about repressed conflicts.

> Imagination is viewed as the central kernel of con-
> sciousness and an important means of access to the
> uniqueness of the individual's world. The active
> introduction and conscious use of imaginary situations
> is used as a stimulating investigative tool, a way
> open to action possibilities. It allows the patient
> to explore more safely and openly, to differentiate, to
> experiment with, and to integrate fantasy and reality,
> all within the context of a cooperative therapeutic
> alliance and encounter. (Shorr, 1978, p.95)

For Shorr, there are dual purposes in asking patients
to construct imaginary situations. The information gathered
from such imagery allows him to see how the patient views
his or her reality, and more importantly to open up to
change the previously closed internal world of the patient.

Singer, another therapist and experimental psychologist

using extensive modes of imagery, has outlined additional benefits of using imagery. (Singer, 1978) The client's imagery gives information about unspoken and unrealized resistances and defense mechanisms of the self. Another major function of imagery is that it encourages a directness of communication without excessive verbal dodges and rationalizations. This is true for the therapist as well as the client. The therapist can become very effective in joining in the imagery, empathizing, concretizing, and clarifying by revealing his or her imagery to the client.

Emergent Uncovering Psychotherapy, as developed by Reyher, continues the psychoanalytic method of exposing repressed information by the classical free-association method. However, Reyher uses images rather than verbal associations, much as Freud did in his early days in Vienna. (Reyher, 1978) In the course of therapy, Reyher asks the client to recline on a sofa and report everything that comes to mind. The hesitancies and resistances are more important for Reyher than the words themselves, for these reality-avoiding maneuvers prevent self-awareness and authentic behavior. In addition, an uncovering of anxiety-

producing drives is directly expressed in imagery. Bizarre images become a way for repressed impulses to surface, bringing with them expressions of guilt and anxiety. However, once these images are verbalized and accepted by both the client and the therapist, there is a therapeutic increase in ego-strength.

Jung and Imagery

In analysis Freud was interested in those visions and memories that were associated with childhood trauma, but subsequent psychiatrists, such as Jung, expanded the types of images that revealed the self. At first, Jung asked his patient to "translate emotions into images, that is to say, to find the images which were concealed in the emotions." (Jung, 1963) The more images the patient could transfer from the unconscious to consciousness, the less neurotic he or she would become because the unexposed emotionally-ladened images which were left in the unconscious could continue to poison the patient's life.

However, as he began to explore his own images, writing them in journals or drawing them, Jung went beyond

spontaneous, free-associating images by inventing elaborate scenarios, such as descending into caves and dialoging with creatures he met there. Even though the initial settings of the visualizations were planned, the flow of images seemed to emerge from a personal, dynamic, creative center that was incredibly richer than he had been taught by Freud.

Jung's use of images differed from Freud's in that the most evocative had nothing to do with his personal history, but seemed to emerge from a source beyond childhood events. Later in his writings, Jung hypothesized that the images of reverie revealed how the primary dynamics of the self worked. These images were conveyers of primordial wisdom: the collective unconscious.

Indeed, many of his and his patients' images were found later to be in art works, myths, and literature throughout the world. They were archetypal images that once held powerful positions in primitive people's attempts to understand life and death. To the modern person, these primal archetypes expressed symbolically the same life-and-death situations that haunted everyone's mind, and once these images were surfaced, expressed, experienced, and reflected upon, the person felt reconnected to the great

forces which gave meaning to his or her life. This
reconnection to forces beyond gave increased energy and
dedication to the person's search for his or her uniqueness.

Progoff, following in the traditions of Jung, was
struck also by the rich symbolic nature of free and directed
imagery which, once experienced by the client, expanded her
or his capacity to react more creatively in everyday life.
This growth of complex responsiveness was due, in large
part, to Progoff's encouraging of the client to evoke an
image almost as a sacred thing which should not be analyzed
into decipherable bits, but nurtured, encouraged, and drawn
forward into a life of its own. (Progoff, 1963)

Allowing images to unfold in their own style and time
gave the client a contact-point with an active principle of
growth deep within the person. By attending to the rhythms
and patterns of images, a person became sensitive to and
respectful of the nature of his or her consciousness.

Progoff uses an imagery method called "twilight
imaging," wherein the patient relaxes, closes his or her
eyes, and allows a flow of images to appear on a screen of
the mind's eye. The flow is like a kaleidoscope, presenting

one form after another in a pattern that, after awhile, has
a unique movement. Conscious interpretation by the client
or the therapist is discouraged; rather an attitude of
attentiveness and waiting for a felt sense of meaning is
appropriate. Inevitably, Progoff found that these
processions of images opened up a sense of cosmic awareness,
a shared connection with forces greater than his or her
personal existence. From this perspective, the patient
regained strength to endure frustrations, saw a goal and
purpose in existence, and found significance in the details
and rhythms of everyday life. Images seemed to have the
power to transform emotional misery into emotional health.

   Hillman, a contemporary Jungian psychoanalyst, works
almost exclusively with images, labeling his role as a
therapist as a sort of poet-spirit who frees the client to
fly, take fire, become psychologically creative. He resists
interpreting the fantastic, spontaneous images of his client
into shallow and frozen words.

> The images are where the psyche is. People say, "I
> don't know what the soul is." ... To me the place to
> look when you feel that way is immediately to the
> images that show where you are with your soul. ... The
> place to look is not only to your feelings, not to your
> interpretations, not ask help from a third person
> necessarily, but ask yourself what were you in the
> image? (Hillman, 1983)

Attention to images is the way to transcend the limited forms into which we place our lives and to find the essential self.

Behavioral Psychologists and Imagery

Certain behavior therapies utilize private imagery in order to alter anxiety patterns of the self, such as phobias. Wolpe, for example, developed a visualization technique that enabled highly phobic patients to escape the hysteria they felt at specific situations, such as fear of heights or meeting people. (Wolpe, 1958) In his "systematic desensitization," clients engage in a series of hierarchically-structured encounters with the phobic object, starting out with the very most obscure engagement (imagining a friend, a mile away, looking at a picture of a snake.) As that image brought on beginning stages of panic, the therapist would guide the client through relaxation procedures. When the client could remain totally relaxed even while imaging that scene, the client would be asked to image a situation where the feared object was slightly more evident (a snake in a cage a mile away). Relaxation

strategies were begun again as that image evoked anxiety. This imagery conditioning proceeded until the actual physical encounter with a snake could be experienced in a state of calm. For the behaviorists, imposed images from the outside were able to free the self from its misinterpretations of reality.

Singer, drawing conclusions from a series of experiments, found that the critical factor in desensitization was the use of imagery. (Singer, 1974) Even when no relaxation techniques were used, or when the intensities of imaginary phobic encountered were not hierarchically arranged, "cures" resulted. What Singer concluded was that for many phobics, the thought of fear about the situation prevented the individual from ever coming anywhere near the feared object or situation and therefore finding out that the object could indeed be tolerated. Imagery made the encounters possible. The evidence seems to indicate that it is not so much the conditioning effect that eliminates the fears, but more probably the inner dialogues within the self.

Implosion technique is a therapeutic imagery exercise developed by Stampfl. While working with phobic patients,

he suggests that the patients vividly image the most

terrifying circumstances associated with their terror.

Patients were to elaborate the most dire consequences of

being in their feared, but imaginary, situation, and once

their most horrid dreads were imagined, they found that the

imagined experience was less anxiety-producing than they had

supposed it would be. Stampfl found that patients who

experienced their phobic fears in imagery were able to pass

through and escape their anxieties. (Stampfl, 1967) The

self of these phobic patients seems conceptualized as whole

and healthy, but temporarily dillusioned by the fear of fear

itself.

Hemispheric Information-processing and Imagery

Several contemporary theories by some neurophysiologists

studying the brain's dual-hemispheric processing of

information suggest that images are of equal importance to

words in the self's complex creation of meaning. (Bogen,

1969; Sperry, 1968) Pope's studies have suggested that

humans may spend more time in subjective processing of

fleeting images, fragments of memories, imagination, and the

anticipation of the future than to actual attention to stimuli in the environment. (Pope, 1977) The right hemisphere appears to be the source of most images, permitting ongoing information-processing after perception. The right hemisphere seems to give sensory configuration to emergent ideas and feelings, as it provides instantaneous, whole-pattern configurations that may then be verbalized by the slower, sequentially functioning left-brain. (Horowitz, 1983). Images get encoded into abstract language, thereby losing their emotional impact. (Singer, 1981)

The immediacy of right-brain functioning is, according to Tomkins, the basis for experiencing emotions. (Tomkins, 1962) In the steps between feeling and expression, much of the impact of the original feeling can be lost. "Once language becomes a medium for the translation of experience, there is a progressive release from immediacy." (Bruner, 1968). The self gets more and more remote from its immediate apprehension of reality as it advances from images into words.

Other neurophysiologists, mapping the reticular activating system of the brain, have confirmed the shifting,

cooperating, intermingling process of brain function.
(Pelletier, 1978) The different types of information-
processing between the hemispheres, for example, is less a
struggle for dominance than a coordinated movement of
cooperation which is sensitive to the kind of reponse that
is most appropriate.

Thus terms such as repression, defense mechanisms, and
catharsis are being replaced by many psychologists of a more
transpersonal persuasion by terms such as integration,
harmony and expansion. This integration suggests a
dimunition of the verbal left-brain activity and a return of
the imagistic right-brain activity. Left-brain does not use
right-brain to find out "what went wrong," but cooperatively
both halves are explored in order "to make things better."

From the neurophysiological sense, imagery becomes an
information-process that allows the self to become
sensitized to inner processes and rhythms. Images,
originating from the right-brain, integrate with the
articulation of the left-brain producing

> a feeling of movement, a feeling of a master cycle
> of life, which proceeds within the person and includes
> tensions and rhythms, doubts and dynamics of many
> kinds. (Progoff, 1963, p. 97)

Gestalt Psychology and Imagery

Gestalt therapy stresses the need for healthy individuals to integrate their perceptions into meaningful whole. Moreover, they need to become or actualize themselves with other people or the environment. Most emotional or physical distresses are the result of incomplete processing of experience, and the Gestalt therapist uses, among many other techniques, the tool of imagery to sharpen the client's awareness of the totality of the physical and emotional experience of "here-and-now."

For example, Perls would ask a person to imagine a scene, and then direct him or her to visualize him or herself as each object and person in the scene, reporting each's viewpoint. In that way, fragmented elements were brought into dialogue, and as the client experienced and acknowledged the uniqueness of each element, he or she could begin to see them meld into a blended whole. (Perls, 1969)

Another frequently used imagery technique used by Perls was the Identification Imagery. The client was asked to identify with many different parts of a dream or fantasy. For example, he or she may be asked to "become" and

"elaborate on" how it feels to be a ship, a wave, the wind, a pirate in an imagined dream with those elements. Since it was assumed that each element in the image represented a part of a person, the therapist helped the client acknowledge and respect each of the elements so that they could be integrated into a harmoniously functioning whole instead of warring with each other.

Clients were often asked to dramatize their imagery, and thereby were forced to confront and overcome the warring portions of his or her self. Imagery becomes an important, though not exclusive tool, in that process of reowning the self.

Psychosynthesis and Imagery

Psychosynthesis can be categorized with the growing number of contemporary psychologies that have been deeply influenced by Eastern traditions. Assagioli maintained that people suffer from repressing the sublime urges by failing to fulfill their deepest dreams. As a therapy, psychosynthesis seeks to heal those sufferings by helping the self get in touch with an awareness above the ordinary,

everyday level of awareness. One of the methods used to attain this higher consciousness is imagery. (Crampton, 1969)

Assagioli postuated "psychological laws", some of which involve the role of imagery in the development of the "whole" human being.

1. Images or mental pictures and ideas tend to produce the physical conditions and external acts that correspond to them.

2. Ideas and images tend to awaken emotions and feelings that correspond to them.

3. Emotions and impressions tend to awaken and intensify ideas and images that correspond to or are associated with them.

4. Needs, urges, drives, and desires tend to arouse corresponding images.

5. Attention, interest, affirmations, and repetitions reinforce the ideas, images, and psychological formations on which they are centered. (Assagioli, 1965)

Mental imagery exercises are employed to transform the physical and emotional realms into higher, spiritual ones.

For example, imagery is used to dramatize the
subpersonalities or to demonstrate the observer-self within
an individual. A frequently used visualization is
projecting alternating images on a "mind-screen" in order to
allow the person to experience the difference between the
contents of consciousness (the image) and the center of
consciousness (the "I" that wills to hold the image in
place.) Through such efforts the person begins to
experience the self as the center of power capable of
becoming whatever the person deeply desires.

Another method, adapted from Buddhist meditation, uses
imagery to train the observer-self. The person is
instructed to observe the stream of consciousness without
passing judgment in any way, thereby learning to disidentify
from the flowing images. In that way, the person realizes
that there is a witness that is separate from the thoughts,
feelings, desires, sensations, and outer roles. This
experience allows the person to transform and integrate
these separate selves through willpower and conscious
direction. (Crampton, 1969)

In subsequent exercises, the person is able to use imagery to experience a "peak experience" or "transcendance" wherein feelings of love, joy, and oneness with life infuse consciousness.

Among the imagery techniques used by Crampton to achieve this transcendent state is one involving imaging the personality as though it were a series of concentric circles with various layers from the most obvious on the outside and the most inner in the center. On the outer circles people report encountering images symbolizing conflicts and defenses on an interpersonal level, but in the inner rings, they find images of love or intense light.

Assagioli used the image of the "Temple of Silence" in which people are asked to imagine themselves slowly climbing a mountain on top of which is a temple of silence and in which they allow all the cells of their bodies, hearts, and minds to be filled with silence. They are then asked to bring this silence down the mountain and radiate it to the world. People have reported incredible ecstasy from the exercise, and have found an altered perspective from which former problems become solvable. (Assagioli, 1965)

Transpersonal Psychology and Imagery

Transpersonal psychotherapists often use imagery techniques similiar to those of Assagioli in order to awaken in their clients a sense of their divine potential. Among the many imagery techniques used by Huxley are those in which people are asked to experience imaginatively the life energies of the universe as manifest in the sun, air, water, earth, plants, and animals and to sense this lifeforce flowing through the body. They are then instructed to recall an incident in the past when they felt creative and vital. After that, they are to recall a memory of destructive personal energy, and by alternating the positive and negative, the subjects begins to intuit how to direct their energies in ways that bring them joy, not unhappiness. (Huxley, 1965)

In another type of visualization, Shapiro asked people to imagine what their lives would be like if they could live without any negative feelings, such as guilt or fear. They were to elaborate in visual detail special scenes from their present lives in which they experience only harmony, openness, love, etc. He reported that his clients are able to formulate more creative solutions to their previous problems and can begin to live in the more positive ways that their imagery has suggested to them. (Shapiro, 1966)

"Evolutionary exercises" are Masters and Houston's
phrase to describe the "complex and evocative procedures
movements, imagery, intense concentration and creative
intentionality" that they had developed in order to move
people towards higher consciousness. (Masters and Houston,
1972; Houston, 1982)

Among the hundreds of imagery exercises in Mind_Games,
Listening_to_the_Body, and The_Possible_Human, there are a
great number which aim to extend awareness to "the cosmic
connection, a living sense of the nature of reality, a
theology of the Way Things Work." (Houston, 1982) Houston
explains the possibility of the union of each individual
psyche with the universal mind in terms of the model of the
holographic universe as hypothesized by Pribam and Bohm. In
that model, light and/or sound waves, layering upon each
other in intricate, modulating patterns, strike the human
sense organs where they are converted into electrical
signals which interfere with each other, establishing a
pattern in the electrically pulsing brain neurons. As these
pattters repeat and become more set throughout the brain,
memory gets spread throughout. Some neurologists conjecture
that each neuron could contain the totality of all memories,
but even more startling are speculations that our mind

shares patterns and information of all reality. We normally
are not aware of our connections to others, to nature, and
beyond. But at certain moments, when our brains are in
special synchronizations, Houston suggests that we are
perhaps in resonance with the simultaneous-everywhere
matrix.

Ericksonian hypnosis and a condensed version of Masters
and Houston's Mind_Games were combined by Havens to induce
"cosmic consciousness" in a selected group of volunteers who
had no previous experience with meditation. "Cosmic
consciousness," as Havens defines it, is a condition wherein
the subject reports an ineffable experience of oneness,
timelessness, perfection, beauty, and truth. (Havens,
1982) He sought to provide procedures to more
systematically enable therapists to move people toward
improved functioning, self-actualization, or transpersonal
experience. Imagery and relaxation are the core techniques.

Havens views cosmic consciousness as a condition
preceded by destruction of an individual's acquired
conceptual and response systems which typically are tightly
controlled and carefully differentiated, back to "an
approximation of the conceptual, perceptual, and behavioral
openness, flexibility, spontaneity, and naivete of a

child." (Havens, 1982) That destruction is similar to the process that Erickson used in hypnosis.

However, cosmic consciousness does not automatically follow disintegration, and for the next step, Havens relied on the guidance of Masters and Houston's imagery exercises. In his four sessions, some of the imagery techniques he used were a sense of growing larger, loss of body boundaries, unity with an imagined natural environment, moving in time and space, body changing composition to wood, hard stone, warm wax melting, body slowly dissolving into individual atoms, and spontaneous rebirth as a new creative person.

Havens concluded that the use of a hierachical presentation of suggestions within an Ericksonian hypnotic approach was extremely helpful in ameliorating anxiety that may accompany the destructing of learned conceptual and perceptual patterns. Many subjects self-reported greater self-assurance, among other gains.

Conclusion

This literature review of the ways in which imagery is included in many traditional and innovative psychotherapies

was intended to highlight the relationship between imagery and personality. This brief overview only begins to show how powerful the imagination is in reviewing and reframing events in one's life and in understanding specific aspects of one's personality. Imagery has been found to be helpful in changing emotional and cognitive mindsets through positive visualization and in contacting ultimate levels of one's being in a spiritual sense. None of the literature reviewed here discussed the universality of imagery's use for the total client population or the success rate of imagery-based therapies versus verbal therapies, yet studies designed to measure people's ability to image have revealed broad differences in ability, and thus call into question the usefulness of imagery-based therapies for all clients. Some further questions that seem to require answers would include:

- Is imaging an ability which can be improved with training?

- What significance do individual differences in personality have on a short-term training in imagery?

Review of Literature on the Testing and Measurement of Imaging Ability

One of the first scientifically designed attempts to quantify the differing imaging abilities of people was published by a cousin of Charles Darwin, Sir Francis Galton in 1883. (Galton, 1883) He asked his subjects to describe the clearness and coloring of their image of that morning's breakfast. His questionnaire, administered to his academic colleagues, revealed that less than 10% of them reported keen imaging ability; the same questionnaire when presented to a non-professional population showed that 88% of those respondents had good imagery recall, leading Galton to conclude that high-level thinkers did not rely as heavily on the more primitive pictorial form of conceptualizing as their minds became more abstract and conceptual.

Betts (1909) also attempted to evaluate the vividness of people's imagery in different sensory modalities with an even more extensive questionnaire than that developed by Galton. He asked his subjects to rate their imagery experiences on a seven-point scale, from (1) "perfectly

clear" to (7) "no image." Included were exercises in visual, auditory, cutaneous, kinaesthetic, gustatory, olfactory, and organic imagery. Few subjects reported vivid imagery in one mode exclusively, but rather, vivid imagers usually had sharp imagery in many modalities and dim imagers reported indistinct images across the board. The correlations between the various types of imagery were calculated; the highest correction (.90) was cutaneous with kinaesthetic, while the lowest was between auditory and organic (.67).

Betts also tried unsuccessfully to correlate scholastic ability and imaging ability. His two experiments contradicted each other, for on the first investigation he found a slight positive correlation (.095), but on the second a negative correlation (-.149). He concluded that imagery was only a by-product of thinking, an epiphenomenon.

Fernald (1912) continued the experimentation by revising the method of analysis; she sought to categorize imagers into groups according to their predominating modality and then measure their perfomance on specific cognitive tasks. Her findings were negative also, for there

did not seem to be any significant correlation between
performance and modality. For example, memory tasks were no
better for high visual imagers than for poor imagers.

This negative correlation between intellectual
performance and imagining ability was also confirmed by
large-scale studies with school children performed by Carey
(1915). In addition, no correlation could be found between
tests of general intelligence and imaging ability.

Although the attempt to scientifically measure
subjective phenomenon was under attack by the behaviorists
(Watson, 1913), a few experiments continued which seemed to
contradict Betts' conclusions about the irrelevance of
imagery to thinking. Comstock (1927) redesigned the imagery
experiments, putting the questions of imagery after subjects
were administered a series of eighty-three tasks, such as
arithmetic, general information problems, and judgment
assessments. After each answer, subjects were asked to
reflect on the experience upon which the solution was based,
and therein the phenomenon of imagery was studied. Comstock
found that the most frequently occurring use of imagery was
that mental pictures were used as the material for working
out the task. Secondly, imagery was used as an anchor for

holding the essential parts of the problem as it was being worked on. The next most frequent use of images were as illustrations which seemed to reassure the subjects that their reasoning was on track and accurate. The last notable function of imagery for the problem-solvers was that of regulation or correction of errors. Comstock concluded that imagery was an essential function of problem-solving, and that there was no irrelevant imagery. If imagery was reported, it seemed to be relevant.

Comstock, Fox (1914), Titchener, (1910), Woods (1915), and Bartlett (1921) worked on the problems involving the functions of imagery and conditions under which imagery was most prevalent, rather than trying to evaluate an individual's degree of imagery competence. These experimenters uncovered significant information that partly explained the failure of Galton, Betts, Fernald, and Carey to find measurable differences in imaging ability. Fox, for example, found that imagery was not involved in problems or tasks that involved immediate comprehension, straightforward or unimpeded reasoning, and unconflicted agreement. Fox concluded that a difficulty, a challenge, greatly facilitated production of images. Titchener's work showed

that novelty in thinking was most conducive to imagery, and
that Galton's and Betts's negative findings were due to
their posing of routine or mechanized problems. Woods
corroborated Titchener's experiments in a series of
experiments which showed that imagery was richer when the
stimuli was very unfamiliar, and as the stimuli became more
predictable, imagery disappeared. Finally, Bartlett's
investigations linked imagery to the function of change in
thinking. Every one of Bartlett's subjects who produced
original inventions in cognition reported heavy reliance on
imagery, leading Bartlett to surmise that imagery and the
creation of new details and unusual combinations were
closely connected.

Besides the difficulty of finding the most appropriate
kinds of tasks on which to assess a subject's imaging
capacity, there is the additional problem of the methodology
of using subjective self-reports in comparing many people's
abilities. First of all, rating the vividness of mental
images is in itself is confusing for many subjects for the
standards between a "3" (somewhat clear) and a "5" (somewhat
unclear) are ambiguous and shifting. With practice,
however, Kaufmann (1979) found that his subjects could

produce internally-consistent self-ratings, reducing the within-subjects error rate. However, even if each subject was consistent, the between-subjects analysis was prone to errors for there was no way to equate and then compare each subject's self-report. Kaufmann concluded that the rating scale approach to the study of imagery is unreliable and invalid when used to correlate imagery with another variable, such as intelligence or scholastic achievement.

Review of Literature on Training for the Improvement of Imagery Ability

A search of the literature on training for the improvement of imagery ability revealed a dearth of experimental evidence on the feasibility of improving mental imagery. Most of the literature reflected anecdotal comments by experimenters.

> Most of us seem to be naturally good or bad at certain
> components (of imaging), for whatever reason. ... Com-
> fortingly, however, in most of our imagery experiments
> people definitely improved with practice. If practice
> underlies the lion's share of individual differences -
> an isssue that has yet to be fully examined - then
> there may be hope for those people who see things
> poorly in the mind's eye. (Kosslyn, 1983)

Despite the lack of empirical evidence to corroborate their claims for improving imaging ability, many educators have written manuals detailing exercises which should advance vividness and control of imagery. These include Hooper's _Imaging_and_Visual_Thinking_, (1976), DeMille's _Children's Imagination_Games_ (1955), McKim's _Experiences_in_Visual Thinking_ (1972), Parmenter's _The_Awakened_Eye_, (1968), Lazarus's _In_the_Mind's_Eye_ 1977), Master and Houston's _Mind Games_ (1972), Stevens's _Awareness_ (1972), Gawain's _Creative Visualization_ (1977), and Hendricks and Wills, _The_Centering Book_ (1975).

Many of the exercises developed by these authors are highly imaginative, but lack verification that they do, indeed, cultivate and improve imagery. This study will explore the effects of a training intervention in order to assess the effectiveness of such training on fluency, vividness, transformation and control of images.

C H A P T E R III

METHODS AND PROCEDURES

This study presented a design, implementation, and
evaluation of a short-term imaging-training program in order
(1) to evaluate the effectiveness of the training design and
(2) to explore the emotional and intellectual processes
involved in attempting to enhance one's ability to achieve
more vivid mental images. The training program consisted of
a variety of experiences which exposed the subjects to
increasingly more complex imagery exercises. Since the
study was interested in the difficulties, adjustments, and
successes encountered throughout the training, the program
was administered individually, with frequent opportunity for
feedback and processing. The trainer reserved the right and
responsibility to alter the sequence and nature of the
exercises when the subject's needs require such adjustments
in the course of the training, but none of the deviations
were significant enough to be noted and explained.

The research was both quantative, statistically
measuring imagery improvement, and qualitative, collecting

phenomenological data about the varieties of internal
dynamics of subjects seeking to improve a skill.

The Design

Selection of subjects

Seven graduate students from the School of Education
at the University of Massachusetts were recruited by
invitation made by the trainer in graduate classes in the
School of Education. The trainer asked for volunteers who
would like to participate in a training program designed to
enhance their imaging skills. From an initial pool of
twelve volunteers, five were not included because they
reported extensive experience in meditation/imagery groups
and were judged by the trainer to be already trained. A
group of seven subjects were selected as research subjects
and given the Betts/Sheenan (1967) Questionnaire upon Mental
Imagery.

Implementation of Training

Each subject met individually with the trainer for two
hour-long interactive training sessions which were scheduled

approximately one week apart. The third session, a final
evaluation and post-test, was held a week or so after the
second session.

The first session included an interview to assess the
subject's interest in, knowledge of, and experience with
imagery, followed by an introduction of the purpose and
procedures of the imagery-enhancement training. The
subjects were then asked if they still wished to participate
in the training; all agreed and signed a Participants
Agreement Form (Appendix 1).

The first administration of the Betts/Sheenan (1967)
Questionnaire_upon_Mental_Imagery was orally administered by
the trainer. (Appendix 2) The remainder of the session
included a series of guided imagery exercises that were
designed to facilitate relaxation and to recreate positive
affective experiences of childhood. The scripts for these
are included in Appendix 3. The concluding ten minutes were
reserved for processing the behavioral and emotional
experiences, or lack of successful experiences, during the
training session.

The subjects were given two assignments for the
following week: listening to pre-recorded imagery exercises

for five fifteen-minute sessions and tape-recording their reactions to each session. The scripts for the five imagery-enhancement sessions on tape are included in Appendix 4.

The second session began with a debriefing on the previous week's training and the collection of self-reports on tape. That was followed by a second set of guided imagery exercises which also accented relaxation and problem solving via imagery. (Appendix 5). The last ten minutes included processing of the session. A second set of five fifteen-minute guided imagery sessions, a blank tape for self-reporting were given to the subject. The scripts for the taped sessions are in Appendix 6.

The third session consisted of a debriefing of the previous week's work, collection of self-reports, and a re-administration of the same Betts/Sheehan Questionnaire upon Mental Imagery that was given during session one.

Evaluation of Training

Part of the evaluation of the effectiveness of the imagery-enhancement training was based on a comparison of the Betts/Sheehan QMI pre-test and retest of the QMI.

The evaluation of the program included statistical analysis of the differences between pre- and post-test data.

The Psychometric Properties of Imagery Measures

Reliability

From the research by Shor, Orne & O'Connell (1966) and Juhasz (1972), the Betts/Sheehan QMI was found to be internally consistent, that is the individual items making up the inventories related positively to each other.

Shor, Orne & O'Connell, testing 25 undergraduates and graduate students, found a .91 occasion 1 and .93 occasion 2 using a split half estimate. Juhasz, testing 67 undergraduate and graduate students and 12 professors, obtained a .95 and a .99 correlation using Cronbach's (1959) coefficient alpha estimate.

Test-retest reliability data for the QMI range from moderate to high as reported in the following table as reproduced in White, Sheehan & Ashton (1977).

Test-Retest Reliability Data for the QMI

Modality	Sheehan (1967)	Evans & Kamemoto (1973)		White, Ashton & Brown (1977)	
Visual	.78	.67	.58	.42	.52
Auditory	-	.74	.49	.44	.46
Cutaneous	-	.82	.53	.42	.51
Kinesthetic	-	.74	.29	.32	.32
Gustatory	-	.75	.51	.42	.51
Olfactory	-	.72	.60	.58	.59
Organic	-	.61	.49	.48	.51
Total	.78	.91	.63	.54	.59
N	62	35	89	162	251
Subjects	American students male	American students male and female	Male	Female Australian students	Combined
Test/retest Interval	X 7 mths	6 wks		12 mths	

Note: All coefficients are significant at p .01 level

Validity

Critics of subjective tests, and especially imagery self-report evaluations, have noted the difficulty involved in assessing whether the tests actually measure the production of mental images. Factor analysis has been the main statistical tool for analyzing the validity of imagery tests such as the Betts QMI.

Sheehan (1967) found a large general factor and seven smaller ones that were modality specific. Richardson (1969), Wagman & Stewart (1974), and White, Ashton & Law (1974) confirmed the existence of one predominating factor, with Sheehan and Richardson labeling the factor as a "general imagery trait," and Wagman & Stewart calling it "general suggestibility," and White et al., "social desirability."

Researchers have also conducted studies comparing scores from two different imagery tests, the Betts QMI and Gordon's test of imagery control. For both tests, correlational evidence shows both significant relationships (Lane, 1974; Moprris & Gale, 1974, Starker 1974, White & Ashton, 1974) and insignificant relationships (McLemore, 1972; Morelli & Lang, 1971; Rossiter, 1976; Spanos, Valois, Ham, & Ham, 1973). Correlation among the test scores were

low; with the highest being r=.36 (Starker 1974). Morris

and Gale (1974) tested a smaller sized subject sample and

obtained a coefficient of -.58 between the combined visual,

auditory and kinesthetic scores from the QMI and Gordon's

test.   In conclusion,

> Present questionnaire tests of imagery ability appear
> to be internally consistent and reliable, and varying
> degrees of construct validity have been determined by
> both factor analytic methods and intertest studies.
> (White, Sheehan, & Ashton, 1977, p. 154))

Application of Betts/Sheehan QMI

The QMI differentiates seven imagery modalities within

the thirty-five item test; five items each test ask the

participants to rate themselves on their visual, auditory,

cutaneous, kinesthetic, gustatory, olfactory, and organic

modalities. One of the ways this research used the QMI was

to measure the difference between the pre and posttest

scores in each of the seven modalities in order to judge the

comparatiave degree of improvement after training.

participants' use of the rating scale. Each person had a choice of rating her/his image:

1 Perfectly clear and as vivid as the actual experi-
  ence.
2 Very clear and comparable invividness to the actual
  experience.
3 Moderately clear and vivid.
4 Not clear or vivid.
5 Vague and dim
6 So vague and dim as to be hardly discernible.
7 No image present at all, you only "knowing" that
  you are thinking of an object.

The number of times each participant used a number rating on the scale on the pre- and posttest was recorded in order to determine the range of self-rating in relation to the degree of success or failure to enhance imagery.

The total number of points scored in the pretest were compared with the total from the posttest, and the difference, or change after training, was calculated and graphed in order to demonstrate (1) the magnitude of each participants' change in relation to others and (2) each individual's total score position in relation to others.

Qualitative Evaluation of Imagery Enhancement

In addition to the statistical measurement of imaging improvement, data on the development of the skill of imagery

came from (1) from the comments and feedback during the training sessions, (2) from the closing evaluative interview, and (3) the subjects' self-reports after ten at-home taped sessions.

(1) Evaluation from the comments and feedback during the training sessions

Periodic evaluations were conducted while the training was still in progress in order to appraise the activities and the reactions of the subjects. These evaluations elicited information about the learning process and the subjects' feelings about the training procedures. These ongoing evaluations involved the subjects in their learning process and encouraged them to become aware of their feelings and to express them.

Some of the following questions, or ones similiar to them, were asked:

How are things going?

What seems to be going well? What's not working out?

Are you having any difficulty with any exercise?

Are you ready to move on?

Would you like any more information or instructions?

(2) Self-reports after ten at-home taped sessions

In order to assess the momentum, successes, and
difficulties of the daily fifteen-minute training, subjects
were asked to write or tape-record their reactions to the
training sessions. They were asked to make any comments
that they wished, including comments about the contents of
their mental imagery scenarios. However, they were also
given a list of the following questions about the learning
process, and were encouraged to answer any or all of the
following questions:

In general, how do you feel this training session went
    compared to the one before? Better? Worse? The
    same?

What seemed easy or natural for you in this session?

Was there any one part that was much more successful
    than other parts? Can you offer any explanations why
    that would be so?

What seemed difficult or strained for you in this
    session?

Was there any one part that was less successful than
    other parts? Can you offer any explanations why that
    would be so?

Could you recall any feelings or attitudes you

experienced during the session?

What would be one or two words you'd use to describe

feelings right now?

(3) Concluding Evaluations

The final evaluative interview tried to determine
whether the training fulfilled the objective it was designed
to meet: were the subjects now able to image more vividly
and with greater control. Some of the questions that were
asked were:

What kind of changes in your imaging ability do you

find?

What are some skills or understandings that you now

have that you did not have when this training began?

Rationale for the Case Study Approach

The decision to utilize a case study approach to
collect data on the effects of a particular training
design to enhance imaging ability was made because of
the difficulty of evaluating an entirely private,
objectively unverifiable nature of the psychological
processes involved in imaging. Yet it was the purpose
of this researcher to work within the scientific
traditions and to examine the mental phenomenon in
ways that are compatible with experimental and
empirical research. To this end, this qualitative
section of the research design has established a
limited definition of the process to be investigated
and a controlled series of operations to test the
reactions of individuals while they engaged in imagery
processes. One of the purposes of this inquiry is to
obtain more information about the conditions which
facilitate or impede the acquisition of imaging skill

and a second purpose was to "generate rich subjective
data that can aid in the development of theory and
empirically testable hypotheses."
(Stake, 1978, p. 6.)

The information on which these case studies are
based come from three sources: (1) two interactive
imagery training sessions which were tape-recorded to
document the individual responses to training
procedures, (2) participant feedback to each of ten
imagery training sessions completed individually away
from the trainer, and (3) a direct evaluation question
about the effectiveness of the training for them at
the last, post-test session. From this information
extensive descriptive data on each individual's
responses to the training were accumulated.

> people's own written or spoken words... allow us
> to know people personally and to see them as they
> are developing their own definition of the world.
> ... Qualitative methods enable us to explore
> concepts whose essence is lost in other research
> approaches. (Bogdan and Taylor, 1975, pp. 4-5)

The scripts for the two interactive training
sessions were structured prior to the beginning of any

of the training sessions, but the trainer was willing to depart from the scripts according to the needs of the participant. This "flexible strategy of discovery" as outlined by Lofland (1971, p. 76) permitted the elaboration of the individual's imaging process in a permissive and highly individualized style, allowing the researcher to gain a quality of information that would have been impossible if one, standard training script had been administered to each participant.

After the training of all seven participants was completed, the researcher reviewed all the data, both rereading all the transcribed tape-recordings and relistening to the tapes. Both processes were important for several reasons: they allowed the researcher to compare and contrast the vocal inflections and timing of participants as well as the cognitive information provided by the participants. During this review, the researcher began to test out "categories of analysis" (Glaser and Strauss, 1967, p. 105) in search of certain themes which were common to all the participants and which would elucidate the imaging process.

There obviously are innumerable perspectives from which the data could be analyzed, and finally the choice among the potential themes must be selected by the researcher based on the nature and intent of the study.

> The issue resolves largely into personal preferences of the (researcher), the intent of the investigation, the available resources, and the (researcher's) decision concerning what type of interaction he desires. (Denzin, 1970, p. 132)

The intent of the study was to evaluate the effectiveness of a training design to enhance imaging, and for this researcher the outstanding result of the study was the marked difference between the self-reported successes of four of the subjects and the lack of self-reported success of three.

In review, a factor which seemed to distinguish those who found the training successful from those who did not were the participants' goals, specifically, their sense of how this training might make a difference to their future.

Each of the four who evaluated the training positively stated at least one of their goals in subjective terms, that is, how they hoped to explore knowledge of themselves. Three who did not find the training helpful stated their goals as outside themselves, that is, how they desired to improve objective knowledge.

Rationale for Case Study Analysis Using Kelly's Personal Construct Theory

The critical influence of a person's anticipation of the future on how one experiences new information was of particular interest to psychologist George Kelly, and thus this researcher chose to use part of his personal construct theory to try to understand the cognitive processes of each participant in this training program and why the new experiences in the training were comfortably assimilated for some and unmeaningful for others.

In brief outline, personal construct theory proposes that people make meaning out of their experience by forming rules or constructs that help give shape to novel events which they are constantly encountering.

> The universe is real; it is happening all the time; it is integral; and it is open to piecemeal interpretation. Different men construe it in different ways. ... Thus man comes to understand his world through an infinite series of successive approximations. (Kelly, 1963, p.43)

These constructs provide helpful mind-sets or channels that sort out new phenomena quickly so that people can predict and control their futures.

> ...man seeks prediction. His structured network of pathways leads toward the future so that he may anticipate it. This is the function it serves. Anticipation is both the push and pull of the psychology of personal constructs. (Kelly, 1963, p.49)

Participants in a training experiment are no exception to these procedures in that they encounter unfamiliar events and find them either compatible with pre-established constructs or incongruent with their constructs.

> Now it so happens that a person must occasionally decide what to do about remodeling his system.

... How much can he tear down and still have a
roof over his head? How disruptive will a new
set of ideas be? ... Here is the point at which
he must choose between preserving the integrity
of the system and replacing one of its obviously
faulty parts. (Kelly, 1963, p.58-59)

If the unfamiliar events do not conflict with
their constructs, the information can be assimilated
and checked to see if it does indeed help them predict
or control their future, e.g. fulfill a goal. If it
does, learning takes place. On the other hand, if
the new data cannot easily fit within the constructs
and/or does not facilitate their ability to anticipate
the future, learning will not take place.

In order to explain the differing degrees of ease
or rigidity with which people respond to new
information, Kelly theorized that constructs were
hierachically organized. Higher level or superordinate
constructs "contain other constructs as one of the
elements in its context" (Kelly, 1955, p. 564), and
changes (new information or behavior) in the lower or
subordinate constructs can be more easily accomplished
without threatening one's identity or sense of self.

Suppose a person starts to revise his
constructs. He can expect some clutter about his
household while the process is going on. A

semblance of organization can be maintained,
however, if he has some superordinate
structure to his life which is permeable enough
to deal in a general fashion with the strange and
unruly elements for which is is seeking some
precise structure. ... The permeable structure of
his "long-range goals" - his life-role structure,
his philosophical position - keeps him from
collapsing in complete anxiety. (Kelly, 1955,
p. 847)

Kelly did not extensively define these
hierarchical levels of constructs, but Carl Rogers has
proposed seven stages in the continuum of personality
change (Rogers, 1961, p.132) which can be seen to
elaborate the hierarchical schema of constructs of
Kelly.

The first stage is characterized by _fixity_ and
remoteness. Characteristics include

(1) unwillingness to communicate self.

(2) communication is only about externals.

(3) feelings and personal meanings are unowned.

(4) no desire to change.

(5) personal constructs extremely rigid.

The second stage is characterized by _slight_
_loosening_of_symbolic_expression_. Characteristics
include

(1) expression begins to flow to non-self topics.

(2) problems perceived as external to self.

(3) feelings described as past objects.

(4) differentiation of personal meanings very limited.

(5) personal constructs rigid, and unrecognized as being constructs, but are thought of as facts.

The third stage is characterized by further flowing of symbolic expression: Characteristics include

(1) freer flow of expression about the self as an object.

(2) expression about self-related experiences as objects.

(3) descriptions of feelings not now present.

(4) differentiation of personal meanings less global.

(5) personal constructs are rigid, but may be recognized as constructs, not external facts.

The fourth stage is characterized by gradual loosening of constructs. Characteristics include

(1) description of more intense feelings of the

"not-now-present" variety.

(2) little open acceptance of feelings.

(3) experiencing less bound by the structure of
the past.

(4) increased differentiation of feelings,
constructs, personal meanings.

(5) loosening of the way experience is
construed; some discoveries of personal
constructs; questioning of the validity of
current constructs.

The fifth stage is characterized by freedom_of_
organismic_flow. Characteristics include

(1) feelings expressed freely as in the present.

(2) quality of acceptance of self-responsibility
for the problems being faced.

(3) increasing ownership of self feelings, to be
"real me".

(4) tendency toward exactness in differentiation
of feelings.

(5) discoveries of personal constructs as
constructs; critical examination and
questioning of these.

The sixth stage is characterized by experiencing as a process. Characteristics include

(1) present feelings directly experienced with immediacy.

(2) quality of living subjectively in the experience.

(3) internal communication free and relatively unblocked.

(4) differentiation of experiencing is sharp and basic.

(5) relevant personal construct is dissolved in each experiencing moment, and person feels cut loose from his/her previously stablized framework.

The seventh stage is characterized by a quality of motion, of flow, of changingness. Characteristics include

(1) new feelings experienced with immediacy.

(2) continuing basic trust in his/her own process.

(3) experiencing has almost completely lost its structure-bound aspects, becomes process experiencing.

(4) internal communication clear, feelings and
    symbols well-matched, sense of effective
    choosing.

(5) personal constructs tentatively
    reformulated, to be validated against
    further experience, but even then, to be
    held loosely.

People who identify themselves in direct and
indirect ways as construing themselves at the upper
stages can make many kinds of informational and
behavioral changes without endangering their
identity. On the other hand, people who identify
themselves at the lower stages may find that any
informational and behavioral changes are potentially
catastrophic to their sense of self-consistency. If
they choose to retain, or "learn" the new, disruptive
information, they will have to eventually reform their
superordinate construct (Kelly's terminology) or
evolve to a higher stage (Roger's terminology).

It is within this theoretical frame that this
study will examine training experiences of all seven
participants. For, as Kelly notes, it is helpful to

identify the personal construction of the "self", and
then seek to understand the controlling effect that
self-construct has on his/her ability to assimilate
new information and broaden constructs.

> ...the self... is a construct. It refers to a
> group of events which are alike in a certain way
> and, in that same way, necessarily different
> from other events. The way in which the events
> are alike is the self. ...The self, having
> been thus conceptualized, can now be used as a
> thing, a datum, or an item in the context of a
> superordinate construct. ...When the person
> begins to use himself as a datum in forming
> constructs, exciting things begin to happen.
> (Kelly, 1963, p. 131)

They react to new experiences with freedom and
confidence as

> The self becomes increasingly simply the
> subjective and reflexive awareness of
> experiencing. The self is much less frequently a
> perceived object, and much more frequently
> something confidently felt in process. (Rogers,
> 1961, p. 153)

In terms of this research, it was discovered that
the participants who felt themselves successful in
this imagery training program seemed to use themselves
as data: that is, they were construing themselves as
a process. They identified their goals in personal-
change terms. Their subjective processes and
objective societal roles were systems open to

remodeling as evidenced by their defining themselves
as the focus of change in their answers to the
trainer's question, "Why do you want to enhance your
imaging ability?" Both their superordinate constructs
and their subordinate constructs were open to
revision, or were "propositional," and "permeable."
These participants seemed to be at stages five, six,
and seven.

Those participants who identified their goals in
terms of profession or society may be said to be
construing themselves at lower stages, and are
classified by Kelly as using "object-referenced"
processes. If the construct of "self" is not clearly
differentiated from other events and if, for example,
the identification of a social role is included in the
definition of self, changes, such as those which might
result from introspecting the internal images which
arise from the training sessions, are potentially
more threatening to the way he/she has construed
meaning from the world.

> One may ask why a particular client is so
> insistent in construing the elements in such a
> way as to make them threats. The answer to this
> lies in the inherent nature of constructs

themselves. One maintains his construct system by clarifying it. Even one's own system is stabilized or controlled in the manner in which outside events are controlled. This means, among other things, that one controls his system by maintaining a clear identification of the elements which the system excludes as well as those which it includes. The moment one finds himself becoming involved in any way with the excluded elements of his system, he becomes aware of the onset of incompatibility and sees those new clutching associations as threats. (Kelly, 1963, p. 167)

This study proposes that the goals the participants set for themselves suggested an important indication as to how readily new experiences and new events could be added to their existing constructs. One of the prominent conceptual categories which emerged from an intensive review of the subjects' participation and feedback data was the implicit attitude or position of the participant regarding the outcome of the training. Whether the anticipated change would occur in the self or in other-than-self seems, in retrospect, to have an influence on the course of the training and on the effectiveness of this training program. To this end, each of the case studies will be analyzed by asking the following questions:

1. How did each participant phrase his/her goals
   for the training?

2. What does such a goal suggest about the
   construct of the self?

3. What internal evidence from the participant's
   training sessions and feedback is there to
   support the researcher's understanding of the
   construct of the self?

4. What is the participant's final evaluation of
   how the training sessions affected his/her
   imaging abililty and how might that correlate
   with his/her construction of self?

C H A P T E R VI

Presentation_of_the_Data

This chapter presents a description of the results
of this study. Topics covered in the quantitative
analysis section include changes in the cumulative
imagery scores of each individual as measured by the
Betts/Sheehan QMI before and after training in
comparison to group cumulative scores, the individual
and group changes in the seven modalities of imagery,
and changes in the use of the rating scale before and
after training. Qualitatively, seven case studies are
presented, detailing participants' intellectual and
emotional processes that accompanied the imagery
training.

Quantatative_Analysis

Changes in Participants' Overall Imaging Ability

Five of the seven participants recorded
improvements in their overall imaging ability as

measured by the difference between their scores on the Betts/Sheehan QMI before and after training. The greatest improvement was registered by Participant F (50 points), followed by A (42 points) by C (36 points), by E (33 points), and by B (27 points).

Two of the participants' posttest scores deteriorated from their pretest scores: Participant G by 3 points, and D by 7 points.

According to the standard procedure of administering the QMI in the test-retest protocols conducted by Sheehan (1967), Evans and Kamemoto (1973) and White, Ashton & Brown (1977), which were reproduced in Chapter 3, participants took the retest without being able to see what they had recorded on the pretest. Three of the participants in this study remarked during the posttest that they wished they could remember what values they assigned to each question in the pretest so they could more accurately indicate on the posttest the degree of vividness

change they presently sensed. That was not possible,
of course, according to this study's evaluation
design, but it certainly would be valuable to pursue
the hypothesis that self-reported changes would be
different if participants were able to see their
pretest during the posttest.

Table 1 graphs the magnitude of each participant's
change in imaging ability and shows the pre-training
and post-training positions of each individual on the
Betts/Sheehan scale. Note that the scale starts at 35
which would be the ultimate performance of 1 for each
of the 35 items on the QMI. Note also that the lowest
numbers represent the best scores, 1 being the rating
for an image that is as clear as the experience itself
and 7 being the rating for no image at all.

In nonparametric samples such as the one used in
this exploratory study, it is suggested that average
performance be calculated from the median (Borg &
Gall, 1983, p. 364). The median individual
improvement was 33 points.

Table 1

<u>QMI Score Change for Participants</u>
<u>Before and After Training</u>
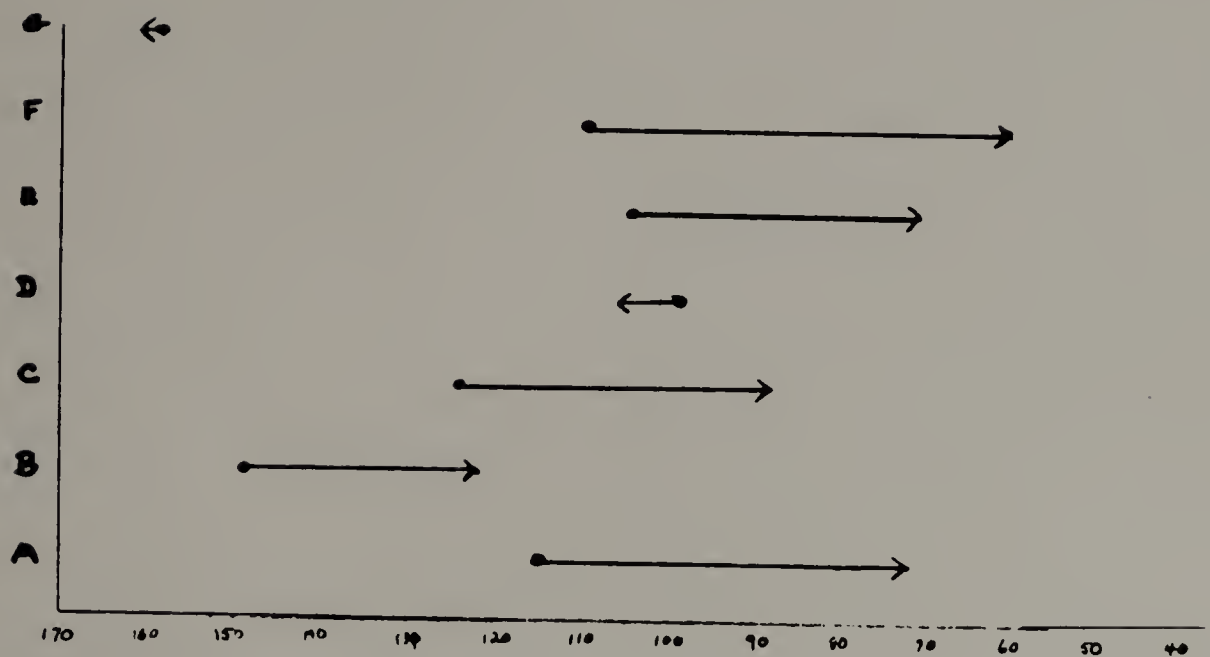
Key: Dot at end of line indicates score on pretest

Arrowhead at other end of line indicates score

on posttest

An interesting discrepancy arose between the results of the changes indicated by QMI test score results and the subjective analysis of performance by the participants during final interviews. Participant D said she felt she "definitely improved," but her QMI showed her imaging skill deteriorated. F did not complete the training because she said she felt it harmful to her artistic processes, yet her posttest score showed that she made the greatest improvement of any of the seven participants. Other factors which may have influenced the posttest are discussed in her case study, but the findings are unusual. E said she wasn't sure whether her imaging ability improved after the training, but the positive changes in her scores indicated improvement. Only G was consistent: she felt her imaging ability did not improve, and her QMI scores corroborated her assessment.

One of the prominent features of the QMI is its seven subcategories measuring imagery in sensual

modalities, and an analysis of changes in each of the modalities is included. Table 2 presents the pretest and posttest modality scores of each of the participants, showing the differences or changes. Minus scores represent improvement, while plus scores represent deterioration.

Table 2

Difference_in_pre_and_posttest_according_to_modality

Numerical Data

Modality	1	2	3	4	5	6	7	Total
Participant								
A (pre)	17	11	17	11	18	19	22	115
(post)	8	5	5	5	16	22	12	73
differ.	-9	-6	-15	-6	-2	+3	-10	-42
B (pre)	21	18	18	20	26	31	15	149
(post)	13	15	15	15	16	30	18	122
differ.	-8	-3	-3	-5	-10	-1	+3	-27
C (pre)	12	10	13	13	21	26	29	124
(post)	7	5	10	7	18	25	16	88
differ.	-5	-5	-3	-6	-3	-1	-13	-36
D (pre)	17	12	11	13	14	17	15	99
(post)	14	15	13	14	17	18	15	106
differ.	-3	+3	+2	+1	+3	+1	0	+7
E (pre)	13	17	17	12	18	16	11	104
(post)	9	13	7	11	12	10	9	71
differ.	-4	-4	-10	-1	-6	-6	-2	-33
F (pre)	19	17	13	17	14	20	10	110
(post)	10	10	8	7	8	10	7	60
differ.	-9	-7	-5	-10	-6	-10	-3	-50
G (pre)	26	17	22	11	26	27	29	158
(post)	24	15	23	19	26	32	22	161
differ.	-2	-2	+1	+8	0	+5	-7	+3
Total	-40	-27	-33	-28	-27	-18	-35	
Changes		+ 3	+ 3	+ 9	+ 3	+ 9	+ 3	

Modality Key:
1 = visual
2 = auditory
3 = cutaneous
4 = kinesthetic
5 = gustatory
6 = olfactory
7 = organic

The greatest improvement in any modality was recorded by C in the organic mode (13 points), followed by A in the cutaneous mode (12 points). The modality which deteriorated the most after training was the kinesthetic, a loss of 8 points recorded by G, followed by the olfactory, a loss of 5 points, also recorded by G.

For the group, the largest total point change in a modality was in the visual category (42 points), followed by the kinesthetic (33 points). A graph showing total changes for the group is presented in Table 3.

However, only one participant showed the greatest change in the visual modality (D with 3 points); each of the other participants reported most change in five of the other modalities. Greatest change was recorded in the organic modality by two participants (C with 13 points and G with 7 points), in the cutaneous by two (A with 12 points and E with 10), and in the kinesthetic for two (E with 10 and F with 10). F also reported a 10 point change in the olfactory modality. The gustatory category showed greatest change for one participant (B: 10 points).

Table 4 shows the individual participant's changes graphically. From this small sample, the uniqueness of each person's pattern of improvement or deterioration in QMI test scores after undergoing training attests to infinite variety of personality and learning patterns. This diversity seems important to remember whenever standardized training is attempted.

Table 3

Bar_Graph_Showing_Group_Total
of_Changes_According_to_Modality
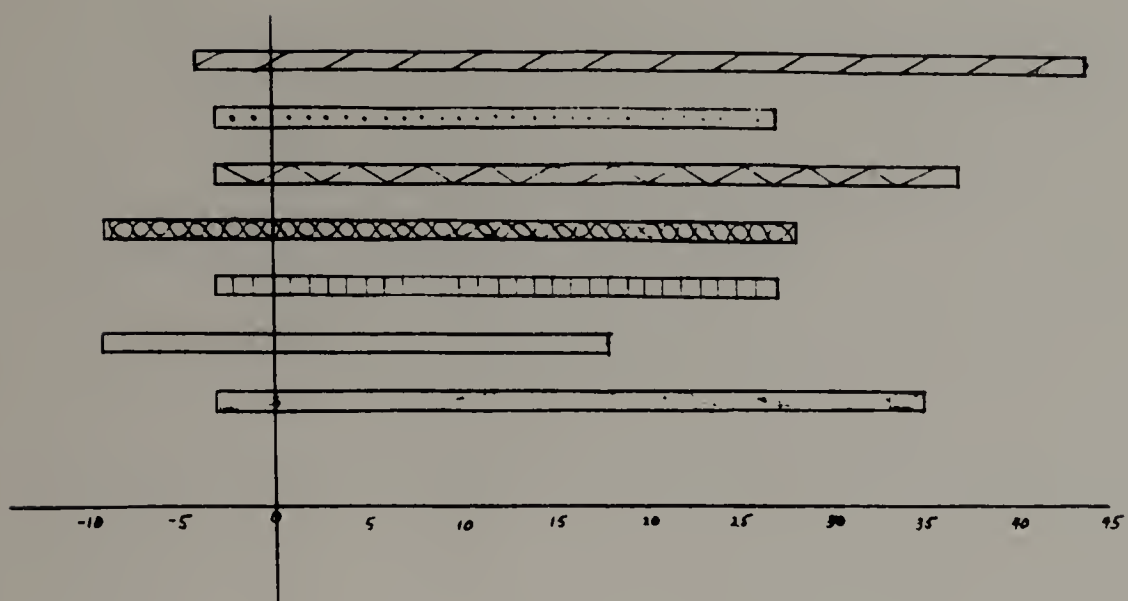
Key

Visual
Auditory
Cutaneous
Kinesthetic
Gustatory
Olfactory
Organic

Table 4

<u>Bar Graph of Participant's QMI Pre and Posttest</u>

<u>Changes in Seven Imagery Modalities</u>
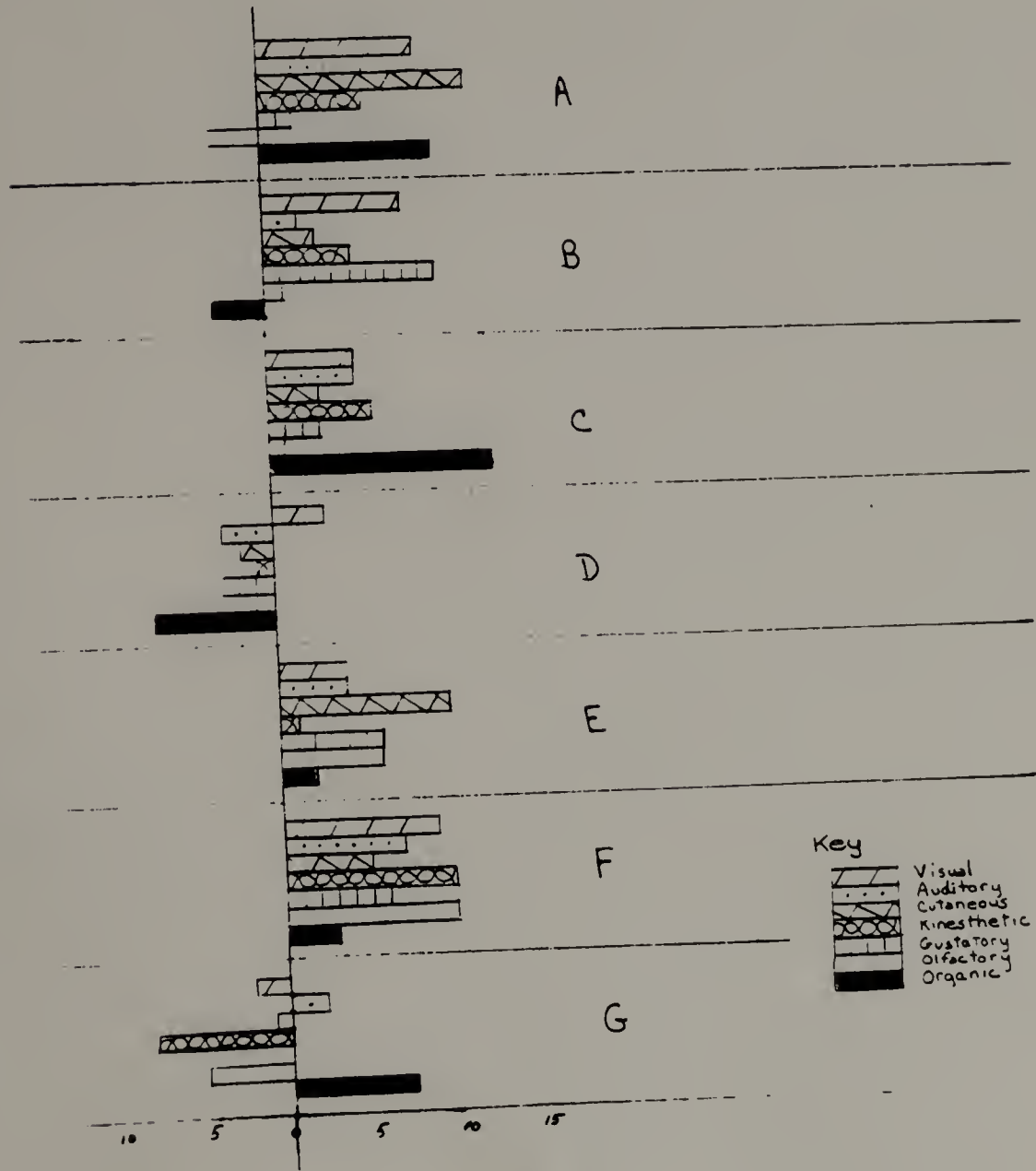
Of unexpected interest and of unexplored
significance is each participant's use of the possible
range of ratings from 1 to 7. Examination of the pre
and posttest results showed a variety of rating
ranges: D made all her ratings within three numbers
only, 2, 3, and 4. In contrast, F and G, two of the
participants who reported in interviews that they did
not find the training helpful to their imaging
ability, utilized the full range of 1 to 7 in both
their pre and posttests, but they were the only
participants to do so. The three participants who
reported feeling successful and whose scores showed
positive change in imaging ability never used the full
range of ratings in either the pre or posttest; A
never used 6 or 7 in either test, B never used 1 in
either test, and C didn't use 1 in his pretest and
didn't use 7 in his posttest.

Table 5

Participant's Use of QMI Rating Scale
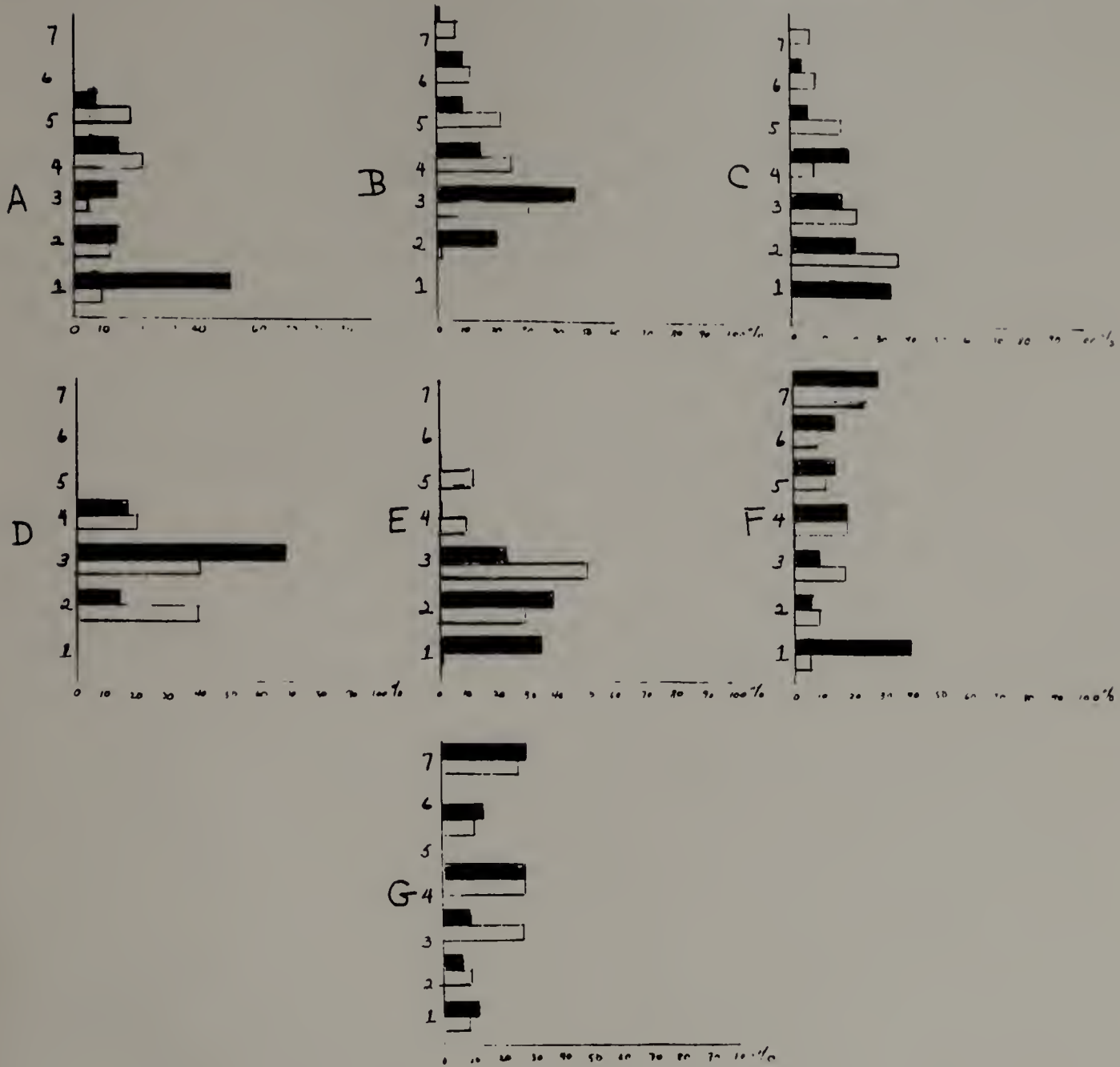
Key:
1=As vivid as experience
2=Very vivid and clear
3=Moderately vivid
4=Not clear or vivid
5=Vague and dim
6=Hardly discernible
7=No image

Further research is needed before any conclusions could be drawn, but some hypotheses to be tested might be:

People who rate themselves as having images that range from "as clear as the experience itself" to "no image at all" are less likely to find their imaging ability improved after a training program such as this one.

People who spread their ratings over six of the seven rating, but do not use the extreme at either end are more likely to find their imaging ability improved after a training program such as this one.

People who use a very limited range in both their pre and posttests may have test scores which do not match their subjective feelings of whether their imaging ability has improved or not.

In retrospect, this researcher regrets not having asked participants about their use of the rating scale, for significant predictive trends may be read into the process whereby people rate themselves.

Qualitative Analysis

Part of the purpose of this study was to explore the emotional and cognitive processes which accompanied a training in imagery, and to this end seven case studies are presented following the format described in Chapter 3.

The Case of A

1. How did each participant phrase his/her goals for the training?

The trainer asked A at the beginning of the second training session, "What use might you want to make of this training?"

> A replied: I'd like to improve my imaging ability. First of all, it would be so much fun. I enjoy that. Another thing is that it is such an ordering. It contributes to my organizational ability. It increases the depth and the breadth of any relationship that I can put into it. If I get an image, then I can put it into a whole bunch of dimensions. It's like an analog. You can suddenly see relationships between previously unrelated concepts. So it would be terribly enriching. The more imagery you get, the better you are. Especially for art work... if I

could hold an image, if I could get some
photographic... but that's different. One's
photographic and the other is conceptual. ...I
don't have to have that vividness, and I don't
have the vividness. But on the other side, I
certainly use it when I am upset emotionally. I
think the same thing about this healing light.
It's a marvelous, helpful way, and I'm not
very skilled at it, but I think about it. ...
That's a form of imagery. I think the most
powerful way of doing it is acting "as if"
something is taking place, and step into it. ...
It's taking an image and putting it out there
a little ways away from me. I image myself as
having something, rather than not having it. Now
I imagine myself as if I have it. Acting "as if"
brings it about somehow. At least, it stops the
negative.

2. What does such a goal suggest about the construct

of the self?

A's construct of self seems, in Kelly's terms,

"permeable", that is, the construct is so constituted

that new experiences and new events can be

discriminately added to those it already embraces.

(Kelly, 1963, p. 81) Not only is there no sense of

threat in the experiences of the imagery training

sessions, but there is a sense of pleasure and

adventure in the exploration of the boundaries of

"self." Her comment, "The more imagery you get, the

better you are," seems to indicate that she construes

her self as a process capable of growth and

improvement. The upper limits are fluid and full of

potential, as she describes her imaging experiences as
vehicles of empowerment and understanding.

A appears to be construing herself in the seventh
stage of Roger's hierarchy of processes. At this
stage

> The self becomes increasingly simply the
> subjective and reflexive awareness of exper-
> iencing. The self is much less frequently a
> perceived object, and much more frequently
> something confidently felt in process. (Rogers,
> 1961, p. 153)

3. What internal evidence from the participant's
training sessions and feedback is there to support the
researcher's understanding of the construct of self?

The voluminous feedback data from the at-home
training sessions and the lengthy elaborations
expressed during the interactive training sessions
attest to the articulateness of this subject. She
mentioned during the training that she is very shy and
reticient in public situations, but in more private
circumstances she is exceptionally fluent about her
psychological processes and seems aware of her
awareness.

One of the most prominent features of her
feedback is the freedom that she seems to experience

in examining the multitudinous aspects of her images,

responding spontaneously to the feelings they evoke.

Her construct of self, therefore, seems to possess

very permeable and elastic boundaries that permit new

material to come into consciousness without premature

rejection or incorporation. Rogers would identify

these qualities as those of a person at stage seven:

> Personal constructs are tentatively reformu-
> lated, to be validated against further ex-
> perience, but even then, to be held loosely.
> ...The ways in which he construes experience
> are continually changing as his personal con-
> structs are modified by each new living event.
> (1961, pp. 153-154)

A's feedback from the first training session was:

> The sense that I had at the end of the session is
> a sort of hovering feeling, that the experience
> was pregnant with meaning that I couldn't quite
> grasp. Once I get the metaphor and its
> ramifications it seems so obvious, blatant even,
> that I can't stand back and judge them to be
> profound. I experience them as they unfold as
> being profound. It's a paradoxical conflict
> within my brain. One side is saying profound and
> important, and the other is saying trite and
> obvious!

The following passage follows one of the more

complicated training sessions and her lively reaction

underscores her unfettered responses, both negative

and positive. More significantly, her affect is so

cheerful and full of wonder at her very ability to

experience the "metalevels" of consciousness that her

open construct of self seems very evident.

> It's a wonderful beginning scene. It's a nice
> boat but who is in it and who brought it and
> steered it away? And I worried - would there be
> rapids and a waterfall down the stream? No,
> Paula, wouldn't let that happen. Why did I think
> of that? Because rivers are dangerous and movies
> often have a peaceful scene which is suddenly
> transformed into a horror? Why do I feel tense
> about peaceful imagery? Maybe this is a result
> of our fast-paced and not-safe world. I loved
> the scenes but had to keep checking which side
> was left, and if I was on the right side to do it
> right. And then I asked, Why is she doing
> this? Will there be a different effect and
> what can remember on one side over the other?
> Can I really do an image on one side only? Maybe
> I'll be asked to remember which ones I can
> remember or only those on one side! Do all the
> ones on one side have something in common? I'm
> not seeing that. How can I remember? There must
> be a way to make my mind remember." ... Why
> am I so competitive with myself because of this.
> So now I'm challenging myself. Perhaps I could
> do pretty well. They are really wonderful images
> to think about. I'll go to sleep thinking about
> them... getting a whole gallery of pictures. My
> feelings right now? Amusement, most of all.
> How I complicate everything! How my mind went to
> meta-levels of "What is Paula doing?" and "What
> will happen next?", being prepared to hit a
> tennis ball from any direction. I was a rather
> unsatisfactorily relaxed subject, wouldn't you
> say? I did keep a part of my mind right on
> track, however, exactly what you asked.

She is gracefully able to contain quite different

experiences and contradictions, quite unperturbed at

discovering a changing self in a changing swirl of

events.

Beneath all the multitude, though, is an
integrity of feelings and experience. As Rogers
expressed it,

> Rather than to try to hold her experience into a
> form of a mask, or to make it be a form or
> structure that it is not, being herself means to
> discover the unity and harmony which exists in
> her own actual feelings and reactions. It means
> that the real self is something which is
> comfortably discovered in one's experience,
> not something imposed upon it. (Rogers. 1961,
> p. 114)

Another characteristic of the permeable construct
of self is its sense of being a process, not a static
product. Those subjects who felt themselves
successful in this training program did not set goals
outside themselves, but were motivated to explore,
understand, and develop themselves without specific
reference to societal goals. Participant A evinced
this characteristic several times in her feedback and
training sessions.

> Then, it (imaging) gets exciting because I'm
> seeing all these different kinds of change, and
> they're all important. That's exciting - the
> multiplicity - to being it in into some
> marvelous, complex whole with all these facets
> balanced. I'd like to put it (the discussion in
> a class) into some kind of image, like a multi-
> faceted globe. I don't know, but I'm struggling
> for it. I haven't got it yet, but it's going to
> be something like that. ... It's the only way I
> can relate all that's going around.

A's experiences, though often ambiguously

undefined as she lives through them, are the building

blocks of the meaning which she eventually will "put

... into some kind of image;" that is, meaning, for

her, evolves from first being immersed in the

experiences and then from a secondary effort to find

an integrating gestalt that is encompassing enough to

include the essences of all the experiences.

> A client (in stage seven) has now incorporated
> the quality of motion, of flow, of changingness
> into every aspect of psychological life, and this
> becomes its outstanding characteristic. He lives
> in his feelings knowingly and with basic trust
> in them and acceptance of them. ... He values
> differentiation of his feelings and of the
> personal meanings of his experience. (Rogers,
> 1961, pp. 154-155)

For A, images, not words, have the capacity to

contain the "multiplicity," because words, as she

commented in a training session, are "linear," and

when she tries to grasp the totality of an idea with

words only by listing the concepts,

> the first starts to fly away. ...but when I put
> it into a form, then it all goes together. ...If
> I can see it as a three-dimensional, geometric
> form, like a tetrahedran or something like that,
> that's good enough for me to tack on the verbal.
> It's a way of bringing my words by relating my
> words to the three-dimensional form. ... I
> put them into a symphony or into a simultaneous
> frame; then I can take any one of those aspects
> and not lose them.

Kelly noted that the way a person phrased his/her
experiences was the key to understanding how the
person construed the self. From these passages, it is
possible to note the recurrent themes of A's construct
of her self. The self here is purposely open in
order not to miss events which could contribute to a
deeper and wider opportunity to re-form more and more
meaningful predictions about the future. Kelly often
identified this type of self construct as that of the
true scientist who understand he/she must observe
phenomena with new eyes and experiment with innovative
procedures.

> Constructs, in the true scientific sense, are
> being "tried on for size." In fact, the seeing
> of constructs as proposed representations of
> reality rather than reality itself is
> propaedeutic to experimentation. (Kelly,
> 1963, p. 163)

4. What is the participant's final evaluation of how
the training sessions were on her imaging ability and
how might that correlate with their construction of
self?

> I'm feeling a little awed by this process of
> being all week with your guided imagery. I have
> a hovering sense of significance and importance
> of a treasure here, but I can't explain what I
> mean exactly... what I feel excited, and in some

way, I feel hungry, without knowing what I want
or what I need to satisfy it... or maybe that's
only what living is all about.

A's self seems keenly aware that her attempts at
meaning are "proposed representations of reality"
which are most accurately full in three-dimensional,
symbolic images. It is for this permeable construct
of self at stage seven that an imagery training
program such as this one appears most suitable and
successful.

The Case of "B"

1. How did each participant phrase his/her goals for
the training?

The trainer asked B at the beginning of the second
training session, "What use might you want to make of
this training?"

> B's response: No, I don't have any idea of any
> specific use other than this all seems to be
> coming along at a time when I'm also tuning into
> all the other extra-physical kinds of
> experience... the astral stuff... so this
> dovetails, in a sense. I don't know which is the
> chicken and which the egg, but I'm looking to
> integrate this stuff more into my life. I
> am. So whatever part imaging is to looking to the
> broader picture of routine, daily, functional
> living... yes.

2. What does such a goal suggest about the construct
of the self?

The sense that "self" for B is evolving rather
independently from certain phenomena he has defined as
"other" is what strikes this researcher immediately.
He has the separateness to "tune into" experience,
even "extra-physical" experience, and the metaphor,
"tune in," suggests a strong sense of control and
mastery as though he could adjust the clarity, the
volume, and perhaps even the on-off switch.

In the same sense-of-self-as-agent, he is
"looking to integrate this stuff into my life," a
phrase which suggests that he is at stage six, to use
Roger's hierarchy. At this stage, people view
themselves as flexible, open to new experience, and
capable of readjusting existing constructs. The
process of integration does not yet seem anywhere near
finished for he is "looking to the broader picture of
routine, daily, functional living" to see how his
improved ability to image may prove helpful. He seems
to suggest that he will be testing out his emerging
skills to see if he can more comfortably predict and
control future events.

B seems to be have the concept of himself as a
person who

> creates his own ways of seeing the world
> in which he lives; the world does not create them
> for him. He builds constructs and tries them on
> for size. (Kelly, 1963, p.12)

His position as an experimenter is corroborated

by his opening statement that "I don't have any idea

of any specific use...", connoting an absence of

pressure to tightly fix these new experiences yet

into any formal role. There is no expression of

anxiety expressed explicitly or in the tone of the

voice about this lack of application, leading this

experimenter to conclude that his construct of himself

is beyond attachment to limiting roles established by

society or profession. Having this independence, he

seems to find the new experiences involved in the

imagery training as interesting and potentially

useful.

> (At stage six,) he neither perceives his problem
> nor deals with it. He is simply living some
> portion of it knowingly and acceptingly. (Rogers,
> 1961, p. 150)

3. What other internal evidence from the participant's

training and feedback is there to support the

researcher's understanding of the construct of self?

The following are comments made by B that are

supportive of this researcher's conclusion that B's construct of self includes a strong sense of agentry and process.

Early in the second training session, B remarked

I think what I'm more aware of is the value of taking that time out, and focusing on that, one can really change one's consciousness and feel rejuvenated and get in touch with other aspects of being alive.

Here is a powerful construct of self which is able to change its own awareness, thereby increasing its sense of pleasure and meaning. As Kelly noted, the self itself is the datum that is being processed.

From a recollection of a childhood scene, B told about a playground memory of hitting a homerun which won a closely-contested game.

I was playing ball in the schoolyard and I was in fourth or fifth grade, and I was the star on the team, and I was pitching a no-hitter in the last inning, and I hit a homerun and won the game. I was being carried off the field, everybody was carrying me on their shoulders because we won the game.

Even in a reconstruction of his childhood, his self is the maker of events.

Another indication of B's strong sense of self occurred when he was asked to "picture a place where you can feel secure and happy."

It's at a conference. When I did 609 last year,
I was doing my workshop presentation in group
dynamics, and I felt like I had total command,
control of the entire group. I took everybody
step by step through an experience that people
really loved. I was relaxed in front of the
group; it felt very intimate with sixty
people.

The "self as creator" became evident several

times in his feedback on the at-home training

sessions. For example, he noted the images he

experienced "were really beautiful, and it made me

feel just like all the wonderful things there are in

the world and really get lost in me," indicating that

within him is the capacity to appreciate and enjoy

beauty, and that his failure to encounter those

wonderful things is because they get "lost in me." To

recover them, he must redisover, or recreate, them

himself.

As B became accustomed to creating images, he

reported that it took less and less effort to create.

Even against the competition of worries of real-life

situations, he felt himself able to make vivid images.

It was hard for me to get into it (the session),
because of my feeling distracted by all the other
data that's going on, and that's pretty
consistent throughout the session. ... However,
what was interesting to note was in terms of the
imaging, whether it be out in the fields or the

other imaging, even though I would fade out, when
I would fade in, it was quicker for me to get the
image. So I found I didn't need to be focused in
for any extended time. I'd get it, then I'd lose
it (I'd be distracted by a thought), then I'd
come back in and plug right into what you were
saying and be able to image.

Another noteworthy aspect of B's construct of self

is that it stayed independent of even the process of

imaging, and while in the middle of an image reflected

on and evaluated the imaging process.

Then, in the winter scene, I really enjoyed being
in the woods, and I was a little bit upset when
the radio was singing, "Jingle Bells," and I
found myself distracted by some of my own biases
in terms of what I feel during that time of year-
like being inundated by Christmas stuff and being
reminded of my non-Christian status and being
left out in all this - but other than that,
definitely feeling the freshness, the crispness
in the woods where I found myself refreshed.

In this sixth stage, "the incongruence between

experience and awareness is vividly experienced as it

disappears into congruence." (Rogers, 1963, 148)

At another time, he wondered if the imagery he was

experiencing was part of the preparatory relaxation or

part of the imagery exercise, and kept up the debate

throughout the extension of the exercise. So even

while vividly imaging, he meta-processed the process.

... the escalator image. First I thought it was
part of the imaging. Then I thought it was part

of getting prepared for getting into the imagery,
and either way it was wonderful to physicalize
going down the escalator. When I got off it, I
had to get my balance! So I physicalized it,
and I really felt deeply relaxed, so I kind of
felt like after that, it had been preparatory.

4. What is the participant's final evaluation of how

effective the training sessions were on his imaging

ability and how might that correlate with his

construct of self?

B's final evaluation included the following:

It definitely enhanced my ability. There's no
question about that. Some of the shapes... I
could do that easier. And some of the stuff that
I was able to taste.. the taste increased. ... my
glands were going. The increase in my ability to
physicalize as a result of the image was
definitely enhanced. Just the whole entry into
that state of relaxation was easier to do as time
went on.

B's positive evaluation of the effectiveness of

the imagery training program attested to the ease with

which he could experiment with and incorporate new
events
into a strong concept of self, one that included the

enhancement of a mental skill without strain.

At this sixth stage, imagery

is experienced acceptantly, with no attempt to
push it to one side, or to deny it. (Rogers,
1961, p.146)

The_Case_of_C

1. How did each participant phrase her goals for the
   training?

   C replied: I'm interested in working in three
   areas. First I'd like to increase my ability to
   work with clients using hypnotherapy and imagery.
   Also, I'd like to broaden my own experiences with
   imagery, getting more vivid images. And lastly,
   I'd like to help a fellow graduate student get
   through her dissertation.

2. What does such a goal suggest about the construct
    of the self?

   C is the only subject to list multiple goals which

include changes to both self and other-than-self. His

construct of self seems to encompass a vision of

itself as "both a self-system as well as a not-self-

system" (Kelly, 1963, p. 127), an advantageous

flexibility which allows maximum predictability and

control. (Kelly, 1963, p. 126) This immersion in

and identification with objective events, here his

clients and a fellow student, is complemented by

an interest in expanding aspects of the self, or

subjective events. Thus his construct of self appears

to contain the ability to predict and control his

internal and external relationships in an open kind

of plasticity, characteristic of the class of

constructs called propositional, a kind of construct
"which leaves its elements open to construction."
(Kelly, 1963, p. 155) His superordinate construct
level appears to be in stage six, where "internal
communication is free and relatively unblocked."
(Rogers, p. 148)

Kelly also notes that "social poise" results
from such a self construct which incorporates elements
from outer and inner phenomenon.

> Now, since the construct is a way of holding
> its elements in place, the self is held in
> place by any construct by which the self is
> constructed. The self-governing construct, or,
> more specifically where other people's presumed
> constructs are elements, the role-governing
> construct, provides a way of anticipating
> one's own responses. (Kelly, 1963, p. 151)

3. What other internal evidence from the
    participant's training and feedback support the
    researcher's understanding of the construct of
    self?

One of the salient features of C's imagery pro-
cesses during the training sesions was the nonchalant
ease with which he altered suggested scenarios in
order to be psychologically comfortable and
productive. For example, he didn't like caves, and

so when asked to descend mentally into one,

> Actually I changed it. Instead of being in a
> cave, I chose to continue to walk in a forest.
> Then I'd stop at a tree, and I'd look at the
> inside of a trunk of a tree. I found that
> easier to do than to worry about not liking a
> cave.

He understood that the meta-purpose of the cave

imagery was to regress back through childhood

memories, and so was easily able to substitute more

personally suitable images to accomplish the same

purpose.

> I just felt that the point was that you
> wanted me to go back, so it seemed like the
> more natural way of doing that (i.e., looking
> inside a tree trunk). I didn't want to say,
> halfway through, that I don't like being in a
> cave because that would have made things awkward.

C, responding like a person at stage six, is not

confused, for a person at this advanced stage finds

that

> incongruence between experience and awareness
> is vividily experienced as it disappears into
> congruence. (Rogers, p. 148)

Another example of how he was able to mentally

work on the dual levels of accomodating the objective

message with the internal message was in his

description of listening to the trainer and his own

feelings simultaneously.

> There wasn't much room in the cave, but you
> kept describing it positively, and I wished I
> could have felt that way. So you were refram-
> ing that, and I was trying to go along with
> that, but feeling the discrepancy.

He seems to be merely noting the fact without

impatience or resistance.

When he found it difficult to breathe in the

colors of the rainbow ("because I stopped smoking and

don't enjoy having something in my lungs"), he

adjusted the bright colors to paler hues, and

"therefore I could control them a bit better."

The second unique feature of C's imagery was his

reference to relationships to other people within the

imagery scenarios. This researcher is proposing that

the dual levels that his construct of self

incorporates account for his sense of connection with

others.

In his first childhood memory, the kickball game

was significant for him, not because he or his team

won, but because he felt himself part of a happy

playground group of children. His subsequent memory

was

> the first day I really successfully fell in love
> with someone, and that was at Howard Johnsons,

sitting at a table with one of those ice creams
with the cookies on the side.

Frequently during the taped feedbacks, he would

comment on how some image prompted him to think of

someone.

> When you asked me about Santa Claus and Christ-
> mas, I got the image of Santa Claus and the
> sleigh, but I quickly flashed it to somebody
> I wanted to give a gift to and I thought about
> the relationship and that process as I was going
> through the exercise. I was a bit locked into
> that.

and,

> When you asked me to look into the pool of water,
> I had no difficulty seeing myself. When you
> asked me to look at my weaknesses, I found it
> difficult to gain a vision, but I kept thinking
> of other people whom my limitations and strengths
> might be affecting.

Like Subjects A and B, C construed himself as a

process that welcomed new experiences and readjusted

its governing principles based on the testing out of

alternative viewpoints. One feedback comment

especially corroborated this flexibility. He had

learned about brain hemispheric specialization

earlier, and when asked in the training session at

home to visualize a scene on the left side of the

brain or on the right side, his learned concepts

created a template that tried to sort out why one

image was suggested for one hemisphere, not the

other. But when he couldn't make sense from this

preconception, he tried out another.

> I was thinking left brain being linear, right
> brain being conceptual, so I was trying to
> separate the two. After a few presentations, I got
> the hang that it was basically like a stereo set
> with a left speaker and right speaker. It didn't
> mean that one was linear and the other conceptual,
> but I was somewhat disconcerted by the mental
> processes of having to try to figure that out.

This propositional construct of self recognizes

the existence of many possible viewpoints and experi-

ments with the appropriateness of any and all in the

context of the problem at hand.

> It is not what happens around him that makes a
> man experienced; it is the successive construing
> and reconstruing of what happens, as it happens,
> that enriches the experience of life. (Kelly, 1963,
> p. 73)

4. What is the participant's final evaluation of how

   effective the training sessions were on his imaging

   ability and how might that correlate with his

   construct of self?

   C's final evaluation included the following:

   > It was very effective and I got more and more
   > comfortable with the process, especially during
   > the second imagery sessions at home. Most of
   > the images were very vivid. I had trouble with
   > placing four dots in the corners of the orange
   > field. Kinesthetically and visually, some of
   > the scenes were very, very powerful.

C seemed to experience much success in enhancing his

imaging ability, and that would be expected in Kelly's

conception of permeable superordinate constructs being

able to incorporate unexpected information about

subjective phenomena. In his encounters with his

internal images,

> the immediacy of experiencing, and the feeling
> which constitutes its content, are accepted.
> This is something which is not to be denied,
> feared, or struggled against. (Rogers, pp. 145-
> 46)

The Case of D

1. How did each participant phrase his/her goals for

the training?

> I guess I'm thinking of it more in relation to my
> work. I'm looking at different types of therapy;
> transpersonal has the most attraction for me...
> things like hypnotic techniques, imaging, so I
> think I was thinking of it in terms of how it
> would help that rather than in particular
> changes in myself.

2. What does such a goal suggest about the construct

of the self?

D acknowledges two areas where she anticipates

applying any possible gains in her imaging ability,

but foremost is her interest in improving her

professional work. For her, imagery seems to fall

into a class of techniques, like hypnosis, that could

be useful in therapy, and she is actively "looking" at
different types of therapy in order to evaluate which
would help best. Significantly, she is aware of the
potential use of imagery as an agent of self-change,
but for this training she has clearly separated the
two goals and has selected to work on other-than-self
goals.

In Rogers' hierarchy of seven stages, D's
construct of self appears to be at stage four, a sort
of pivotal stage where "there is a gradual loosening
of constructs, a freer flow of feelings." (p. 137)
At this stage, a person finds security in roles
and conventional constructs, but

> experiencing is less bound by the structure of
> the past, is less remote, and may occasionally
> occur with little postponement. (p. 137)

Hence she expresses her growing interest in "here-and-
now" therapies that use present experiences rather
than therapies that use insight-gathering from
personal history.

In Kelly's terminology, D's construct of self has a
preference for "object-referenced" knowledge, rather
than "subject-referenced" knowledge. (Kelly, 1963, p.
155-157)   People who construe themselves at this

level do not seem to include imagery in the essential

operations of the self. Rather, imagery is more likely

to be set apart and different from those events which

constitute self, and thus is a tool that the self

could apply in order to help others in need.

Importantly, however, D's statement about imagery

having the potential of causing changes in herself

places her on the edges of construing herself

separately from her professional role.

In the second training session, D imaged the

following scene in response to the trainer's question,

"What comes into your mind now when you see yourself

as free and unblocked?":

> Well, I have a kind of a picture of myself at work
> and doing the kinds of things that I'm interested
> in doing, being able to try out new things. ... I'm
> hypnotizing Pat M. who is young, in his thirties, a
> chronic mental patient who is terribly, terribly
> unhappy. And I'd like to, when I get good enough at
> it, to try and see if I could possibly put the idea
> in his head to be happy about the things he can
> enjoy and maybe work on other things. ...So, I'd
> like to see in what way I might possibly be able to
> change things for him a little bit.

Her vision of her self seems to include those

events in which she acts on external objects by

applying other external tools, such as hypnosis or

imagery. Images seem to be objects one imposes into

the self of another in order to alleviate suffering,
but they seem to be tricky sorts of objects that one
needs to get good enough at transmitting. She later
substitutes the word "idea" for the hypnotic image;
both seem to have the power to transform one's
feelings but how that is possible remains unsaid.

Because D primarily defines images as other-than-
self, they do not seem to have their source in her
feelings and thoughts; thus, for D imagery is less
basic, less powerful than the self and seems to be
merely an outside stimulus capable of healthfully
rearranging the a suffering self's feelings and
thoughts, if administered skillfully.

3. What internal evidence from the participant's
training sessions and feedback is there to support the
researcher's understanding of the construct of the
self?

This researcher conjectures that D's construct of
self, at stage four, has occasional difficulties in
directly dealing with feelings in the present, because
"there is a distrust and fear of this possibility."
(Kelly, 1963, p. 137) This evaluation is corroborated
by several of D's references to the difficulty of

"getting" and "keeping" images during the at-home

training sessions.

> I had to go back and do them (the third and fifth
> sessions) over, and I think that may be because
> I'm doing them at night, and I'm sort of dazing
> out. So I may try the next set in the morning or
> the middle of the day. I find that I have to work
> at keeping my attention, and not letting my
> thoughts wander.

> Trainer: Do you get too relaxed, do you think?

> Well, I think it's a matter of keeping my
> attention on the tape, staying with it. I have a
> tendency to daydream.

There seems to be a significant difference made

between daydreams and imaging for she seems to

experience them as different phenomena. In fact, she

confessed at the start of the first training that she

"couldn't see a darn thing" in the experiential

portions of her class in Ericksonian hypnosis.

> Other people, almost everybody, would say, Yes
> they could see that. And I don't know why that
> is. I think in a sense I think I can visualize ok
> such as in situations like when I daydram, and why
> I'm not able to respond to someone else's, you
> know, I really don't know why.

Since imaging seems to be a skill that needs to be

carefully learned-how-to-do-the-right-way, she

questions herself and the trainer frequently to check

to see if she is "doing it right."

> I could see (a pyramid) quite well, and then you
> mentioned "or it could be in your head," and then
> it changed to just being in my head. So it
> switched back and forth two or three times like
> that.... What you say changes things.   I was
> picturing a big yellow circle and you said, "or it
> could be a lemon."   And I immediately pictured a
> lemon. I don't know if that happens to everyone,
> but I picture what is being said.

Like the "scientist," Kelly's favorite descriptor

of the person experimenting with events in order to

predict and control more effectively, D attempts to

measure her reactions against others in order to meet

external standards of adequacy. As, through practice,

she gets more accustomed to finding and transforming

her images, she concludes that

> I have a potential to be able to participate in
> this much better...

However, her internal psychological processes are

still object-referenced:

> if I can just get there. I can... I have the
> ability to really image and feel these suggested
> pictures much more clearly and vividly than I do,
> but I haven't quite learned how to do that.

And so, for D the imagery sessions have acted as a

"psychological reflector," (Kelly, 1963, p. 126) by

deepening her awareness of her inner processes, but

her constructs are not as propositional as Subjects

A, B, and C, who use those original inner processes as

In response to the trainer's question, "What use
might you want to make of this training?", E replied

> I'm curious as to whether or not it really does
> work because I've heard of it. They have all
> these tapes out on that, and I'm just curious on
> whether or not that can work. I'm in a hypnosis
> course right now and trying to integrate that
> into my practice, and self-imagery is one of the
> things you use. I need to know whether or not it
> works for me, and then to do it with clients
> and be able to say, "Yes, it works." And further
> along the line, I'd be curious as to whether this
> works for a group, working with black kids and
> their self-images.

2. What does the phrasing of that goal suggest about
the construct of the self?

E has spoken of her goals upon entering this
training in anticipation of primarily other-than-self
gains, i.e., professional empowerment. E appears to
construe her self in stage three, where there is
beginning experimentation with alternative ways of
viewing life. Her statement of goals in other-than-
self terms suggests she is not as separated from role
identity as some other participants, and thus new
events are evaluated in a more cautious manner and are
assimilated less easily into old constructs.
Especially if the information, as that introduced in
the imagery exercises, involves exploring the very

definitions and boundaries of self, then that

information might be regarded as unsettling.

The relationship between E's construct of the

self and the process of imagery is described in cause-

and-effect terms that suggest that the self's essence

could be re-shaped by imagery, thereby according

imagery a potentially greater force than the self.

The central difference betweeen participants A, B, and

C and participants D and E seems to be which factor -

self or imagery -has more power and control.

For E, imagery seems to be the active force, not

the self. The verbs which E uses when speaking about

imagery attributes to it a potential power to affect

the user. She questions whether or not it "works"

(six times); she has been taught it is one of the

things you "use"; she might "do" it with clients. The

sense this researcher gets is that imagery is endowed

with the power to determine the shape of the self, to

"work with self-image," and improve the picture that

one has of one's self. She seems grant greater agency

to outside factors than to inner dynamics.

Kelly warned about the "danger of paralyzing

effects" of undefined disruptive forces on the

by conversation about external events. For example,

the source of the difficulty that E experienced

listening to the at-home tapes was consistently

attributed to the tapes. She started out the first

feedback with

> The music... I couldn't hear it very well. Your
> voice sort of overshadowed it. The imagery was
> fine up until you began the left-right, left-
> right imagery stuff, and it was like I could
> imagine them in my mind, but it seemed like the
> transition between them was too quick.
> There were too many in there to do. Maybe there
> should be less.

The next sentence suggests a sense of self that is

attempting unsuccessfully to meet the demands of the

external world:

> For me, there were too many for me to get into
> the image..

followed by an explanation or excuse of this

situation:

> and I'm not sure that's what you wanted.

The second feedback began on a more positive note:

> The second session was ok,.

but returned to the tape:

> again the music wasn't loud enough. That would
> help.

There was no further comment on why that would help

her. The next remark was on the difficulty she had

imaging cats, and again the researcher detected a
passivity, a lack of an ability to control the
reaction.

> The only thing I had a problem imagining... I
> could do the horse, but when it came to the
> kittens underneath the sweater, basically because
> I don't like cats, and I'm allergic to them.

Finally, on the third and last feedback she
completed, E stated a criticism of the tape and an
"I don't know" for explanations of why the training
session was so unsatisfactory.

> This is imagery number three. I couldn't do...
> it was easier to relax, but I couldn't do the
> imagery. I don't know. I just couldn't
> concentrate and I kept losing it. It was like it
> was too wordy, or I don't know. I just
> couldn't do that one.

There is no self-defense, no self-questioning, and no
self-validation.

Kelly theorized that people place
interpretations on events and those interpretations
build their constructs. Those constructs, those
abstractions, are then used in dealing with new
events, giving shape and meaning to the incoming
information, and are necessary in order for people to
try to predict or control elements of the future.

Indeed, people use these constructs to sort out which

course of action or information would ensure

successful dealings with ensuing events.

> Here is where inner turmoil so frequently
> manifests itself. Which shall a man choose,
> security or adventure? Shall he choose that
> which leads to immediate certainty or shall he
> choose that which may eventually give him a
> wider understanding? (Kelly, 1963, p.64)

Thus people make choices of whether to include or

exclude information based on whether it is safer to

open and extend or to limit and maintain their

systems.

> We might call this 'a seeking of self-
> protection,' or 'acting in defense of the self,'
> or 'the preservation of one's integrity.' ...
> Thus we hope it is clear that what we assume is
> that the person makes his choice in favor
> of elaborating a system which is functionally
> integral with respect to the anticipation of
> events. (Kelly, 1963, p.67)

This researcher proposes that E's choices not to

actively pursue the imagery training and, moreover,

not to actively explore the reasons for her lack of

imaging success makes sense in light of how E

anticipates the future. If her construct system

involves a self that is defined by the external events

surrounding it, that is, if the self's definition

seems determined in a significant degree by outside

forces, then she would be wary of new information that might force her to remodel her construct system. Faced with the threat of remodeling, it would make sense to close down in order to protect the fragility of the self.

> He may fear that the conclusion of the experiment
> will place him in an ambiguous position where he
> will no longer be able to predict and control.
> He does not want to be caught with his constructs
> down. (Kelly, 1963, p.14)

Several of the descriptions of images experienced during the training sessions suggested, metaphorically, descriptions of E's self in this precarious predicament.

E's first view of herself as a rosebush is pessimistic.

> Tr: Does it seem to be summer?
> E: Fall ... the roses are dying...
> Tr: Let's take that scene through to October.
>   What sort of changes are happening?
> E: Eveything is dying...
> Tr: And your roses?
> E: They're gone ... a long time...
> Tr: Let's go through to winter. How can you see
>   yourself as a rosebush now?
> E: There's plastic over me...
> Tr: How does that feel?
> E: Confining...
> Tr: Let's move up to April, May. The sun is
>   getting warmer. What are you like as a
>   rosebush then?
> E: When?
> Tr: In the spring... the beginning days of May.
> E: I can feel the sun through the plastic.
> Tr: How does that feel?
> E: Hot.

In the pleasant memory of childhood session, E experienced an unsatisfying memory. Her scene involved playing cowboys with her younger brother. The picture included both of them sitting on the ground shooting each other, but the activity was not fun but anger-producing.

> Tr: Angry? Tell me about that.
> E: He was supposed to die when I said, "Bang, bang!" but he wouldn't lay down.
> Tr: Oh, I see. So what did you do then?
> E: I didn't want to play with him no more..
> Tr: What did he do?
> E: Nothing... just sat there.
> Tr: What happened when he shot you?
> E: Nothing...
> Tr: And when you got up, what happens?
> E: Nothing.

The lack of the ability to cause a desired effect to happen, even in a memory, seems to cause E to despairingly shut down to a state where "nothing" happens.

> At stage three, Rogers found that

> Personal choices are often seen as ineffective. The client "chooses" to do something, but finds that his behaviors do not fall in line with this choice. (p. 136)

> Immediately after this scene, E reported a

spontaneous image which was more ominous:

> E: I just had a real strange image...
> Tr: Could you tell me about it?

> E: I was sitting somewhere... and a bunch of
>   people came in and a cup ... I had a cup...
>   and some guy leaned over and spit in it.
> Tr: Uh huh...
> E: I was thinking... bluck!
> Tr: Uh huh...
> E: And I'm wondering how it got there...
> Tr: Right...(long pause) Any other images?...
> E: I was thinking I'm not hungry now.

First an assault, then a puzzlement, and then a

shutting down, this time of a physical function.

Kelly explains this sort of reaction as

"constriction."

> If one wishes to view constriction positively, he
> can see it as a way of making one's world
> manageable by shrinking it to a size he can hold
> in his own two hands. A person finds that he
> knows more than he can understand. That is an
> anxiety-provoking state of affairs. It
> constitutes a problem. He tries to solve this
> problem by keeping himself ignorant of any
> further knowledge until his understanding can
> catch up. (Kelly, 1955, 901)

4. What is the participant's final evaluation of how

effective the training session were on her imaging

ability and how might that correlate with her

construct of self?

E's evaluation was, "I really don't know. I

really couldn't say."

If the researcher's interpretation of E's

construct of self is valid, that is, if E's definition

of self is in large part undifferentiated from the
forces which define it, then her evaluation is
appropriate in that it is, indeed, difficult for E to
concisely evaluate where she was and where she is
now.   The process of attending to her images could,
in this situation, be unacceptable for it might
eventually lead to a breakdown of established
constructs and might involve changes that she did not
feel appropriate or possible at this time.

> When a person must move he is confronted with a
> series of dichotomous choices. Each choice is
> channelized by a construct. As he reconstrues
> himself he may either rattle around in his old
> slots or he may construct new pathways across
> areas that were not previously accessible.
> When he is under pressure he is not likely to
> develop new channels; instead he will tend to
> reverse himself along the dimensional lines which
> have already been established. (Kelly, 1963, 128-
> 129)

As is usually the case, this researcher gained
unexpectedly valuable insight into imaging processes
through investigations of how the training seemed to
have failed. Further elaboration on how the training
might be altered in view of E's processes will be
found in Chapter Five.

The Case of F

1. How did each participant phrase his/her goals for the training?

> Being an artist, I wanted to see more clearly
> what I did before I did it. I wanted to be able
> to visualize the art piece before I painted or
> sculpted.

2. What does such a goal suggest about the construct of self?

F's construct of self seems to occupy dual

stages as it seems split between the self that is

spontaneously creating and the self that is watch-

ing that creation from the outside. Her goal is

phrased from that outside-self orientation, focused on

wishing to better observe an activity that arises

from her inner self. It is important to note that

she does not want to improve her painting and sculpt-

ing; she just seems to want to better predict what is

going to occur. Her object suggests an interest in

control and definition, perhaps to reduce the anxiety

involved in the inchoate artistic working-out of the

product or perhaps to provide her with an external

source of evaluation.   Thus this outside-self

seems best located at stage two where, according

to Rogers, "It seems as though she were holding her

her experience at arm's length." (p. 134)

Since her goal for the training does not suggest
a search for innovation or improvement in the
creator-self, it is possible to assume some degree
of satisfaction with the growth and production of
that part of the self; in those terms of acceptance,
the creator-self seems at a stage five. The
creator-self seems to construe itself as spontaneous,
original, and able and free to express its here-and-
now feelings.

The difficulty might be described as one of
communication between the observer-self and the
creator-self, and that she hopes that the communica-
tion gap may be bridged via imagery.

3. What internal evidence from the participant's
training sessions and feedback is there to support the
researcher's understanding of the construct of self?

If F's construct of observer-self is
correctly placed at stage two, then the transcripts
from F's training and feedback should contain
references to limiting strategies that serve to
maintain the rather rigid boundaries of her construct
of self, for stage two is centered on maintenance.

F reported that the at-home imagery training
tapes were disturbing to her emotionally and pos-
sibly artistically, for she began "seeing things she
did not want to see." She kept falling asleep
during the tapes and therefore couldn't respond as
requested. After several cancelled appointments,
almost four weeks elapsed before we remet,
and at that point she had decided to discontinue the
training. She said she felt her sense of pleasure
in doing artwork would be diminished if she continued.

> I realized that when I paint or when I sculpt, I
> really appreciate the element of surprise of
> things that appear that I did not know would be
> there, so consequently I think one of the things
> that I am feeling is that for me to directly
> imagine would remove that.

Her term, "directly imagine" as the descriptive
phrase for imaging is interesting; the researcher
interprets that term more as "imagine in order to
direct" in the way she contrasts it with the free-
flowing artistic process she enjoys.

> Moreover, the artistic procedures she used seemed
> incompatible with the experiences she encountered in
> the imagery training.

> What is a creative process that grows in such a
> way that a leaf grows, that to turn it into an

intellectual process with a completed image and
working backwards, whereas I work with a seed and
have it grow into a flower.

The observer-self, judging the imagery training

in the rigid boundaries of stage two, feels imagery to

be intellectual, that is, "completed" and finished.

It is as though the observer-self misconstrued the

training, seeing it in the black and white terms

with which it sets apart anything unfamiliar.

The impermeable constructs of stage two does not

entertain the possibility of multiple ways of working

and does not welcome intrusion of alternatives, for

they threaten and are best shut out.

> Recognizing that this was within me, I've done
> something that was important for me which was to
> make a choice not to continue.

She seems to have rejected the imposition of the

"intellectual" or rigid constructs in favor of the

more permeable constructs of the stage five creator-

self.

In her third and final feedback, she underscored

the unsettling effect that the imagery training tapes

were having on her life.

> I've been doing a lot of thinking about the
> visual imagery training, and I've noticed that
> within myself there's a lot of resistance. My

tendency was to try to fight with this
resistance. I realize now that it is
necessary for me to work with it.

Kelly was extremely familiar with this tendency to

shut down in the face of disruptive data because

...he dreads the outcome. He may fear that the
conclusions of the experiment will place him in
an ambiguous position where he will no longer be
able to predict and control. He does not want to
be caught with his constructs down. (1963, p.
14)

Or, as F succinctly expressed it, "One of the problems

I have with imaging is the fear of seeing. So I avoid

what I might be seeing."

In contrast with this fear and reluctance

experienced when F worked alone with the tapes, the

one interactive training with F evolved into a fluent,

detailed visualization session that extended forty

minutes beyond the hour it typically took other

participants. One particularly noteworthy imagery

scene involved F, as a child, taking a terrifying risk

of climbing onto the top of a boxcar on a sidetrack

across the street from her home.

It was real scary because one slip and you could
fall off those things. Like my hands are
sweating with the memory. I remember drying my
hands on my clothes so I wouldn't loose my

> gripping on that metal, because if you just...
> it's straight down ... there's almost no room for
> your footing. It's not a safe thing to do....I
> remember standing up. That was the biggest
> challenge because once you're on top ... to
> stand up ... you think it would be easy, but
> there's nothing to hold on to... standing up in
> mid air... it's... you're standing up there and
> there's nothing in front of you and to the side.
> You're out in air. You're standing up against
> the sky.

The payoff seemed worth the anxiety.

> I conquered my fear. That was really something.
> I conquered my fear. ... There's an overwhelming
> sense of power, but of caution, too, because I
> could fall off.

Here the observer-self seems absent, and the
creator-self has gained prominence by letting go of
fear and standing up against the sky. In metaphor,
this willingness of F to begin to undertake the
imagery training was a feat of daring, a response of
the creator-self to explore the unknown. In the
presence of the trainer, this creator-self was
supported, but when F worked by herself, the inter-
action with trainer was replaced by an interaction
with the observer-self. The anxiety the observer-
self provoked was too overwhelming. She returned to
safe territory.

As Kelly wrote:

> Men may change things by changing themselves
> first, and they accomplish their objectives, if
> at all, only by paying the price of altering
> themselves - as some have found to their sorrow
> and others to their salvation. (1955, p. 966)

4. What is the participant's final evaluation of how the training sessions were on her imaging ability and how might that correlate with her construction of self?

Since F dropped out of the training without completing the full series of sessions, she was not asked the effect of the training on her imaging ability. She was willing to retake the Betts QMI, however, and her improvement according to that test was dramatic, 52 points. After completing the test, she laughed and commented on how easy it was for her to visualize now that she realized that she didn't have to struggle to dissect intellectually whether this aspect of the image was more vivid than that or whether the vision was an experienced remembrance or an actual visual reconstruction, etc. She just "let go" and up popped an image! Her creator-self, when supported, encountered no difficulties.

What allowed her to "let go" at that point was
not explained by F, but the researcher proposes an
explanation by Kelly, who theorized that therapists
who were most successful in helping clients move
beyond constricting constructs first joined the client
in an empathetic understanding and acceptance of
his/her constructs. That acceptance supported the
client's tentative (and frightening) movement into
more permeable constructs. The transcript of the last
interview between F and the trainer, made minutes
before the second Betts test, reveals a kind of
acceptance by the trainer that might have been the
beginning support for F to "let go." After an
extended explanation and apology, F said

> F: That's when it suddenly dawned on me that
> rather than blaming myself, that I should take a
> look and say maybe it's because the images are
> coming from the outside in and I'm being told to
> imagine images from the inside out.
> Trainer: What you decided to do was respect
> yourself.
> F: Right. That's exactly right.
> Trainer: And that your mind had its own pattern
> and process, and you don't have to change it.
> And if something is making you uncomfortable, you
> know enough to say, "Leave it alone."
> F: Yeah, and that was a big step for me actually,
> being able to say that. "Hey, wait a minute.
> What are you doing?" It was a much healthier

response than trying to figure it out.

The powerful and fascinating quality of human beings, Kelly said, was that they were constantly construing and reconstruing their world in order to gain more predictive accuracy. Fear inhibited reconstruction and produced impermeable types of constructs, but feeling accepted bolstered one's daring to seek alternatives.

> Man is a form of perpetual motion with the direction of the motion controlled by ways in which events are anticipated. (Kelly, 1955, p.48)

and,

> The process involves a change in the manner in which, and to the extent to which the individual is able and willing to communicate himself in a receptive climate. ... The process involves a loosening of the cognitive maps of experience. From construing experience in rigid ways which are perceived as external facts, the client moves toward developing changing, loosely held constru-ings of meaning in experience, constructions which are modifiable by each new experience. (Rogers, p.157)

The Case of G

1. How did each participant phrase his/her goals for the training?

> G replied: Mine relate to spirituality. In
> meditation. I'd like to be able to focus on an
> image and to use that as a pathway to God. And
> I just draw a blank. The only thing I can do is
> to recall Bible verses. I've done a lot of Bible
> work, and I can come up with them. If I keep my
> eyes open, I can see the cross. Beyond that,
> virtually nothing happens. And that's the pur-
> pose of it. You see, L. has described a lot
> of imagery work that she's done and is able to
> do herself. I go into a meditation class with
> her, and imagery is just a good thing for me. I
> cannot do this, except once or twice. So that was
> my goal. I really want to be able to do it.

2. What does such a goal suggest about the construct of the self?

More than any other participant in this study, G expresses a yearning to possess a mental quality that she says is now absent in spite of several years of effort and classes. Importantly, she endows this missing quality with immense power - a pathway to God. While some other participants were curious whether or not imagery worked or whether or not they could develop their latent abilities to image, G evaluates herself as essentially devoid of the ability. Nevertheless she seems to have decided that imagery is a good thing for her, based, in part at least, from a friend's evaluation

of how valuable imagery is in the friend's search for God.

Secondly, this researcher infers that imagery has assumed such high value because of a dimunition of the power of a former pathway to God - the study and recitation of Bible verses.

Thus G is at a critical point in how she construes herself, a point which Kelly might describe as the anxiety-filled phase of finding old, familiar patterns of meaning (constructs) inadequate to accurately control and predict the future, but replacement constructs are nebulous and inchoate. (Kelly, 1963, p. 58) G seems beyond the no-return point of wondering "whether to preserve the integrity of the system and replace one of its faulty parts," (Kelly, 1963, p. 89)

> The construct system of such a client is character-
> istically impermeable; he needs a separate
> pigeonhole for each new experience and he calculates
> his anticipation of events with minute pseudo-
> mathematical schemes. ... He starts making new
> ones. While he has very little successful experience
> with concept formation at the permeable level, these
> are the kinds of concepts he tries to develop. ...
> They may have to do with reevaluations of life and
> death. (Kelly, 1963, p. 89)

The stage which G's statements reflect she is in is stage three, a stage hallmarked by the perceived inadequacy of current constructs but with the

movement to the next stage stymied by a paralysis of
self-questioning.

> Personal constructs are rigid, but may be recog-
> nized as constructs, not external facts. ... he
> sees (these ideas) as the way he has construed
> experience rather than as settled fact. (Rogers,
> p. 136)

G's statement that "imagery is just a good thing
for me" appears to be a sort of pre-emptive construct
that is as constrictive as her former constructs. In
contrast, a permeable or propostional construct of self
would experiment with imagery and try it out, like a
scientist, to ascertain whether, indeed, imagery might
be a pathway to God; only after much testing, would
the propostional construct of self declare it to be a
good thing.

However, G's construct of self seems to be at a
stage that is seeking for personal meaning in better
role performance. During the training, her search for
spirituality was spoken of in terms of her former
profession of religious missionary; she left her
fundamentalist church in order to find another way
to God. Thus this researcher surmises that G is not
construing herself from the higher stages from which
the self senses itself as a process - the very datum of

change. Her goal is not phrased in terms of personal
change, but in a quest to better fulfill a role she
has defined for herself: a spiritual quester.

In conclusion, G appears to be at a crisis point
in remodeling her construct system, and is attempting
to use imagery rather rigidly to reconstruct more
open constructs.

3. What other internal evidence from the participant's
training and feedback is there to support the research-
er's understanding of the construct of self?

Many of the feedback statements from G's at-home
training sessions attest to the anxiety and pain
associated with disowning the old constructs, but
finding the supposedly-growthful constructs distant and
unattainable.

> It (the imagery training session on tape) was
> all from a perspective of "outside out there."
> It's as if I'm keeping myself quite distant from
> the imagery. Why? How to change?

and, from a later feedback:

> No images at all - just a monolog and I was
> following it in my head until I jerked away when
> you said to look at myself in a pond, and I
> wouldn't do it. Nor could I dive into the water with
> "your powerful and creative self." No such thing.
> Maybe I shouldn't be doing this. I don't like my
> negative reactions, my insistence on a safe dis-
> tance. It's not that I don't trust you. It's just

the way I listen without cooperating. I do the same
thing with TV and records and radio. I listen, but
I don't process anything in such a way as to make
meaning.

Initially, G finds that no mental picutres appear
even though she "followed it in her head." Then she
discloses that she wouldn't, not couldn't, look at
herself, for unexplained reasons. She expresses herself
as an agent capable of determining action, even question-
ing herself as to whether she should be undertaking this
course of action in training. But she seems more capable
of determining what she should not do or how she should
restrain herself than of determining positive movement.
She withholds cooperation and thereby bypasses having
meaning made for her.

Kelly explained this stalemate brought about by
anxiety:

> When a person must move, he is confronted by a
> series of dichotomous choices. Each choice is
> channelized by a construct. As he reconstrues
> himself, he may either rattle around in his old
> slots or he may construct new pathways across
> areas which were not previously accessible. When
> he is under pressure, he is not likely to develop
> new channels; instead, he will tend to reverse
> himself along the dimensional lines which have
> already been established. ... If the emergency is
> great and the pressure intense, the movement is
> likely to be abortive. (Kelly, 1963, pp. 128-29)

The abortion in G's imagery seems to take at least three forms: (1) falling asleep ("I think I fell asleep and went through more than one session." "All I do is fall asleep if I shut my eyes. Relaxation feels so dangerous. I tune out all together." and "Relaxation again complete; I woke up after it was all over.") (2) distancing herself (It's as though I'm standing apart, watching, insulated from doing the real work.") and (3) non-cooperation ("Couldn't follow the sun; wouldn't with Santa Claus." "I remember involuntarily recoiling when you began making changes in color and markings." and "I wrestle with a sense of constraint at first, but somewhere along the way, I just ignore what was being said, and let go of having to do what was told me.")

This researcher evaluated G as centering uncomfortably at stage three, which Rogers describes as having

> very little acceptance of feelings. For the most part, feelings are revealed as something shameful, bad, or abnormal, or unacceptable. (p. 136)

Through the momentous struggle between wanting to change and wanting to remain the same runs self-negation. ("Why isn't this working? I don't like my negative reactions." "Stupid way to respond!" "Sorry. Maybe I shouldn't have volunteered after all.")

4. What is the participant's final evaluation of how
the training sessions were on her imaging ability and
how might that correlate with her construction of self?

> I'm not an imager, I guess. I'm not going to make
> it. I don't know. It's hard to say. I did learn
> that, with that (the training tapes) going on, I
> can relax fine. Sounds are there, but pictures are
> never there. I should be open to inner voices, but
> I'm not. I could focus on the specific things you
> were saying, and I was aware that I was thinking of
> these things, and I was drawing on my memory of
> what they were supposed to look like and creating
> not an image but an idea, because there's nothing
> visual that I can see inside. It's just a non-
> descript idea without any symbol. It may be what
> you wanted. I don't know. ... It (the training
> program) didn't bring me any closer to what I
> wanted to do, but maybe what I wanted to do is just
> not possible for me.

If G's construct of self were responding to itself
as the datum of the training experience, the researcher
would have expected a more negative evaluation of the
training program, such as, "It wasn't effective," with
a more positive evaluation of self, such as, "I do things
another way." Instead, G's construct of self negatively
evaluates the self as inadequate to the defined task, and
she concludes, "I'm not an imager, I guess. I'm not going
to make it." The failure of the training program to
accomplish her goals is attributed to inadequacies within
herself.

Kelly proposed that movement from one stage to another was accompanied by a growing awareness of the self as it interacts with the environment and others. This awareness was made manifest by a clearer understanding of the procedures and processes with which a person constructed his universe, but in G's situation, such a heightened sense of her unique processes is missing. Instead, there is regret that she cannot master the task she wishes to accomplish.

> The screen with different colors I could "think" - but it wasn't images. Just thought. I know what they would look like. The number bit, though, I totally blocked doing that. I guiltily realized I was doing absolutely nothing, so I quickly thought of a 6 at the end of 524. ... The sounds now, that's different. Of course, I know bells and their tunes, too, even without places. I can't visualize; I can only auditorialize! ... Odd though, I'm a visual learner - can't learn anything by ear alone and tried to devise a way to cheat and peek. So why can I hear and not see? And if I can hear, why don't I ever hear inner voices? Something's awry.

Learning a new task, according to Kelly, involved an active reaching out to make sense of the universe by rebuilding constructs by a process of trying out alternative interpretations of events. For G, however, a passive acceptance of failure has replaced the active involvement with her development of new knowledge.

G's construct of self, in the crisis of transformation at stage three, could not incorporate the information and could not reject the training. Her persistence in completing the training which frustrated her may be considered as a person's

> way of looking for additional elements which,
> if added to the profusion of elements before him
> may somehow provide a key to the situation and
> enable him to regain structure. ... from the
> client's point of view, it is actually a frantic
> search for structure by finding new elements, that
> is by dilation. (Kelly, 1955, p. 899)

That dilation before the potential shift to another level of construct is agony. As G commented in her last feedback:

> Left - without the safe shelter of a cocoon anymore.
> I need that shelter still. I'm not ready to fly on
> my own. I doubt I ever will be. I can hardly wait
> to come back to Amherst where my safe shelters are.

Within a few sentences, however, she tells of her dissatisfaction of staying safe, and asks for the researcher's understanding.

> So please don't judge and condemn because it
> (her attempts at imagery) is undescribable and in-
> appropriate. I'm feeling very vulnerable and
> wonder - what next? exposed? rejected? so what?

Her concluding sentence of the final feedback returns to the painful, yet seemingly inevitable dilation phase again.

On the other hand, I'm grateful to have had the
chance to try out this path, even if it didn't take
me where I wanted to go.

RESULTS, SIGNIFICANCE, AND IMPLICATIONS

Summary_of_the_Study

This exploratory study was designed to evaluate
the degree to which the imaging ability of people could be
enhanced through a training program that provided
approximately four and a half hours of interactive and
individual sessions which introduced and provided practice
in a wide variety of imagery-stimulating scenarios.   Part
of the study involved designing the training programs,
another part implementing the training, and the final
portion evaluating the effectiveness of the training
design by analyzing the changes which occurred on the
Betts/Sheehan Questionnaire_on_Mental_Imagery and the
subjective changes reported by the participants during the
training.

This chapter presents a description of the results of
this study. In addition, the significance of this research
will be assessed, and implications for future study will
be suggested.   Topics covered in this chapter include an

analysis of the participants' imaging ability after
training, and based on that information, an assessment of
the design of the program and an evaluation of the
procedures used in carrying out the training.

Changes in Participants' Imaging Ability as Indicated
by the Betts/Sheehan Questionnaire on Mental Imagery

Changes in participants' imaging ability after they
participated in a short-term training program were
assessed quantitatively by means of a pre- and post-
administration of the Betts Questionnaire on Mental
Imagery.

Results from those tests indicated that five of the
seven participants' posttest scores were lower than their

pretest scores, suggesting enhancement of their imagery.
The median point improvement of these five was 36 points.
Two of the seven's posttest scores indicated a
deterioration in their imaging ability after training.
Their scores showed three and seven point losses.

These findings appear to indicate that the type of
imagery training design presented in this study is not
successful with all individuals, and, indeed for some

people, this type of training seems to accentuate negative self-perceptions of imaging ability. However, for those whose scores did show improvement, the training design seems to be quite successful in terms of the sizable point improvement. In summary, the training program can be evaluated as effective for certain types of individuals only.

However, this conclusion drawn from the Betts QMI needs to be compared with the subjective reports from feedback and interactive training of the participants, for there are three instances of discrepancies. For example, one participant whose scores showed a deterioration reported she had "definitely improved" in her imaging ability. For another participant, the training felt as though it had not produced any discernible improvement even though there was a positive indication on the posttest QMI. Yet another participant's 52 point improvement in the posttest contrasted with her report that the training felt deleterious to her psychological and artistic growth. One possible explanation for the discrepancies is the QMI itself, and this problem will be discussed in the subsection, Implications for Further Research.

The differences in the seven imagery modalities from the pre and posttest scores on the QMI were extremely interesting in that no single modality predominated in improvement among the seven participants, but rather each person produced a unique pattern of enhancement or deterioration in modality scores. This finding suggests that mental imagery is a very complex, highly individualized process which requires more research before generalizations, such as those sometimes made by psychologists and educators, can be made with assurance.

Changes in Participants' Imaging Ability as Indicated by Case Studies

Of the seven people who volunteered to participate in the study, five completed all parts of the training. One completed both interactive training sessions but only three of the ten at-home tapes, and the second undertook one interactive session and three at-home tapes. Of the five who completed the training, four reported a successful outcome. Of the remaining three, one did not

know how successful the training had been for her, another

felt herself as much a non-imager after the training as

before, and the third rejected the training as contrary to

her way of creating and unhelpful to her emotional

equilibrium.

After all the training was completed and the

transcripts from the trainings and participants' feedbacks

were reviewed, the researcher selected two theoretical

psychological models as a framework from which to view the

proceedings and results of the training. George Kelly's

personal construct theory and Carl Rogers' stages in the

process of becoming a person provided a structure of

meaning that elucidated some of the factors which may have

facilitated or blocked the enhancement of imaging ability.

In summary, these factors had to do with the way a

person construed his/her self and the degree to which the

self was regarded as independent from societal roles and

expectations.   This researcher found striking

correspondances between Rogers' descriptions of the

characteristics of the self during the seven stages of

development and the psychological processes reported by

the participants during their training. These

correspondances led to the speculation that certain

factors within the construct of the self contributed to
the success or failure of the training. Some of the
factors which seemed to permit development of more vivid
and fluent imagery were the participant's

-free expression of feelings in the present

-ownership of self feelings and desire to be those

-critical examination and questioning of constructs

-sense of being a process, not a fixed object

-openness to inner exploration and communication.

Some of the factors which inhibited the enhancement of
imaging through this type of training were

-lack of spontaneous expression of present feelings

-feelings are handled as remote, unowned objects

-constructs are thought of as facts

-sense of self as definable, limited entity

-lack of easy inner exploration and communication.

Significance of Results

The Training Design

The range of responses to the imagery training design
of this research leads to the conclusion that this design
is very successful with certain kinds of people, and
inappropriate with others. It may be further concluded
that additional research with alternative training designs
needs to be undertaken before any definitive answer can be
given to the question, "Can a person enhance his/her
imaging ability?" for it is possible that other approaches
may yield successful outcomes for those who did not find
this training program helpful.

Training Procedures

The structure of the training program followed a
standardized format which presented few difficulties for
either the trainer or the participants, and therefore was
deemed adequately planned. Several appointments had to be
rescheduled, but that did not present undue difficulties.

Because two of the participants did not complete
the at-home training, there is some question about the
appropriateness of imagery training without trainer
support for some people. This training was structured to
provide both interactive and individual opportunities to
practice imagery in order to evaluate any differences
between the two, and in retrospect it seemed as though
two participants were unable or unwilling to engage in
imagery practice unsupported by the trainer. Both
participated fully in the first interactive training
session, and one had a particularly fluent and enjoyable
second interactive training even though she stopped
working by herself at home after just three sessions of
the first at-home tape. Future training designs might
consider the efficacy of asking those in the lower stages
to work independently; they may have more success
interacting with the trainer or in a group setting with a
partner.

Implications of the Study

The scripts of this training were excerpts from imagery sessions led by psychotherapists and group leaders working within the last fifteen years, and the use of imagery was sometimes heralded as a tool that has "the most profound consequences upon the conscious repatterning of both our physical and mental lives" (Houston, 1982, p. xx) or as a technique "to create what you truly want - love, fulfillment, enjoyment, satisfying relation- ships, health, beauty, prosperity, inner peace ..." (Gawain, 1978, p. 14) These imagery-scenario designers often worked quickly and directly on the participant's construct of self ("Imagine yourself as a rosebush.."), and for those in stages five, six, or seven of personal development, insights seemed to abound, as attested to by the continuing popularity of these imagery workshops and classes.

However, as this study has suggested, people at other stages in the process of development do not have a superordinate construct of self permeable enough to admit such information, and understandably cannot find meaning

in many of these imagery scenarios. Kelly wrote that this

inability to adapt new information was characterized as

"resistance" by frustrated therapists, but that more

reasonably

> the client who exasperates the therapist by his
> failure to deal with what the therapist wants
> him to, or by his refusal to see things the way
> the therapist so clearly sees them, is... demonstra-
> ting the fact that his construct system does not
> subsume what the therapist thinks it should.
> (Kelly, 1955, p. 1101)
> Kelly's clear-eyed insight into the cause of

unsuccessful learnings, such as those presented in three

of this study's cases, suggests that the level at which

the imagery exercises in this training were aimed, that is

at alternative information about the construct of self,

were unsuitable for nearly half the population of the

study.

Instead of direct assaults on loosening the overly

tight construct of self, Kelly and Rogers offer techniques

that more patiently and more obliquely give clients

opportunities to tentatively explore new information.

Most essentially, the client requires acceptance and

support at his/her present level of constructs. In terms

of imagery training, then, the exercises need to be

grounded first in whatever the client is experiencing, and

sufficient time devoted to the exploration and
appreciation of those images the client can spontaneously
produce, even if they be merely shades of gray fuzz. The
trainer's task would be to support the investigation of
differentiations, incongruent "flashes," and expressions
of accompanying emotions.

Secondly, since threats to one's identity close down
rather than expand, self constructs, Kelly used story-
telling as a way of tentatively trying out how alternative
concepts
could be of help to a fictional character in trouble.
Gradually the client became acquainted with expanded ways
of viewing situations, and having experimented with
possible consequences of new constructs in a character's
life, he/she began to experiment in his/her own life. The
process of developing and extending a story could be a way
of enhancing imaging vividness and control as well as a
way of loosening the constructs that prevent inner
communication. Thus the training design might work with
telling the details of a fictional person who was happy at
work, for example, allowing the trainee to practice
imagery and emotional extension simultaneously.

Thirdly, Kelly found that changes were most likely to
occur when the client was experimenting with very low

stakes, that is, where the outcome of the experiment was

of little consequence to self-constructs. New information

then could be viewed from the security of a position that

was not required to change - unless the client saw that

its positive effects might make the trouble of change

worth it. From this perspective, an imagery training

program might be more successful with people in the lower

stages of personal development if it were introduced as

one of many possibly interesting ways that some people,

but not all people, use their minds. Emphasis should be

made that some highly creative, productive people find

imagery of little use or pleasure, but if people wanted to

try out this method to see if it were useful or

pleasurable for them, then they might want to try it out

for a while.

This attitude is quite different from the one

underlying the present training program, which starts out

with an introduction by a Gestalt psychologist:

> These exercises are designed to help you become
> deeply aware of yourself as you are now. ... Here
> you can practice letting go and flowing with your
> experience, instead of frustrating yourself with
> demands to be different. ... (these exercises)
> may provide you with tools that you can use to
> explore your life in a highly personal, unique,
> natural way: using your imagination. (Stevens, 1971,
> p. 3)

These expectations could well intimidate many.

In addition to these alternative training strategies, it would be useful for educators or psychotherapists working with self-identified poor imagers to primarily attend to the client's need for consistency in self-image. A client wishing to enhance a skill such as imagery is placing her/his very identity as a non-imager on the line and may find losing her/his sense of self worse than failure to master a skill. Therefore, the imagery trainer might find it helpful to introduce any training with suggestions that the client can and may remain a non-imager, but that he or she may experiment with compensating techniques that will accomplish some of the same benefits that good imagers enjoy. This approach encourages an expansion of one's repetoire rather than a change in self-identity and might foster the acquistion of more vivid images without attendant anxiety.

Delimitations of Study

This study is limited in that it dealt with a small number of participants, and the findings from this sample may not be generalizable to the population as a whole.

In addition, the population was drawn from a very spec-
ialized group of educated, motivated people, and the
results of the study could be significantly different
with different populations.

Exploratory in nature, this study is intended to
raise further questions about the trainability of mental
imagery rather than to definitively end the discussion.
The hypotheses offered about the relationship between the
construct of self and the success of training are not
offered as conclusions, but in order to stimulate more
theoretical investigations of the relationship be-
tween mental imagery and personality.

Also, the principle investigator was the only one to
conduct the training sessions, which may have lead to a
possible bias in the study. It is hoped that other types
of training programs carried out by a variety of trainers
will add to an understanding of imagery.

Suggestions for Further Research

The results of this study can contribute to the
developing scientific literature on imagery, but they are,

by the nature of the research design, suggestive of
further areas of research needed on the individual
differences in human imaging and on the significance of
imagery in the process of change in human development.

Refinement of the measurement of imagery seems to
be required before more definitive conclusions about
trainability can be drawn. The Betts/Sheehan QMI raised
objections from a few participants even as they took the
test because they found it impossible to accurately and
consistently distinguish between the numbers on the
rating scale as they went through the thirty-five items.
Others became exasperated on the retest because they
couldn't remember the first scores they had given them-
selves and thus felt that the posttest set of scores did
not truly reflect their relative position after training.

Another participant questioned how accurately the
differences in the pre and posttest QMIs reflected her
growth for she remarked that the process of taking the
pretest sensitized her to her own imaging and caused
her to think about the seven point scale and how she
experienced the differences. This increased sensitivity
possibly caused the posttest scores to be more stringently
monitored as her initial judgments became more refined

and precisely defined. For example, during the train-
ing she became very aware that improvements in her
olfactory imaging lagged behind improvments in all other
modalities. Therefore when she took the posttest, she
evaluated her olfactory images as much lower in contrast
to the others. Thus it appeared that her olfactory images
deteriorated three points, when, in fact, she felt it had
distinctly improved, but just not as much as the others.

In conclusion, this researcher suggests that
further development of imagery measurement questionnaires
would greatly aid the investigation of individual
differences in imaging and of the possibility of ways to
enhance imaging skills.

Further investigation is required to answer the
question of the relationship between imagery and the
developmental stages of self. It is not yet clear if
the inability to image vividly predisposes people to
maintain rigid constructs or whether the maintenance of
rigid constructs precludes experimenting with imagery.
Are there people at stages six and seven of Rogers' model
who cannot image? Are there vivid imagers at stages one
and two? A more thorough examination of a broader

population is required.

This research suggests the need for more study on imagery's applicability in curriculum design and classroom management. The conclusions of this research indicate that imagery ability can be enhanced to some degree in some people, and that exposure and practice contribute to this enhancement for this group. Given the positive assessment by the successful participants in this study of emotional, physical, and intellectual gains they experienced through this imagery training, there seem to be many benefits that could be gained by some from more extensive use of imagery exercises throughout all levels of educational institutions. However, more research needs to be carried out to identify target populations and appropriateness of imagery to educational goals.

Given, too, the broader understanding of why certain kinds of imagery exercises are unable to be incorporated into the constructs of many people, further research into alternative ways to approach imagery would be extremely helpful.

This research seems to be part of an emerging science of a relatively uncharted cognitive and emotional phenomena that may help us better understand how people experience life.

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Appendix A

Participants Agreement Form

Date:

I,   , give my permission to
be used as a subject in the training program to enhance
my imaging ability. I understand that there is no
physical risk involved and that my rights and welfare
will be protected by the trainer. I will receive
typed transcripts of the training sessions and my
responses to them, and will be given an opportunity to
discuss the training and my results with the trainer.
All material from the research will be confidential
except to the dissertation committee. My name will
not appear on any of the material shown to the
committee or published in the dissertation.

(One copy to be retained by the trainer and one by the
subject.)

Trainer: Paula Nowick
        42 Shoreline Drive
        Ware, Massachusetts 01042

THE BETTS QMI VIVIDNESS OF IMAGERY SCALE

Instructions for doing the test

The aim of this test is to determine the vividness of your imagery. The items of the test will bring certain images to your mind. You are to rate the vividness of each image by reference to the accompanying rating scale, which is shown at the bottom of the page. For example, if your image is 'vague and dim' you give it a rating of 5. Record your answer in the brackets provided after each item. Just write the appropriate number after each item. Before you turn to the items on the next page, familiarize yourself with the different categories on the rating scale. Throughout the test, refer to the rating scale when judging the vividness of each image. A copy of the rating scale will be printed on each page.

. . . .

An example of an item on the test would be one which asked you to consider an image which comes to your mind's eye of a red apple. If your visual image was moderately clear and vivid you would check the rating scale and mark '3' in the parentheses as follows:

Item	Rating
5. A red apple	(3)

Now turn to the next page when you have understood these instructions and begin the test

The image aroused by an item of this test may be:

Perfectly clear and as vivid as the actual experience	Rating	1
Very clear and comparable in vividness to the actual experience	Rating	2
Moderately clear and vivid	Rating	3
Not clear or vivid, but recognizable	Rating	4
Vague and dim	Rating	5
So vague and dim as to be hardly discernible	Rating	6
No image present at all, you only 'knowing' that you are thinking of the object	Rating	7

Think of some relative or friend whom you frequently see, considering carefully the picture that rises before your mind's eye. Classify the images suggested by each of the following questions as indicated by the degrees of clearness and vividness specified on the Rating Scale.

Item   Rating

1. The exact contour of face, head, shoulders and body   (   )
2. Characteristic poses of head, attitudes of body, etc.   (   )
3. The precise charriage, length of step, etc. in walking   (   )
4. The different colors worn in some familar costume   (   )

Think of seeing the following, considering carefully the picture which comes before your mind's eye; and classify the image suggested by the following question as indicated by the degree of clearness and vividness specified in the Rating Scale.

5. The sun as it is sinking below the horizon   (   )

Think of each of the following sounds, considering carefully the image which comes to your mind's ear, and classify the images suggested by each of the following questions as indicated by the degrees of clearness and vividness specified on the rating scale.

6. The whistle of a locomotive   (   )
7. The honk of an automobile   (   )
8. The newing of a cat   (   )
9. The sound of escaping steam   (   )
10. The clapping of hands in applause   (   )

Think of feeling or touch each of the following, considering carefully the image which comes to your mind's touch, and classify the images suggested by each of the following questions as indicated by the degrees of clearness and vividness specified on the Rating Scale.

                                                                 (   )
11. Sand   (   )
12. Linen   (   )
13. Fur   (   )
14. The prick of a pin   (   )
15. The warmth of a tepid bath

Think of performing each of the following acts, considering
carefully the image which comes to your mind's arms, legs, lips,
etc., and classify the images suggested as indicated by the degree
of clearness and vividness specified on the Rating Scale.

16. Running upstairs
17. Springing across a gutter   (   )
18. Drawing a circle on a paper   (   )
19. Reaching up to a high shelf   (   )
20. Kicking something out of your way   (   )
                                                                 (   )

Think of tasting each of the following, considering carefully the
image which comes to your mind's mouth, and classify the images
suggested by each of the following questions as indicated by the
degrees of clearness and vividness specified on the Rating Scale.

21. Salt   (   )
22. Granulated (white) sugar   (   )
23. Oranges   (   )
24. Jelly   (   )
25. Your favorite soup   (   )

Think of smelling each of the following, considering carefully the
image which comes to your mind's nose, and classify the images
suggested by each of the following questions as indicated by the
degrees of clearness and vividness specified on the Rating Scale.

26. An ill-ventilated room   (   )
27. Cooking cabbage   (   )
28. Roast beef   (   )
29. Fresh paint   (   )
30. New leather   (   )

Think of each of the following sensations, considering carefully
the image which comes before your mind, and classify the images
suggested as indicated by the degrees of clearness and vividness
specified on the Rating Scale.

31. Fatigue   (   )
32. Hunger   (   )
33. A sore throat   (   )
34. Drowsiness   (   )
35. Repletion as from a very full meal   (   )

Appendix C

Training Exercises to Enhance Imaging Ability

Trainer's introduction: These exercises are
designed to help you to become deeply aware of
yourself as you are now. You don't have to change
or worry about improving yourself. Just let happen
whatever wants to happen, with confidence that it
will work out well. Here you can practice letting
go and flowing with your experience, instead of
frustrating yourself with demands to be different.
These exercises will not provide you with answers
to the problems of your life, but may provide you
with tools that you can use to explore your life in
a highly personal, unique, natural way, using your
imagination. These exercises will increase your
awareness of an on-going, but easily overriden
aspect of your existence: your inner world of
private images and fantasies. One way to start is
to...

Take some time to pay attention to your own awareness
now. Just be an observer of your awareness, and notice
where it goes. Say to yourself, "Now I'm aware of-" and
finish this sentence with what you are aware of at the
moment, and then notice whether this is something OUTSIDE,
something INSIDE, or a FANTASY... Where does your
awareness go? Are you mostly aware of things outside your
body.. or sensations inside your skin? ... Now direct your
attention to whichever area you are least aware of, inside
or outside, and become more aware of this. ... To what
extent are you occupied with fantasies, thoughts, and
images? Notice that while you are occupied with a thought
or an image, your awareness of inside and outside reality
decreases or disappears.

Continue experimenting with your awareness, and realize
that your awareness is like a searchlight. Whatever you
focus your attention on is pretty clear, but other things
and events tend to fade out of awareness. If I ask you to
become aware of what you hear, you can probably hear quite
a few different sounds and noises. ... And while you are

doing this, you are mostly unaware of the sensations in your hands. ...As I mention your hands, your attention probably moves there, and you become aware of the sensations in your hands. ... As your attention moves there, your awareness of sounds fades away. Your awareness can shift from one thing to another quite rapidly, but you can only be fully aware of whatever is in the focus of your awareness at the moment.

Now try shuttling back and forth between awareness of something outside and something inside for a few moments. First become aware of something in your surroundings, and then become aware of some physical feeling inside your body. Take some time now to focus your awareness on your body and your physical sensations. Wherever you notice some movement, tension, or discomfort, exaggerate this activity slightly, and become even more aware of it. If you are tensing your shoulder, tense it more, and become aware of which muscles you use and how you feel as you do this. ... Become aware of how one of those tight muscles reacts when you direct a relaxing message to it by imaging it first as a tight hard knot in a rope which then begins to slowly, slowly loosen and soften and go limp until the knot dissolving into a soft mass of foam rubber. ... If you wish, you may take some moments to scan your entire body and stop whereever you sense tension ... and change that tightness into looseness by imagining a knot dissolving and melting into a soft mass ... imagining your whole body as loose and as comfortable as an old rag doll. Now focus your attention on your breathing ... become aware of all the details of your breathing... Feel the air move in through your nose or mouth... Feel it move down your throat... and feel your chest and belly move as your breathe... Now imagine that your breathing is like gentle waves on the shore, and that each wave slowly washes some tension out of your body... and releases you even more.

Now become aware of any thoughts or images that come into your mind... Just notice them... What are they about, and what are they like? If you wish, you could name or describe whatever pictures appear in your mind.
...(Exploration and encouragement of spontaneous images continue in trainer/subject dialogue)

Now I'd like you to imagine that you are a rosebush.
Become a rosebush, and discover what it is like to be this
rosebush. Just let your fantasy develop on its own and
see what you can discover about being a rosebush...What
kind of rosebush are you? ... What kind of ground are you
rooted in?... See if you can feel your roots going down
into the ground... What are your stems and branches like?
... Do you have any flowers? ...How do you feel as this
rosebush? What are your surroundings like?... What is
your life like as this rosebush?... What do you experience
and what happens to you are the seasons change?...
continue to discover even more details about your
existence as this rosebush...

If you wish, we can change the scenery and time of the
next imagery exercise ... and move to an adventure
exploring a cave and some memories of your childhood. You
are sitting on a riverbank now. Feel the stillness of the
hot summer afternoon as you sit there. It is so quiet -
so still that everything in you is hushed in response.
Close your eyes to savor this peace, this silence. It is
quite hot, but you know that there is also shade and
coolness here, the coolness of a nearby cave. As you
think about the cave, it seems to come toward you, behind
your closed lids; and the closer it comes, the more
inviting it is... Now it stops in front of you, inviting
you to enter.... How cool it is inside. A narrow path
leads into the depth of the mountain. It meanders
downhill, very gently, very gradually becoming a little
steeper as you become accustomed to the dim light, to the
coolness, the peacefulness. Now the path is becoming
smoother and smoother, and walking requires less and less
effort. And you know that soon, very soon now, it will
cease being a path altogether; you will not have to walk
at all any more, but will be able to float down
comfortably, enjoyably, effortlessly, down to the depths
of the cave waiting to receive you. Are you floating
now? How does that feel? Are you feeling secure, cradled
and protected?

Watch the scenery go by as you float deeper and deeper.
What can you see? And now that the burden of walking has
been lifted from you, you have time to see the walls of

the cave. As you look around this tunnel through which
you are floating, the walls are lined with pictures. The
scenes are very familiar, and gradually you realize that
they depict scenes from your childhood, recalling your
happiest memories. And as you continue to float down, the
pictures of your happy memories accompany you down the
corridor of time, back through the years of your
childhood, year by year. Whenever you wish, you may slow
down to examine a picture at leisure, and continue to
float when you are ready. When you have found a picture
at which you want to stop, let me know.... So you've
stopped now... and are examining the picture? ... Seeing
it in all its vividness and color, all its detail...What
are you seeing? ...

And as you absorb these images, you also absorb the
feeling of happiness you experienced when you first
encountered that scene as a child. The happiness
penetrates you, until it encompasses and fills your whole
mind. And you know that this feeling of happiness, of
well-being will remain with you, even as you float back
up, slowly, effortlessly, past the earlier pictures, all
the way back up to the path. Now you retrace that path,
leading smoothly upward, outward, toward the sunlight
which you begin to see in the distance. Now the light
comes closer, grows brighter, and you begin to feel the
warmth and the stillness of the summer day again. You
come closer and closer to the mouth of the cave, and now
you are outside once again, out in the daylight again, but
with the happiness of your past memories alive within
you. Without losing any of the happiness, any of the
memories, begin to separate yourself mentally from the
image of yourself on the riverbank. Tell yourself that
you will now count from one to three, and then quietly
open you eyes in the present again.

Appendix D

First Week's At-Home Training

Day one:

Hello. This imagery training exercise will take about
fifteen minutes, so please find yourself a very
comfortable spot where you can relax without being
disturbed for a while. You will hear soft music in the
background which may help you relax even more quickly.
Close your eyes, and let your eyelids grow heavy
easily, very naturally, growing heavier and heavier as
they have before. Feel your whole body beginning to grow
very relaxed now, just growing deeper, and deeper, and
deeper relaxed... deeper... and deeper... and deeper.
Your eyelids heavier and heavier... and heavier. The
entire body relaxing now, mentally and physically, from
the top of the head, all the way down to the very tips of
the toes. Just growing deeper, and deeper, relaxed, and
more relaxed.. deeper and deeper.
And if you wish, you may imagine yourself standing on
the grassy, green bank of a beautiful shallow stream.
Sense the warmth of the sun on your arms and feel the
slight breeze as it brushes by your face and hair... and
you feel so relaxed, so peaceful. And, as you look up the
bubbling, clear stream, you see a lovely, painted rowboat
glide up to your feet and stop. Inside the bottom of the
boat are large, downy pillows... and you step inside the
boat and lie down on those incredibly soft downy pillows.
You feel so relaxed, so calm. And soon the boat gently
begins to glide down, down the little river. You can hear
the lap of the water as it ripples against the sides of
the boat... and the chirping of birds in the shady trees
along the shore. Above in the blue, blue sky are puffy
white clouds, and some hawks lazily circling across the
wide sky. You feel utterly content, and deeply quiet
inside... and ready for some interesting mind-play.
On the left side of your brain, imagine a festive
outdoor scene with a big picnic and fireworks.
On the right, image a couple getting married.
Let that image go, and on the left, imagine a
procession of nuns walking two by two through a lovely
medieval cloister.

On the right there is a hurricane sweeping through a coastal town.

On the left is an atom.

On the right is a galaxy.

On the left are fruit trees bearing new blossoms.

On the right are trees weighted down with frost and snow.

On the left is a sunrise.

On the right is a sunset.

On the left is a green jungle forest.

On the right is a snow-covered mountain in the Alps.

On the left is a three-ring circus.

On the right is a thick fog.

On the left is the sensation of climbing rocks. Try to capture the feeling and sensation of the rocks and breathe easily as you experience it.

On the right imagine how your hand feels caressing a baby's skin.

Now take a few moments to become aware of how wonderful it feels to take the time to release tensions, to be more sensitive to the inner world of mental images, and to letting yourself be more open to the potentialities and possiblities in you. When you are ready, take a full, deep cleansing breath, open your eyes, and return to the present feeling full of joy and energy.

Would you please take a few minutes and tell me about your experiences and feelings during this training session?

Day two:

Hello again. Are you seated or lying down in a very comfortable spot, ready to spend a few minutes relaxing and imaging? Take a moment now and move around slightly to find the very most comfortable position for your legs, your back, your neck, your arms, your hands, your head. Become aware of your breathing now and find the very most comfortable rhythm possible. Some people find that it is very relaxing to allow your inhalations to be as long as your exhalations... so that your breaths feel very even... smooth... without any strain. Keeping your breathing even and smooth, imagine yourself walking slowly down a hillside, into the midst of a shimmering rainbow. Now you are in the center of the red band of light... breathe in

the sparkling bits of red light and as you breathe out,
let the red light spread through your whole body. And now
you move into the brilliant orange light and it surrounds
all of you. Breathe in the energizing orange light and as
you exhale, feel it flow through your whole body. In a
few steps you are in beautiful yellow light... imagine
breathing in the healing yellow-gold light, and allowing
it to circulate throughout your body as you breathe out.
Then you can walk into the gorgeous green rays and breathe
in the strengthening shimmers of green and sense its vigor
as it flows all around. Next are the loveliest shades of
blue light and you may inhale the vibrant blue energy, and
exhale, feeling it sparkle up and down your body. Lastly
you step into a band of violet light and sense how
majestic you feel in its presence. Breathe in this
incredible violet energy and watch it swirl through your
entire being.
        Strengthened and relaxed now, you may wish to exercise
your mental powers, remembering how wonderful it is to
become more fluid and more expressive in our thinking.
Can you imagine plunging your hands into warm soppy mud?
        Making snowballs with your bare hands?
        Smelling freshly brewed coffee?
        Smelling gasoline?
        Imagine the taste of a crisp, juicy apple?
        And the taste of hot buttered toat?
        Now on the left side of your brain, experience as
fully as you can the following scene.. you are riding a
horse through the snow and sleet carrying three little
kittens under your coat and you are sucking on a
peppermint.
        On the right side of the brain you are standing under
a waterfall, singing "You Are My Sunshine" and watching a
nearby volcano erupt.
        Do you feel ready to return to your everyday world now
... ready to face the things you have to do and deal with
today and tomorrow... feeling so good to be calm like
this... making this time for yourself to relax and enjoy
your life and make things work out for yourself.
Breathing deeply now, counting to three... one, two,
three.. opening your eyes, feeling fully awake.
        Could you please take a few minutes and tell my some
of your experiences and feelings after this session on day
two?

Day 3.

Hello. Today, you may find it even easier than before to
relax more deeply than you have ever relaxed before. To
begin, you could take a very deep breath, and blow it out
as slowly as you can. As you breathe out, let yourself go
limp and loose. Relax completely now... as you rest there
feeling yourself breathing in and out.
     You may feel as if you are sucking healing, cleansing,
soothing and refreshing air in through your mouth and
nose, down your windpipe into your lungs... soothing and
relaxing them... and you may feel yourself sucking this
healing, cleansing breath of life in through your lungs
into your bloodstream... turning your blood bright red
with life and health.... feeling this purifying fresh air
flowing into every cell and organ and nerve and muscle of
your body... soothing and relaxing every part of your body
from your head to your toes... so good... it feels so good
just to relax and let go and feel yourself becoming more
and more peaceful, calm, loose and limp and relaxed....so
good...
     As you breathe out, with every new breath you breathe
out you can feel yourself blowing out of your body and
mind all tightness, all tension, all ill health and
discomfort... breathing yourself calm and clear and fully
relaxed... blowing every last bit of tightness and tension
and strain and stress and nervousness and anxiety out of
your body and your mind... more and more with every breath
you breathe out... more and more calm and clear and pure
and empty ....
     Now you are ready to explore and deepen your skills of
imaging. As you move deeper and deeper, letting yourself
be carried very deeply into the realm of intuitions,
images, and imagination, come to a deserted beach and walk
along in the sand at the water's edge. What time of day
is it? What is the sky like? Is there any wind? What do
you feel on your body? Look closely at the water around
your feet...
     Kneel down in the sand and begin to trace your name
in the sand.. and watch the waves wash it away. Trace
your name again... and watch as the water rushes over your
letters and blurs their lines. And still on that lovely
beach, you begin to wander slowly along the jagged
shoreline, listening to the sound of the waves washing

against the sand, smelling the salty sea air, hearing the cry of a gull, aware of a growing sense of serenity and peace, a knowledge that all is one and you are one with all that is.

Now you come to rest beside a beautiful tidal pool. Here the water is very shallow and still. You watch the coral and lovely sea anemones. As you lean closer to the pool you see reflected there an image of yourself, a self that has many dimensions, a self that can be loving and kind, hateful and cruel, caring and indifferent, angry and peaceful, joyous and sad, weak and strong. Here in this space out of time you see yourself reflected and that reflection mirrors all that is you.

Looking closer still you begin to focus on your limitations, your weaknesses. You see those attitudes and behaviors you would like to change. You see where your energy is blocked, and places where you are hurt and scared, lonely, and sad. You notice and accept all this, secure in the knowledge that you are a strong person.

Now reach your hands into the water and begin splashing harder and harder. As you splash the images are dissolving, disappearing.

Now the water is still once again, crystal clear and very still. Once again you lean over the pool and see your reflection and mirrored there are all of your strengths. See the places where your energy flows clearly and uninterruptedly. See your skills and sensitivities, your joys and successes. See those attitudes and behaviors that are rewarding and bring you peace and contentment. See the ways in which you wish to be and you are, simply by your intentions.

Now to your surprise the pool has grown larger and deeper, so deep that you are able to dive right in, and that is what you do. Dive into the pool and merge with your powerful self, knowing that this is your power, the power to create, the power to imagine. Now merged with your powerful self, rise up out of the water, out of the trance and return awake and refreshed to your waking reality. Open your eyes, stretch, feeling fully refreshed and renewed.

Would you please take a few minutes and share with me what happened to you on this journey into your imagination?

Day 4

       Hello. Let's begin. Please make your body
comfortable, so you can really relax. As you begin now to
relax, you can feel yourself feeling more and more
comfortable... letting go... more and more calm and
receptive now... taking even, deep breaths now,
remembering how pleasant it feels to let go of tension and
allow it to slip away, glide right out of your body with
each breath out. And you might begin to notice that
something very wonderful, very interesting and desirable
is occurring somewhere in your body and mind now, or
perhaps it is about to happen in another moment or two as
you feel yourself entering into a realm of complete peace
and security.
       Further and further into the calmness and peace and
relaxation now... let yourself feel like a catepillar
floating in a womb cocoon of deep relaxation and perfect
peace... feel the joy and the freedom and the power
growing within you.... ready to burst through... you can
feel yourself moving into the future now... letting go of
the past and moving into the future you are now creating
for yourself by your positive, constructive, spontaneous
thoughts and images..feeling yourself on the verge of
breaking through now... into new power and joy and
freedom... leaving behind all your no-longer-needed
catepillar tastes and needs and habits and appetitites and
limitations and frsutrations... it's safe to let go and
feel yhourself now about to awaken as a beautiful, strong,
graceful, slender, joyous butterfly soaring powerfully,
lightly, up, up, up toward the sunlight of your dreams and
goals and hopes and desires... feel yourself anticipating
your new freedom... feel the new power surging through
your veins... the first hints of your new certainty and
joy in living... but for now, why don't you just let
yourself be like a caterpillar floating in a womb cocoon
of perfect relaxation, perfect peace and stillness...
absolute safety and freedom.
       In the middle of your forehead, imagine a huge
sunflower. Then erase the sunflower.
       Now in the middle of your forehead, imagine a small
sun. Then imagine the sun just inside the top of your
head. Try to roll it down the inside of your skull to the
inside of the bakc of your head, so that if your eyes
could turn completely around in your head, they would be
looking at it.

Now raise the sun along the back of your head to the top and then down to the forehead. Now raise it along the inside of the head from the forehead back to the top and then to the back of the head, and then to the top of the head and back to the forehead. The sun should be making vertical semicircles on the inside of your skull.

Now let that sun move out in front of you and see it setting over the sea. From somewhere in the direction of the sunset comes a sailboat. From what direction is the sailboat coming.. from the left, right, or center?

Let that image fade away and imagine an elephant walking. Try to become more and more aware of him as he walks. He stops and eats something, pushing his long trunk into his mouth, then he walks some more, then he sees you and breaks into a run. He slows down and then he stops and eats some more.

Let the elephant go, and imagine seeing Santa Claus in a sleigh pulled by reindeer. Overse the sleigh and watch it accelerate, then slow down and stop, then start up again, going faster and faster as it circles around and down a spiral track that is inside your head.

Starting from your chin, the sleigh spirals up and around and around and around to the top of your head. Then it circles down and round and around to your chin. Circling now up and around and around and around to the top of your head. Let it stop there poised on the edge of the front of the top of your head.

Now yawn and let Santa and his sleigh and reindeer drive down over your nose and into your mouth, swallow the sleigh, and forget all about it.

Appendix E

Training procedure for enhancing imaging ability
Second Session

    As you become completely relaxed, you could imagine
becoming totally limp and loose in your body and hear
yourself saying 'zero' to yourself.
    You can imagine thinking and feeling and picturing
zero now, over and over in your mind ... one zero makes
you feel calm and clear and relaxed ... balanced perfectly
... but as you keep on thinking and imagining zero, you
become more and more relaxed as you think and picture
zero... saying zero for a few minutes relaxes you
completely ... saying and picturing zeros ... little zeros
... and big zeros ... fat zeros and skinny zeros ... short
funny zeros and tall happy zeros ... zeros every color of
the rainbow ... the sound of zero... the feeling of zero
... slipping out through the hole in the zero and leaving
reality behind for a while ... feeling more and more zero
... like a place holder ... neither here nor there ...
neither positive nor negative ... peaceful ... perfect
calmness with you around it ... as clear and still as a
diamond ... zero ... zero ... a wonderful feeling of peace
and freedom and warmth and safety ... zero ... a tiny,
tiny zero gradually growing bigger and bigger ... and
another tiny zero gradually growing bigger and bigger ..
and that big zero starting to shrink slowling back into a
tiny, tiny zero .. and the first big zero coming into view
now and starting to shrink smaller and smaller ... and see
if you can imagine a line of zeros going across your field
of vision ... with the center of the line of zeros
starting to move upward, pulling the other zeros up along
with it ... and now the center starts to slide down and
all the other zeros slide down, too... again the center of
the zeros starts to slide up and pulls the other zeros up
too ... and then the center comes back down again, and so
do all the other zeros ...relaxing like this lets you feel
good and enjoy your leisure time ... you find yourself
more and more enjoying doing all sorts of things with
zeros ... whatever you'd like to do ... trying new things,
new activities ... just being the sort of person you have
always wanted to be ... zero ... zero ... being and
feeling and acting naturally ... imagining yourself being,
feeling, and acting free ... free of anything or

everything that could hold you back ... free of
frustrations and problems and blockages ...

Let's see what sort of visualization comes into your
mind this time ... just let yourself do whatever comes
into your mind now when you think of being free, of making
your life work out right ... (30 second pause) ... now you
can let this imaginary reality collapse and shrink into a
tiny dot of light and vanish somewhere deep into your
mind, where it can work itself into your deepest thinking
and feeling...

Begin to visualize a very beautiful, very happy, very
relaxing scene, one in which you can remember yourself
feeling a wonderful, relaxing exhilaration. You may not
see anything, but experience what it would feel like to be
at this imaginary place. Sense it as fully as you can.
What sort of place it is? (Related questions may be asked
in order to sharpen the details of the imaged scene: e.g.
What kinds of trees are there? Can you see the sky or do
the leaves cover up the sky? Can you hear any sounds?
etc.) Look around and fully sense this place.... and see
if you can find a favorite spot... a place where you can
sit down for a few moments to sense fully the peaceful
beauty all around you... Go over to the spot and sit down
... where are you sitting now? What is in front of you..
at your sides? Relax and enjoy it.

In this beautiful spot in your mind's eye you can more
fully sense the interconnections of everything around
you... and within you... as you rest and relax, you can
sense the incredible regenerative forces at work...
restoring... nourishing... energizing... healing... Now
that you've found your favorite place, it's time to locate
your adviser. Put a welcoming smile on your face... and
slowly look around... Somewhere, nearby, some living
creature is waiting for you... smiling and waiting for you
to establish eye contact.... This creature may immediately
approach you or it may wait a few moments to be sure that
you mean it no harm...Have you found a creature yet? (If
yes, skip following script and continue at next
paragraph) Be sure to look up in the trees...or behind
the bushes. Look to your left... and your right...)

Introduce yourself... tell your adviser your name,
and that you mean no harm, for you've come with only the
friendliest intentions. What is your advisor doing? (If
behavior is unusual, assure that sometimes advisers become

quite excited and act strangely, but as they get used to
people, they calm down.) Find out your advisor's name.
The first name that comes to mind... right now. If you
wish, you might offer (him or her) some food... and ask
your adviser if (he or she) is willing to come over and
talk with you for a few moments. (If advisor hesitates or
stays at a distance, assure that in any friendship, it
takes time for feelings of mutual trust and respect to
develop, but that you sincerely want your adviser's help.)
     Although your adviser knows everything about you ...
since your adviser is a reflection of your inner life -
tell you adviser that you won't push for any simple
answers to important questions that you mauy be dealing
with.... rather, you'd like to establish a continuing
dialogue... so that anytime you need help with a problem,
your advisor can tell you things of great importance...
things that you may already know, but you may have
underestimated their significance...
     If there's a problem that's been bothering you for a
while, ask your adviser if (he or she) is willing to give
you some help with it? (If yes, go on to next
paragraph.) If no, ask your adviser if there is something
you have to do first before (he or she) is willing to
answer you. If the adviser doesn't answer at all, suggest
that the adviser's response is the first answer that pops
into your mind ... pose your questions as you exhale and
the first response that comes into your mind as you inhale
is your adviser's reply.. an inspiration.
     Ask your questions now. What did your adviser rely?
(Dialogue flows from the nature of the response, with the
trainer acting, when needed, in the role of a sort of non-
directive counselor, reflecting, clarifying, etc.) The
length of this dialogue will vary, but generally ends when
the client has been provided with one or two unexpected
insights or solutions.
     If there is something that you'd like your adviser to
be thinking about between now and the next time you meet,
tell this to your adviser now... If there is anything
your adviser would like you to think about between now and
the next time you meet, find out what that is now...
     See if your adviser will allow you to touch or pet
(him or her)... Take a moment to enjoy stroking (him or
her)... While making this contact, find out if there's
anything else that your adviser would like to tell you...
Is there anything you'd like to tell the adviser?

In a moment, you will take a deep, cleansing breath to
return from this meeting, but before you do, tell yourself
that each time you make contact with your adviser, the
communication will flow more and more smoothly... more and
more easily... more and more comfortably... Thank your
adviser for helping you... and say goodbye.

Tell yourself that when this experience is over, you
will feel not only relaxed, rested, and comfortable, but
also energized with such a powerful sense of well-being
that you will be able to respond easily to any demands
that may arise... To end this exercise, take a deep,
cleansing breath... exhale... breathe in deeply through
your nose... blow out through your mouth. Open your eyes.

At this point, the trainer spends five to ten minutes
processing with the client how the imaging session went..
what was clear... unexpected... satisfying... etc.
Interview the subject about the following information:

Meeting your inner adviser
- Where was your favorite place?
- Describe what your favorite place looked like.
- During what season of the year did you visit it?
- What time of day was it?
- What sounds could you hear?
- What other experiences related to your favorite place
did you enjoy?
- Describe your adviser's physical experience.
- What was your adviser's name?
- Did your adviser tell you something that you already
know is important in your life?
- Did your adviser tell you something that you hadn't
known or thought about before?
- Other notes of interest:

Appendix F

Second Week's At-Home Training

Day One

Hello again. This series of taped imagery exercises is
the second part of independent training procedures for
enhancing your imaging abilities. I hope you will find
most of them to be enjoyable and worthwhile.
Begin to relax by getting comfortable where you are... let
yourself breathe easily and comfortably... take a couple
of full, deep breaths and let the out breath be a real
"letting go" kind of breath... just begin to let go of any
unnecessary tension or discomfort... as you relax allow
you eyes to close and begin to focus inside as I ask you
to imagine a variety of things, allow yourself to observe
what happens for you... remember, there is no right or
wrong way to imagine these things... just notice what it's
like for you... that's your only responsibility now...
noticing what it's like...
          And if you wish, you can imagine a triangle in your
mind's eye ... any type of triangle will do. you may
imagine that you see it on a screen, like a movie or TV
screen or may may imagine it in your mind ... just notice
which is easier for you ... notice what kind of triangle
it is ... or is there more than one? ... is it a steady,
vivid image, or does it come and go or change as you watch
it? ... remember, it doesn't really matter what kind it
is, or how you imagine it, as long as you stay relaxed and
aware and observe what's happening inside ... can you make
the image more vivid? ... imagine you have controls, like
on a TV set, and you can dial the image in so it's more
vivid ... or take a couple of deep breaths, and relax more
deeply and let the image become clearer ... which works
better?
          Now let the image go ... and let a square form in
your mind's eye or on your mental screen ... any kind of
square is fine ... just notice what it's like as you
continue to observe it ... now let the image fade and
imagine a circle... notice how big or how small it is, how
round ... let the circle be yellow .. a bright yellow
circle.. does it help if you imagine the sun, or a lemon?

let the yellow fade and turn the circle red ... notice if
it helps to imagine an apple, or something red that's
familiar to you ... now let that go, and imagine that the
cirlce is filled with blue ... like the sky, or the ocean
... let the circle become three dimensional and form a
sphere and let the sphere begin to rotate slowly ... see
it rotating and let it beocme a globe, spinning in space,
as if you were looking at the Earth from outer space...

Now come back to earth ... imagine you are in the
country, and it's wintertime you are walking through the
freshly fallen snow and can hear and feel it crunch
beneath your feet ... the air is cold and crisp and you
can see your breath as you exhale ... in the distance a
church bell is pealing .. and somewhere a radio is playing
"Jingle Bells" ... hear the song "Jingle Bells" ...

Now let that image fade and imagine instead you are
on a beautiful tropical beach in mid-July ... the sky is
blue and the sun is bright and warm on your skin ... the
sand is warm beneath you ... the ocean is vast and the
waves roll to the shore one after the other in a timeless,
tireless rhythm ... you can hear the sound of the waves
break ... advancing and retreating on the sand ... imagine
that you walk down to the water, the sand is hot beneath
your feet and you walk a little more quickly to get to the
water line where the water has washed and cooled the sand
... as you walk a little ways into the water, the cool
swirling water washes around your ankles, and as the water
retreats, the sand beneath your feel is drawn out with it
... the movement of the sand and the water feels good
beneath your feet...
Now let that go .. and recall some time when you felt
very much at peace with yourself ... a time when you felt
very peaceful, centered, and calm ... imagine it as if it
is happening now ... notice who you are with .. what you
are doing ... what your posture is like ... and your face
... how is your voice ... especially notice the feelings
of peacefulness and centeredness in you ... where do you
feel these things? ... let them be there...and let them
grow in you ... let the feelings expand and amplify in

you, filling your whole body with feelings of peacefulness and calm ... let it overflow your body and fill the space around you ... so that all of you is bathed in this peace.

Now slowly let yourself begin to become aware of the room and sounds around you... let yourself come back awake and alert, bringing any feelings of peacefulness you have experienced back with you... remember what was of interest or importance to you in this experience and please take a few minutes to tape record your reactions to this experience. Please stop this tape now.

Day two:

Hello. I am hoping you are in a quiet spot now, with some amount of time just reserved for yourself ... a few minutes out of a busy day to center on your wishes and talents. Today, the exercises may help you strengthen the length of time you can hold an image in your mind's eye. Please be a relaxed as can be, watching what happens for you during this session... there is no best way of visualizing... there is simply your way.
Sit in a comfortable chair, arms and legs uncrossed. Take three or four deep breaths. Exhale slowly and relax yourself.

Close your eyes. Picture a home movie screen in your mind or imagine a white sheet of paper on the wall.
Change the color of the screen in your mind to red. Hold it in your mind for five seconds.
Change the color of your screen to blue. Hold it for five seconds.
Change the color of your screen to yellow. Hold it for five seconds.
Change the color of your screen to black. Then change it back to white.
Now picture a red square in the center of your white scren for five seconds.
Change the color of your square to yellow.
Change the color of your square to blue.
Change the color of your square to black.
Bring your white screen back.

Now picture a red circle in the center of your white
screen for five seconds.
Let's change the scene ... imagine being in a classroom
with a blackboard, gray or dull black. Then imagine tht
in the middle of the blackboard appears a figure: let us
say the number 5, as if written with white chalk, fairly
large and well defined. Then keep it vividly before your
inner eye, so to speak: that is, keep the image of the
five vivid and steady in the field of your conscious
attention. Then on the right of the 5, visualize the
figure 2.

So now you have two figures, a 5 and a 3, making 52.
Dwell for a while on the visualization of this number,
then after a little while, imagine the appearance of a 4
at the right side of the two.

Now you have three figures, written in white chalk, 5,
2, and 4, making the number 524. Dwell for a minute on
this number.

Continue adding other numbers on the right of these
three until you are unable to hold together the
visualization of the number resulting from those figures.

Fine... using your creative imagination now, observe
what happens to you when you are asked to imagine certain
sounds... such as the ringing of church bells... Do you
hear any sounds at all.... one bell?.. a series of
bells... are they playing a melody or not... are you also
seeing the bells or not... if you are seeing the bells as
you hear their pealing, can you blank out the picture and
still hear the sounds... or if there was no picture for
you when you listen for the sounds, can you now make a
picture with the bells chiming? Notice which is easier
for you.

During the next exercise, please imagine the sound with
or without the picture of the scene, whichever seems most
natural for you. Imagine the sound of waves crashing
against rocks... the sounds as the waves first crash, the
next few seconds' sounds, and then the sound of the water
withdrawing from the rocks. Now, as an experiment, try to
imagine the same sequence of sounds of water crashing
against rocks, only this time, see what happens when you
eliminate the visual element, if that's how it was for you
the first time, or add the visual element if you did not

have it at first. Once again, the sound of waves crashing
against rocks...
Allow yourself to sense the rhythm of pushing hard and
then letting go and draining out... the exuberance ... the
relaxation... the power... the total resting. When you
are ready, you may return to full consciousness of the
room, drifting back to complete awareness, but filled with
energy and deep contentment ... Please turn off this
tape, and put in the blank tape to record your impressions
and experiences of this training session.

Day Three:

Hello once again. I hope you are pleased to begin the
eighth independent training session. Finding yourself a
very comfortable spot, either sitting or lying down, you
can start the deep relaxation process as you usually do...
by paying attention to how you breathe yourself... how the
air feels as it enters your nose and moves down into your
lungs... how the warmer air leaves your body... paying
attention to whether your breath in is longer than your
breath out... or whether the rhythm is pretty even...
noticing what is your way. Suppose you use your
imagination now. In your mind's eye, imagine that you are
standing in front of an escalator such as are in some
stores. See the steps moving down in front of you and see
the railings. You're all alone. It's your private
escalator. I'll count backward from ten to zero, and as I
start to count, imagine that you are stepping on the
escalator and then stand with your hand on the railing as
the steps move down carrying you with them deeper and
deeper. With each count you'll go deeper and deeper.
When I reach zero, imagine you've reached the bottom and
step off the escalator. Ten you step on. Nine...
eight... seven... six... five... four....three... two...
one...zero. You may wish to take a moment to enjoy the
deep pleasure in relaxing your mind and your body...
        The following imagery tasks will be presented as a
"yes" or "no" question... whether the answer is "yes" or
"no" is entirely unimportant... all that is important is
that you try to do what the question ask... you will see
as we go along...

Can you visualize the space between your ears? Can
you picture the spot at which your head touches the chair,
bed, or floor? Does one hand feel warmer than the other?
Can you imagine something, an object) that is far off in
the distance? Now, can you picture a very beautiful
flower in front of you? Its colors, textures,
fragrance.. Have you ever noticed how close your breath
comes to the back of your eyeballs when you breathe in
through your nose? Can you picture yourself floating on a
cloud? Does one leg feel heavier than the other? Can you
imagine being stuck in molasses? Can you imagine yourself
floating in a pool of warm water with your eyes closed?
Can you make your body feel like a rag doll? Can you make
your body very heavy, so heavy you couldn't possibly move
it around?

And now that heaviness will begin to leave you, slowly
at first, and then more quickly, as your body is becoming
lighter and lighter, until your normal weight has been
reached, and then continuing to become even lighter,
lighter, feeling as light as a feather...and you may feel
yourself to be rising just a little... and then settling
gently back down once again.... slowly, pleasurably now,
discovering that your normal weight is returning, and it
is very pleasant is returning... you are aware of your own
flesh and the fullness of your body once again.

In just a little while now, you may find yourself
walking down a street paved with stones, and soon you will
come to a very pleasant-looking small cafe, and you can go
inside...and there is a table set especially for you.. you
sit down... and watch the plate at it begins to be filled
with your favorite foods...you may take a bite of
something.... notice how it tastes, its temperature, its
texture... swallow it slowly... and then sample another
bite of something different... and observe any differences
you may notice from the first bite... taste, temperature,
texture...and as you swallow that you look up and notice
some musicians on a stage... and then they play a song you
have never heard before... and you take great pleasure in
listening to this new music.

You may, if you wish, imagine images flowing to you
as notes of music... as many kinds of images flow to you,
they may become clearer and more vivid. At this

creatively receptive level of mind, let the images flow,
watching them appear and disappear, combine, coalesce,
merge and separate... let the images play before your
inner senses...as you continue to see the images, allow
your receptive state of mind to open the doors of your
psyche. Let the images have access to all the perceptions
of your mind and body, of mankind, and of the universe....

In a few moments, you will return to complete
awareness... and will remember clearly the images you have
visualized. Allow your mind to choose the images you will
remember the most clearly. To return to your ordinary
level of consciousness, count from 1 to 3, and gently move
some part of your body. Allow yourself to return slowly
and open your eyes when you feel ready to do so. You will
feel rested, full of energy, and ready to do whatever work
is necessary to put your creative ideas into form.

Please turn off the tape recorder now and put in the
blank tape. Could you tell me what you experienced and
remember from this session?

Day 4

Hello. I am happy to be with you once again as you use
your developing imagery powers to relax to healing and
creative levels. Try to get comfortable now.. close your
eyes and begin to relax as you have before. Allow
yourself to breathe very deeply now and send your breath
into your toes and feet. And let your breath like a
healing massage break up any strain or tension and as you
exhale let the tension drain away. Breathe deeply now and
send your breath into your ankles and let your breath like
a healing massage break up any strain or tension there and
as you exhale let the tension drain away. Breathe deeply
now and send your breath into your knees and let it break
up any strain or tension there and as you exhale, let the
tension drain away. Breathe into your thighs; and your
breath is a healing massage breaking up any strain or
tension, and as you exhale the tension is draining away.
Breathe into your genitals now; the deep relaxing energy
is flowing into your genitals and any tension is draining
away. Breathe into your abdomen now; all your internal
organs are soothed and relaxed and any strain or tension
is draining away. Let your breath flow into your chest;

let it sooth you and as you exhale any tension is draining
away. Breathe into your back now; your breath like a
healing massage is breaking up any strain or tension and
as you exhale the tension is draining away. The deep
relaxing energy is flowing through your back, into each
vertebra as each vertebra assumes its proper alignment.
And the healing breath is flowing into all your muscles
and tendons and you are relaxed. Breath into your
shoulders and neck; your breath like a healing massage is
breaking up any strain or tension and as you exhale the
tension is draining away. And the deep relaxing energy is
flowing into your arms; your upper arms, your elbows, your
forearms, your wrists, your hands, your fingers are fully
relaxed. And let that relaxing energy wash up over your
throat and your lips, your jaw, your cheeks are fully
relaxed. As you breathe into your face, the muscles
around your eyes, your forehead, your scalp are relaxed...
completely relaxed.
      Your body is strong.. so strong it can take care of
itself. Your mind is strong.. so strong it keeps your
body well. Good energy is all around you. Every time you
breathe in you breathe in good energy and it moves all
through your body and keeps your body well.
      And now picture a big blue star over your head. A
big blue star is over your head. Suyddenly it bursts into
thousands of tiny blue stars. A shower of stars pouring
down on you. It is raining little blue sparkling staars.
These tiny little stars are healing energy. When you take
a deep breath, you bring the stars into your body. When
you breathe out, all the little stars move through your
body. All the tiny blue stars are moving through your
body. You feel all warm and tingly as the stars move
through your body. The blue stars are moving all through
your body just like your blood does. They are moving into
your toes and feet. They are moving up through your legs
and hips. The blue starts are filling your stomach and
your chest. You feel all warm and tingling as the tiny
blue lights move along your back, your shoulders, your
neck. And now the tiny blue lights are moving into your
head. The tiny blue lights will move all through your
body all day and night and make your strong and well.
      Even as you heal, can you imagine flying on the back of
a beautiful bird and landing on the top of a mountain?

What can you see? smell? feel under your feet? hear?
Find a winged horse... climb on its back and ride across a
desert until you come to a cool oasis. What can you see?
smell? feel with your hands? hear? taste? Find a silver-
blue stream of water.. ride in a crescent boat through a
long, winding tunnel and come to rest in a quiet grotto.
What can you see? taste? smell? hear? Get out of the
boat and climb a long, winding path until you reach a
cabin on the top of a hill. Push open the cabin door.
What can you see? hear? smell? touch?
      In a moment you will return to complete awareness of
the room, feeling refreshed and mentally vibrant. Take
some time now to move your feet around, and rub your hands
together. Now gently move your hands to your face and
lightly massage your face. Open your eyes and see anew
the room. Please turn off the tape recorder and put in
the blank tape to tell me how this imagery exercise was
for you today.

Day Five.

Hello. This is the last in the series of imagery training
exercises. But your imagination will go on and on,
becoming a greater source of pleasure and creativity to
you the more you use it. The best is yet to come...
      Allow yourself to begin to relax completely again.. let
all tension drain out of your body and mind.. breathe
deeply and slowly... relax more and more.
      Visualize a light within your heart - glowing radiant
and warm. Feel its spreading and growing - shining out
from you farther and farther until you are like a golden
sun, radiating loving energy on everything and everyone
around you.
      Say to yourself silently and with conviction;
Divine light and love and flowing through me and radiating
from me to everything around me.
I am filled with divine light and creative energy.
The light within me is creating miracles in my life here
and now.
I have all the love I need within my own heart.
I am a lovable and loving person.
I am whole within myself.
I am ready now to accept all the joy and prosperity life
has to offer me.

I now take responsibility for creating the world as a
happy, abundant place for everyone.
I am lovable and beautiful.
I am kind and loving, and I have a great deal to share
with others.
I am talented, intelligent, and creative.
I am growing more and more attractive everyday.
I have a lot to offer and everyone recognizes it.
I love the world and the world loves me.
The more I receive the more I have to give.
I love and accept myself completely as I am.
I don't have to try to plase anyone else. I like myself
and that's what counts.
I am highly pleasing to myself in the presence of other
people.
I express myself freely, fully, and easily.
I am a powerful, loving, and creative being.

Day Five

Hello. And once again, close your eyes if you wish and
allow yourself to let go and relax, but this time, you may
feel yourself not getting the least sleepy or drowsy
because this time you are taking the other direction: you
are becoming more and more awake... more and more
comfortable and peaceful and wider and wider awake with
every breath you breath in... more and more conscious...
calm... empty and still with every breath you breathe out
for the rest of this session... more and more fully
conscious... as if you're waking up out of a lifelong
trance into your full, conscious potential... you might be
able to feel yourself waking up inside now, more and
more... breaking out of your shell and spreading your
wings... your glorious, gorgeous butterfly wings of
imagination... feeling the power awakening in you...
feeling yourself becoming more and more fully conscious...
new mental powers and freedom and energy... new freedom
and aliveness... feeling more and more alive and awake
with every breath I breathe in now... I can begin to sense
something wonderful starting to happen deep inside me...
feeling a wonderful magical energy welling ujp deep inside
me... spreading out now throughout my body and mind...

wonderful, glowing, radiant life energy... filling my
heart with light... more and more... I can let myself
almost feel this inner light... this power... this
aliveness... as I feel myself unfolding like a flower
unfolds its petals to blossom.... I can feel myself
unfolding inside....opening up to my own light... my own
power... feeling it glowing like a warm, wonderful sun in
my heart... filling my body and mind up with its
radiance... so good... so alive... feeling the brilliance
of my innerlight spreading throughout my body and mind
now... filling my skin with joy and light... I can feel
this light soothing and healing and calming and awakening
everything it touches... transforming me into brilliant
light... pure consciousness... more and more and more I
can feel myself like a star of glowing, dancing, joyous
light... pure consciousness shining through every pore...
spreading far beyhond my skin now... filling the room with
light and safety and life and joy...
    And I feel as if I'm floating high above my body...
glancing down, I see it relaxing down there... healing
itself... enjhoying itself as I float higher and higher as
if in a wonderful dream of power and joy... looking down,
I see my body relaxing... what a miracle it is... all
those billions of little cells working together as one...
giving me life in this world... I see my body with new
respect now... I wonder at my body... such a miracle of
life... starting right now, I can feel a new respect, a
new accceptance and comradeship with my body... and I look
outward... my consciousness fills this room... and
beyhond... I feeel conscious of the entire earth... all
life as one... life striving toward the infinite... a
dance of life filling time and space.... I can feel the
earth spinning round and round as it dances in its own
orbit around the life-giving-sun... and the sun, it is
also dancing.. slow and stately... and all the stars are
dancing together... the universe is a dance of light and
energy and something more... and I set myself free for a
while (pause)
    And now I let myself slowly return back to my body and
myself... bringwith me a new joy and aliveness... a
wonderful new freedom and power into my everyday life...
soon I will be ready to open my eyes and experience new

calmness, confidence, and power... a sense of wonder and
zest for living... more and more naturallly living up
toward my fullest potentials... allowing myself to perform
my very best in all situations, under any and all
circumstances... using my imagery techniques so long as I
need to use them and whenever I nned them I use them and
they work for me because I can allow myself to do my very
best in everything... thinking back now to how I felt when
I first began working with imagery, I realize how much
progress I have already made in my life (pause) but this
was just the beginning... I am just now starting to come
into my full potential as a successful, fully alive, fully
awake, fully able human being.

   When I open my eyes, I will feel something... I do not
yet know what it will be... but when I open my eyes, I
will certainly feel it... and it will tell me that I am
well on my way now... it will show me how good it can be
to be really alive... here you go. You take a deep
breath, open your eyes, feeling how great I can feel when
I allow myself to feel my deepest best.. back to normal
awareness now, feeling wide awake, comfortable,
refreshed...

   My warmest thanks to you for sharing your time and
experiences with me... it has been wonderful for me to get
to know a little bit about you ... how we all enrich one
another... thank you again. Would you please turn off
this tape now and insert the blank tell to tell me some of
your thoughts and experiences now that you have finished
this last session?