

MANUAL FOR THE PROJECTIVE  
ASSESSMENT OF GANZFELD PROTOCOLS

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# PROCEDURES FOR THE ASSESSMENT OF GANZFELD PROTOCOLS

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## ***INTRODUCTION***

**THE GANZFELD.** The ganzfeld is a situation of mild sensory deprivation, intended to induce a somewhat altered, dreamy state of mind in the one experiencing it. It has been used by psychologists to study the effects of isolation, the power of suggestion, the mind-altering power of various drugs, and the psychoanalytic process of free association, among other things. It has also been used by parapsychologists to study the influence of extra-sensory information on the flow of inner experience.

The German term means "whole (or undifferentiated) field". It refers primarily to an even, unbroken visual field presented to the eyes, although in practice, an effort is made to present such a field to the other senses as well. As the procedure is frequently carried out, the subject is left alone in a quiet room, often reclining in a soft chair, with a shell made of a half ping-pong ball taped gently over each eye, a lamp with a red bulb shining overhead, and comfortable ear-phones on the ears playing first a series of relaxation instructions, then a long period of "white" or "pink" noise, rather like the whooshing sound of static on an empty tv channel. The subject is given instructions such as "please think out loud", or "please describe your thoughts and images as they occur to you". A half-hour or so passes with the subject reporting aloud his or her ongoing experience

For many people, thoughts and images flow with unusual freedom and vividness in this situation. For some the alteration is mild, for a few it is dramatically hallucinatory. Some degree of anxiety is also commonly experienced, although the vast majority of subjects report that the experience is pleasant and refreshing overall.

The situation appears to be a good one for showing the influence of subtle forces on the mind. The constraints of reality and convention are minimal, and there are few consensual cues to orient the subjects' flow of imagery. One can see the effect of such things as hypnotic suggestion, subliminal exposure, and extrasensory targets with unusual clarity.

**RATING SCALES FOR VERBAL MATERIAL PRODUCED IN THE GANZFELD.** These scales represent an effort to use the subject's verbal material to assess several things that might be supposed to have some bearing upon the degree of openness that the individual is exhibiting toward subtle influences such as extrasensory targets. Some scales have been newly constructed for this research, while several research sources have been consulted for others. Earlier research studying the effects of sensory deprivation gave leads for scales aimed at reflecting the degree of "alteration" of the person's state of mind, as indicated by spontaneous accounts of striking somatic/emotional experience, and by imagery that is unusually animated, emotional, autonomous, and fluidly developing (e.g. Bexton, Heron & Scott, 1954; Murphy, & Myers, 1962, Vernon, 1963). Also, a number of scales designed for rating responses to the Rorschach ink blots were used and modified. While not intended as a personality testing procedure, the situation requires the sort of projection of personal experience that is examined in such projective tests as the Rorschach, the Holtzman Ink Blot Test, and the Thematic Apperception Test. One researcher called sensory deprivation "a live-in ink blot" (Zuckerman, 1969). A number of scoring categories that have been widely studied in the projective test

## INTRODUCTION

literature were selected, with standard definitions followed as much as possible to permit the comparison of findings in this arena to those reported previously. The scoring categories of movement, color and achromatic color as defined by Rorschach (1942) and used by Exner (1986) were modified to permit scoring without reference to stimulus properties (since none are objectively present). To assess the experience of body boundaries in this rather boundary-less situation, the scales of Fischer (1986) were modified. Scales measuring emotional matters such as hostility, anxiety and emotional defensiveness drew on definitions used by Cooper (1988), Holt (1970a), Rapaport (1946) and Schafer (1954). The intrusion of primary process reasoning, and indications of the adequacy of managing such regressive material drew on work by Holt (1970a, 1970b). A few other scales that might be expected to assess an unusually positive adaptation to the situation were also designed, some largely copied, some newly invented.

Work done up until this point suggests that the current dimensions have been defined adequately enough that high levels of inter-rater reliability can be expected. Correlations of .8 or higher for total protocol scores should be demonstrated before a rater is considered well-enough trained for use in research.

There is some informed guesswork in selecting the current collection of dimensions to study. Some will probably prove to have little value in the parapsychological context, and many other dimensions of potential relevance have undoubtedly been omitted. Still, with this package of scales we hope to be able to assess how subjects are responding to the ganzfeld situation, and thereby begin to learn more about what sometimes opens the doors of the mind to things far outside of the reach of the senses.

## GENERAL TIPS FOR RATERS

- A. **FAMILIARIZE YOURSELF WITH THE GANZFELD SITUATION.** Taking part in a ganzfeld session is excellent preparation for the task of rating, since many utterances make reference to aspects of the situation and may be misunderstood by someone not familiar with it. If it is not possible to participate in a session, at least observe the situation, familiarize yourself with the various steps of the procedure, and read accounts of it.
- B. **TRAIN THOROUGHLY PRIOR TO RATING NEW MATERIAL FOR RESEARCH PURPOSES.** Learning the use of these rating scales requires a serious investment of time and effort. You must demonstrate high independent reliability in the use of all scales before your ratings can be used in actual research. Your reliability should be assessed using material that has been previously rated and that has been given criterion scores.
- C. **REFRESH YOURSELF ON THE CONTENTS OF THE MANUAL FREQUENTLY.** If more than a week or so has elapsed since you last used these scales, read over the scoring criteria again before beginning a rating session. Several scales are quite complex, many rules are rather arbitrary, and some scales are rated so infrequently they may be easily forgotten about.
- D. **SKIM THROUGH THE ENTIRE PROTOCOL BEFORE RATING IT.** Most raters find it useful to read quickly through an entire protocol to get a sense of the verbal style of the person speaking, how IUs are connected (or disconnected), and the general emotional and defensive tone of the session.
- E. **IF THE MATERIAL IS UNSEGMENTED, BREAK IT INTO IDEA UNITS.** However, generally raters will be given segmented material to rate. If you are given segmented material, do not change the way in which it has been segmented, even if you do not agree with the segmenting decisions that have been made. The material will be given to other raters, and the identity of idea-units must remain constant across raters.
- F. **SCORE EACH IU SEPARATELY, BUT BE PREPARED TO TAKE THE CONTEXT OF ADJOINING IUS INTO ACCOUNT.** The rater must try to accurately imagine what the subject is experiencing and trying to communicate, as well as attend to the use of particular kinds of words, phrases, etc. Sometimes it is not possible to determine the subject's intention correctly without consulting the IU before and/or after the one being rated.
- G. **CONSULT THE MANUAL FREQUENTLY WHILE RATING.** Many rating decisions will be somewhat difficult to make. Reviewing rating rules and consulting examples freely will help.
- H. **DO NOT ASSIGN ANY SCORE MORE THAN ONCE FOR ANY IU.** Many IUs contain more than one indicant for a particular scale, but only one point on the dimension can be given. For example, the following IU contains five references that can be scored Barrier, but only a single point for Barrier is assigned.

## **TIPS FOR RATERS**

*The big bus (BAR) has stopped under the awning (BAR) in front of a building (BAR) and a porcupine (BAR) and a turtle (BAR) get out*

I. BE PREPARED TO ASSIGN MANY SCORES TO SOME IUS, AND VERY FEW TO OTHERS. These rating scales have not been designed to be mutually exclusive.

J. KEEP YOUR RATING SESSIONS FAIRLY SHORT. As you get more experience using these scales you will come to know for how long a period you can safely rate before losing your accuracy. Don't exceed your limit or your reliability will suffer.

Analysis of a ganzfeld protocol must begin by dividing the transcript into segments, or units, before rating can take place.

This material can be generally understood to be made up of four kinds of utterances: remarks, reports of sensory experience, memories and images. These distinctions are spelled out under "Types of Utterances." Remarks are statements that refer to the immediate situation, the subject's personal reaction to it, etc. Images, reports and memories are statements about ongoing experience that may also interpret it in terms of some sort of imagery or conceptual content.

**1. In remarks, demarcations between two idea-units are determined by some clear change or addition of content in the idea being communicated. Elaboration or explanation of a single idea does not constitute a demarcation. For example:**

*this is a very comfortable situation / I wonder how soon I can eat*

**represents two idea-units, whereas**

*this is a very comfortable situation, I guess it was planned that way*

**represents only one idea-unit.**

**2. Similarly, in images, memories and reports, the demarcation between two idea-units is determined by some clear change or addition of content in the image, memory or sensation being described. Mere elaboration or explanation does not suffice to determine a new IU. For example:**

*the children are playing in a group / now they are animals*

**is broken into two idea-units, whereas**

*the children are playing, they are having a good time.*

**is presumed to represent extended description of a single image.**

**However,**

*the children are playing, they are having a good time. /There are animals with them.*

**represents an addition of content, and is made into two idea-units.**

**3. A shift between a remark and one of the other sorts of utterance, or vice**

**versa, constitutes a demarcation between two idea-units. For example:**

*the children are playing / I wonder when we will break for lunch*

The most difficult aspect of segmenting this material appears to be the determination of when some new bit of content is additional and when it is only elaborative. To some extent the rater relies on the grammatical structure of the material, which has already been rendered into sentences by the transcriber. When the transcriber has ended a string of material with a period, question mark, or exclamation point, this by itself is considered some indication of the demarcation of an IU, since the transcribing decision was presumably aided by vocal cues such as intonation and pauses that are not available to the rater. However, sometimes a new sentence conveys no real new content, but only rewords, restates, or reflects upon content already stated. In this case, several sentences may constitute a single IU.

For example, in regard to remarks, the following:

*It feels pretty peaceful. It feels like everything's under control.*

is considered a single IU, whereas:

*. . . it feels like everything's under control. / It's amazing all the peaceful vibes I'm getting, although the sounds still sound like a lot of turbulence.*

is considered two IU's, since the reference to "amazing peaceful vibes" seems to call attention to a personal, subjective experience, as opposed to the preceding material, which could be considered a description of the situation.

In regard to images (and memories), the same issue arises. The following sequence, although rather long, is taken to convey no real change or addition of content, and so is considered a single IU:

*(the previous IU refers to a feeling of spinning or dropping) It's almost like it is when it's a busy day and you feel like you have tons of problems on your shoulders and you are dying to be able to talk about it to somebody, yet nobody seems to notice that you're having a rough day. So you just keep carrying the burden on your own shoulders.*

The following represents enough addition of content to merit a separation into two IU's:

*I feel like I'm in Central Park. / I'm seeing a lot of springtime colors now.*

because the word "now", combined with the transcriber's decision to insert a period, is taken as enough to suggest that the "springtime colors" are newly developing

material, and not only further description of a single image.

Generally, if there is a shift from one image to another, and both are described in the present tense, then two IU's are indicated, whereas when the first is given in the present tense and the second in the past tense, or when both are in the past tense, then there is one IU.

*I see curtains at a stage barely opening / there could be a canopy bed with lace chiffon*  
(two IU's)

*I see a pig nose. It wasn't exactly a pig nose, kind of like some wrinkled-up thing* (one IU)

Finally, in segmenting the rater may also depend to some extent upon the paragraph structure given to the material by the transcriber, inasmuch as the demarcation of separate paragraphs often indicates a pause in time (some transcriptions include the length of pauses). Sometimes bits of material that are separated by significant pauses are segmented into different IUs, while the same material without pauses might be considered a single IU. For example, the material: "white . . . . blue . . . . hot air balloons . . . . striped" was given with long pauses between bits, and was scored as four IUs. Obviously, the same material given in a single sentence would be considered a single IU.

## **TYPE OF UTTERANCE**

Every idea-unit must be classified into one of four types of utterance (sometimes more than one type). The subject is being asked to "report experience and describe imagery." Some utterances do not actually do that, but rather represent other sorts of communications: about the situation, about the sender, about many other possible things. Some utterances report experience but do not interpret it. Some interpret experience in terms of imagery, others in terms of past experience, or memory. The rating of many other dimensions depends in part upon what sort of utterance an IU represents.

These dimensions are not intended to be mutually exclusive, and some IUs may receive scores on more than one.



## REPORTS OF SENSORY EXPERIENCE (REP)

**These utterances report sensory experience, but do not interpret it in terms of imagery or memory.** Descriptions of shapes (including geometrical shapes), colors, lights, sounds, visceral feelings, etc., if given without any elaboration in terms of meaning, are considered REPORTS.

**Reports may be about visual, auditory, kinesthetic, emotional or any other sort of ongoing experience.** They may receive scores on the categories of SUBJECTIVE EXPERIENCE, on the COGNITIVE QUALITIES of Color and Achromatic Color, on the UNUSUAL ASPECTS categories of Movement, and sometimes on Denial and Intellectualization categories of DEFENSIVENESS. They are scored on no other dimensions.

*I'm seeing lights, little sparks really, swirling in a circle (scored AC and IM)*

*I'm feeling really funny, like I'm floating, it's sort of scary (scored DISC and ODBOD)*

*The whooshing sound, it's finally getting a little quieter (not scored)*

*Now the lights are changing color, becoming redder (scored C, not FLD)*

*I'm getting sort of anxious, but I don't want to complain (scored DISC and DEN)*

If the word "thing" is used (as in "something", "lots of little things", "heavy flying thing", etc) there is some presumptive content, and the IU is considered an IMAGE, not a REPORT.

Sometimes an IU consists of considerable material that would be considered REPORT, with a bit of interpretation added in. Such an IU would be given more than one type-of-utterance score. For example: *"I don't know if my eyes are getting tired or whatever, but sometimes if I've been staring at one place for a long time streaks come and go, sort of like clouds, pass by in front real fast like there is a shift in the light intensity"* (Scored both REP and IMG).

Sometimes a given IU, standing alone, would seem to be a simple REPORT, but taken into context with adjoining IUs, may be seen as really representing an extension of an IMAGE or MEMORY. For example the IU: *"I'm seeing lots of little bars and swirly shapes"*, when following the prior IU: *"Now I'm going into a funny sort of auditorium with visual effects"*, is scored IMG, not REP.

An **absence** of imagery or memory is scored as REPORT. For example: *"I can't remember anything right now"*, or *"There's no image, nothing at all"*.

## IMAGERY (IMG)

**Utterances that interpret ongoing experience in terms of some sort of ideas, images or meaningful content are considered IMAGERY.** These may be simple or elaborate, and involve any of the senses. **IMAGES are not scored** on the categories of SUBJECTIVE EXPERIENCE (unless a REPORT is embedded within the IMAGE), but they may be rated on all other dimensions.

*Sort of looks like birds flying*

*Diving*

*Blowing in the wind, something. . .*

*Something heavy is weighing down*

*There's a fish tank, and a hand moving back and forth, as if magically making the fish appear and disappear. It's a deep, deep blue, and makes me feel very peaceful*

*It's like a flute playing, a simple, linear tune, slow repetitive, mournful*

*the word "motorcar". I don't know why, just seeing it<sup>1</sup>*

When a REPORT and IMAGE are combined, the IU may be scored on dimensions of SUBJECTIVE EXPERIENCE as well as other dimensions. For example:

*Now I feel like I'm flying, like I'm the bird (the previous IU described a bird)*

is scored ODBOD, as well as FLD, HM, and PERT.

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<sup>1</sup> When a word is experienced as such, it is considered an IMAGE (i.e. of a word). If it is not an abstraction, it is also scored on other aspects of the content to which the word refers **as if** that content were also being seen. In this case, DISTANCE is always scored as well.

## MEMORIES (MEM)

**MEMORIES** are reports of experiences that happened previously (prior to the current ganzfeld session). If no current, ongoing experience or image is mentioned, they are never scored on the categories of SUBJECTIVE EXPERIENCE, nor are they scored on Fluid Development, Autonomy or Personal Involvement. They may be scored on all other dimensions, as if they were reports of imagery.

*This reminds me of my trip to Europe, I was happy in Paris especially (scored INTG, not PNEX or PERT)*

*After the test I went out to the mall on a bus and took in a movie (scored HM, INTG and DIST, not FLD or PERT)*

*This instructor was really insistent, he had to have it his way, watercolors not oils (scored HM and INTG, not AUT or DISC)*

The simple presence or absence of past-tense wording is generally an indication of whether or not an IU is to be considered a MEMORY. However, this may not be true invariably. Sometimes reports of ganzfeld experiences that happened earlier in the session will be described in the past tense. If this is clearly the intent, they will be scored as if they were present-tense accounts of imagery. For example "*While ago I was hearing a bird calling, don't know what happened to it*", is scored IMG, not MEM.

Some IUs are **not** worded in the past tense, but still refer to past rather than to current, ongoing experience, and therefore must be scored MEMORY. For example, the following series of IUs began with one stating: "*I remember every summer Sunday waking up late in the morning*"

1. *and that room was so bright with the sunshine coming in*
2. *the grass green*
3. *the sound of the lawn mower outside is really loud if you're trying to sleep.*
4. *now dad plays golf every weekend and a neighbor kid mows the grass.*
5. *New-mown grass smells great when you walk out on it*
6. *You know we don't have that kind of grass around here*
7. *I think it comes from some island I've never been to.*

All of the above IUs are scored MEMORY, since none refer to current imagery, and even the ones worded in the present tense are speaking of some general state of affairs that is being remembered, not an immediately present experience.

## **MEASURES OF SUBJECTIVE EXPERIENCE IN THE SITUATION**

These scales are designed to capture remarks that the subject makes that express some current, subjective reaction to the ganzfeld situation, or to the imagery being experienced in it. In the latter case, Personal Involvement (defined later) may be scored as well.

**POSITIVE EXPERIENCE (POSX)**

Remarks that refer to the subject's personal subjective experience in the testing situation are scored here if the feelings reported are positive (happy, relaxed, contented, fascinated, euphoric, etc.). Such remarks may represent asides that are contained within some image, or may be separate statements not involving any imagery.

*I'm so relaxed, this feels great*

*What a beautiful summer sky. It makes me feel so peaceful*

*You know, perhaps I shouldn't say this, but it feels very good being part of an experiment like this*

*Exams feel a hundred miles away. I'm so peaceful!*

When an experiential reaction is given **in response to** an image, the category of Personal Involvement may be scored as well. For example, following the IU of

*And that sailboat, the one with the relatively tall sail.*

the next IU to follow is:

*And a feeling of relaxation. One of peace.*

a score of POSX is assigned, along with PERT(Pos).

References to personal experiences **in the past**, given as memories, do **not** represent POSX (e.g. hearing this white noise, I remember last summer on the beach, feeling good with the breeze)

**NEUTRAL EXPERIENCE (NEUX)**

Remarks that refer to a subject's personal experience which are neither particularly positive or negative in tone are scored as NEUTRAL EXPERIENCE. They must also be basically ordinary experiences, since very unusual experiences are reserved for a separate category, even if not toned in a positive or negative way. Such statements may involve no imagery, or may imbedded in an IU primarily describing imagery (but not when the image is clearly a MEMORY).

*My elbow itches a little.*

*I'm aware of the pulse throbbing in my ear.*

*A cold feeling just went through my body.*

*It's getting brighter behind my eyelids.*

## DISCOMFORT (DISC)

**This is scored if the person makes remarks suggesting personal experiences of discomfort, tiredness, fear, boredom, pain, etc. in the situation.** The negative emotion may also be expressed as a reaction to imagery.

*it sure is hot in here. Has it been an hour?*

*there's not much happening, I'm really sort of restless*

*I don't like it when I can't tell if my eyes are open or closed*

*I can't get my ankle comfortable. I sprained it the other day. Throbbing*

*it sounds like an airplane roaring right in my ear*

*my arm is really itching*

*Blackness, blackness, blackness. Ho hum! (said sarcastically)*

*I wish that sun would warm me, I'm freezing in here*

*You know, it's silly, but I've never liked the dark that much*

*I'm falling through the floor and seeing the light coming up, and it's sort of scary*

*The war scene is awful, makes me sick*

For the last two IUs, Personal Involvement (Neg) is scored as well.

## ODD BODILY EXPERIENCES (ODBOD)

**Here the subject remarks on experiences in the sensory isolation that are physically unusual, or "altered."** The experience may involve kinesthetic, visual or auditory cues that seem different from everyday, waking experience.

*I'm floating up in the air*

*Is my chin sticking down into my chest? I can't tell*

*These sounds are very unusual. Ordinarily I don't notice such strange textures of sound*

*Are my eyes open or closed. Closed I guess*

*It's like my right arm could float up by itself. Wow!*

*All the colors are swirling. Maybe I'm spinning, I can't tell if I am or not*

*My finger keeps tracing an arrow shape*

*The birds are flying and twisting in very strange ways in space, and I am too* (also scored Personal Involvement)

**SELF-DOUBT (SELDT)**

This refers to statements made by the subject suggesting a condition of self-doubt regarding the ganzfeld task. The situation is being seen as one which is requiring a successful response ("getting" the target, or producing "good" imagery) and the subject seems uncertain how to proceed, or seems to feel that he or she may not be doing well.

*I'm not at all sure about this, but I'll keep trying.*

*Tried to see if paying attentio to the white noise helps, if anything it hinders.*

*I'll keep describing, even though I don't have much to describe.*

*I'll bet Sue is really looking at something else and laughing right now.*

*I don't know, can't seem to get much.*

*I can see him looking at a picture but I don't think I can tell any more.*

*Do some people see things? I keep looking.*

## **MEASURES OF THE COGNITIVE QUALITY OF IMAGERY**

These scales are intended to measure various cognitive aspects of the imagery being reported. Are the images simple and unitary, or more complex? Is color (or blackness/whiteness) reported? Are images described as showing development or change in time? Is the subject trying to manipulate imagery consciously? Does the thinking involved depart somewhat from everyday linear logic, and the strict rules of rational discourse, i.e. does it become somewhat "dreamlike", or show elements of primary process? Or does the reasoning involved become so regressed that it is autistic and uncommunicative?

## INTEGRATION (INTG)

**Integration is scored if the idea-unit combines two or more elements into a larger whole.** There are three ways this may be indicated:

**1. Interactive Integration.** An interaction is present between two or more independent subunits of the response, i.e. there is movement of at least one object in relation to another.

*Roosters fighting*  
*Two men talking to each other*  
*Two people kissing*

**2. Positional Integration.** There is a spatial relationship between the elements perceived. For example:

*A candle stuck in the neck of a bottle*  
*Two people dancing around a fire*  
*A ship that blocks the view of the buildings on the harbor*

Sometimes the context in terms of which the elements are spatially related is implied rather than explicit (e.g.: *boats, birds, fishing pier, running children*)

**3. Collective Integration.** An overall grouping is imposed on the subunits of the IU. A conceptualizing, classifying process is indicated, as distinct from sheer listing. Such phrases as the following are commonly used:

group of . . .	collection of . . .
garden	emblem with. . .
pair of . . .	picture of two . . .

For example:

*a series of pictures superimposed, showing a bird's wing in moments of flight*  
*a cord of firewood stacked up*  
*a collection of fancy bottles*  
*a bunch of grapes (but not "a bunch of kids")*

**4. There are some cases in which the wording used might seem to imply Integration, but in which it is not scored. For example:**

A. Such phrases as the following generally reflect enumeration only and are not scored for Integration.

<i>lots of. . .</i>	<i>picture of. . .</i>
<i>a few. . .</i>	<i>many. . .</i>

B. Other cases which might seem to imply some degree of integration, but which are not scored, are when a collection of geometrical images are described (e.g. "the circles and triangles and crossing over each other"), and when two or more aspects of what seems clearly to be a single thing are enumerated (e.g. "a face, I see a nose and mouth")

C. When two things are mentioned, but one of them is clearly indeterminate in shape and meant only as background for the other, **INTG** is not scored. For example:

*the balloon is rising up, rising up in the air*

*there's an airplane high up in the blue sky*

**This is scored if the image shows development in time, either within one IU, or from one to the other.** In the latter case, it is only scored once, for the second IU. The image seems to be showing some transformation before the subject's eyes, or some new thing is being added to the stage. The word "now" is often an indication of FLD when it appears before some new element or aspect of imagery. **Memories are never scored FLD.**

*the man is riding a bicycle, / and now suddenly he is a clown*

*the circles are spinning to the left and right and becoming crystalline*

*the man was singing his funny song, and then he stopped*

*two little girls are playing jumprope, now two more join*

The subject may be personally involved in the imagery (see Personal Involvement, below), and if either a developing process, or **any form of active movement**, is described, FLD is scored.

*I'm moving on down towards the floor*

*I'm seeing a face again as I am rising through the cloud*

**Images experienced as producing ongoing sounds (except single, sustained tones) are scored FLD**

*You can hear the orchestra tuning up*

*The tone of the car engine goes down, like doppler shift*

**The element of personal involvement (scored PERT) combined with an ongoing process is sufficient to warrant scoring as FLD, even though similar language in an image lacking personal involvement would simply be scored as movement.** For example, "I'm on a boat going over the waterfall" would be scored FLD, as well as PERT and HM, whereas "I see a person in a boat going over a waterfall" would only be scored HM.

When something is described as simply being gone, FLD is **not** scored (e.g. "the face is gone", or "the music has stopped"). However, when a **process** of vanishing is described, it is scored:

*the face is slowly vanishing*

*the colors in the picture are fading away, and gone*

## **FLD**

Sometimes an image is elaborated with a sequential listing of several separate elements. This is scored **INTG** rather than **FLD** unless a clear process of developing in time is present, as opposed to the mere elaboration of a complex image (e.g.: The bird is spinning down in the air, falling, feathers blowing back, a shrill cry).

**When no image is present, and only colors, shapes or sounds are described as developing, FLD is not scored.**

## CONTRIVED IMAGERY (CONT)

**Here the subject mentions trying to deliberately shape, control, eliminate, manufacture or direct imagery (or memory), either successfully or unsuccessfully.**

*I'm trying to make something out of these circles*

*I'd like to see something nice for a change. How about something Christmasy?*

*OK, let's turn this into something now*

*Bo-ring! I'll order some planes or war scenes please, excitement*

*I'm trying to squeeze all this down so I can figure it out*

*I don't want to remember anything about what happened here last time, it was a little too unpleasant*

*ah yes computers, oh yes, have to get away from that. Don't need that in my mind right now* (followed by an IU with different content)

*could look like something dead, but I won't let this go there*

*I'm trying to make it more clear*

*The flag won't ripple like it should*

## COLOR ( C)

**C is scored if the IU mentions color, with no reference made to form.** References to areas of the visual field, such as "field", "edge", "spot", etc. are not considered to indicate form. For example:

*greenness. . . all green*

*now I see lots of red on the edges*

*there are blue spots of light*

*again there are big areas of redness with whirly spots of white*

---

## COLOR WITH SECONDARY FORM (CF)

**The color is given as the predominate or determining aspect of the response, but some degree of form is mentioned in a secondary, vague or equivocal way, or the form mentioned is vague and indeterminate ("smudge", "fog", "blob"), or the element of form consists of geometric shapes and not definite objects.** Color appears to be the predominant aspect of the image, with some element of form, shape or identity added almost as an afterthought. For example:

*the green blob is swirling, like a whirlpool*

*there's red, it could be blood*

*all the yellow and blue is neat, sort of striped, like a flag*

*There's yellow, moving in circles*

---

## COLOR SECONDARY TO FORM (FC)

**A definite object or thing is described, one attribute of which is color. The image has some clear identity or character of its own, with color being only one aspect of it.** For example:

*the truck is huge, it's moving very slowly, it has a red sign of some kind on the side*

*the clowns are silly, with red noses and white hair*

*there is an airplane, silver, with loud engines*

## ACHROMATIC COLOR (AC)

**Black and white imagery is mentioned, with no reference to any form or identity of the image.** As with color, reference to parts of the visual field do not qualify as form. "Darkness" and "lightness" are considered as achromatic color also.

*I see areas of black on a white background.*

*Black and white, shimmering.*

*Sparks of light.*

*The sky is very dark.*

---

## ACHROMATIC COLOR WITH FORM (ACF)

**As in color with secondary form, black and white imagery is described which seems to have no strong form or identity (such as *hole, bubble, heap, fog, pool*), or with some element of form added in a vague, equivocal or clearly secondary way.** Form which consists only of geometric shapes are coded ACF.

*There are little bars of white on black moving.*

*There are white shapes now. I don't think they are people.*

*There are very black areas, with grey spots, like holes in the ground or drops of oil.*

*Black bubbles*

---

## FORM WITH ACHROMATIC COLOR (FAC)

**As in form with secondary color, a definite thing or object is identified, one aspect of which is black, white, grey, lightness or darkness.**

*There is a skull floating there and smiling, stark white, dark eyes and a big grin.*

*I see a pond we used to fish at and our old boat with the white lettering on the end.*

*This is a shock! I see the paper I was typing last night, reversed, I mean the letters are white on black paper.*

## REGRESSED REASONING (RREA)

An IU is scored here if either the perception itself or the thinking involved in describing it displays some significant departure from ordinary rules of rationality. There are several ways this may be seen, as follows:

**1. Fabulized Combination. In this case an IU contains some odd or bizarre juxtaposition of elements.**

*the kite is really a crucifix in the eye of a cat*

*a sheep's head is on a human*

*two men are carrying a wishbone as big as a barrel*

*a horse is kicking a squirrel out of a tree*

*there is an ape with a big tail*

**2. Contamination. This is indicated if two conflicting interpretations of an image are fused into one. Two opposing ideas are given together, without the usual rational process of suppressing one in favor of the other, or finding some rational way of integrating them.**

*must be a cricket -- a man-cricket. Shaped like crickets and men*

*that looks like a stone stain -- looks like a heart -- well a stained heart*

*sort of a woman-beast, she has grayish hair and hair in her face and two jaws*

*exploded blood*

**3. Symbolization. Here the person is explicitly trying to represent an abstract idea, an activity, or an object that he/she feels is not being represented directly.**

*two dogs. The red around them symbolizes their desire to get at each other*

*the black all around the car would make it dirty, as if an ill-gotten gain*

*the bow gives it a feminine touch*

*there's an explosion, somewhat atomic, could represent anger*

*rats that symbolize the nibbling away of the good earth, of  
the good by the evil, so to speak*

*the red nose reminds you of Christmas, how happy all the little children will be*

**4. Autistic logic. There is a clear failure of thinking to follow a logical course. Faulty syllogistic reasoning is often evident.**

*maybe it's pegasus, half-man, half-horse, actually I just saw two horse-halves but I assumed there was a man because it looked mythical*

*there are people around a fire and the forest all around, it has to be forest because it's all grey*

*there's gauze over the eyes, he can't see, he must be a blind man*

*two bears are having a good time. One must be a russian bear because of the red spot on the right*

**5. Contradictions of Reality. Images are described in ways that clearly violate realistic possibility, sharply contradicting reality.**

*a headless man is conducting an orchestra*

*people are flying through the air*

*two roses trying to get to each other, they're in love*

This may include cases of FLUID DEVELOPMENT when the change described contradicts reality:

*the little bird turns into an eagle and rises high*

**6. Impressionistic Reasoning. Little reference is made to what is being seen, heard, etc., with images being justified in terms of "impression", or "feeling."**

*the colors are fading into one another, blue into green, gives me the feeling of*

*horizon*

*kind of a Japanese impression I got*

*I get the feeling of some sort of peaceful scene*

**NOTE:** The use of figures of speech such as "feeling of" or "impression of" do not by themselves justify the score of RREA. If substantive content is given in an image along with such a phrase, it is not scored (e.g. "*I'm having a feeling of being in an airplane, the constant drone of noise, the people sitting quietly around*"). Also, sometimes a "feeling" is referred to with the intent of reporting an ongoing emotional experience, and not as a justification for a vague image. In that case also, RREA is **not** scored. For example, "*I'm having a feeling of vertigo with all this soaring around*" is scored PERT, but not RREA.

**7. Verbal Slips. All slips of the tongue are scored.**

*She's really pretty, the ball of the belle, I mean you know*

*pointy things in a cave, icicles hanging down*

*it's a crowd, I don't know, I don't know, mulling around*

**DETERIORATED REASONING (DREA)**

This is scored if images given are extremely bizarre, or if the reasoning used in describing or explaining them is almost or truly incoherent. The rater must rely on a subjective impression of a breakdown of communication. Even when it seems that one knows approximately what the subject is saying, the words carry some special significance that is not conveyed and a failure of communication occurs. No matter how many times one reads over the material, and tries to place it in the context of surrounding material, the rater remains puzzled. Regressive (i.e. primary process) material may be given, and if so the subject seems to be unable to cognitively manage the ideas by presenting them in a socially communicative form.

*two opposing, imposing, opposing forces -- there are horns and snouts and tongues, this is innate*

*there is a figure taking shape in the center, the center must stay there*

*there is a lake with a river running out, a machine is running out*

*not a skeleton, air lungs don't come out on a skeleton*

*uh-huh, for whatever twist at this point (laugh) I can't seem to to always feel as if -- but of course, I'm speaking about myself and that, well, that relationship that (laugh) not that I can't feel anything, it's just that, I guess, I seem to lose grasp of the situation*

*All I mean is there's a certain place on any object I now discover, it's like a tickle, I've been trying to -- hunting for a navel, that's what it is, in the darned things, I think where's the navel of the microphone*

## **UNUSUAL OR ALTERED ASPECTS OF IMAGERY**

These scales, like the last set, also attempt to capture some cognitive features of the imagery being described, but they focus on some aspects of the experience that may be somewhat unique to the ganzfeld, or similar states of reverie. Specifically, they ask whether or not the imagery seems to be acting with a sort of autonomy, or "will of its own"; whether elements of imagery are seen as being in motion; and whether or not the subject is experiencing himself as being an active part of the imagery, and not merely an observer.

## AUTONOMY (AUT)

**This is scored if the person reports an image as behaving independently of his or her will.** Only IMAGES are scored on autonomy.

**1. Something is repeating or persisting in an autonomous way.** An image that is repeated across two or more IUs is scored only if the subject remarks on the persistence as somehow representing a "will" or "force," or otherwise seems to express some surprise at it.

*the ruined city keeps coming back, even after I think of something else*

*funny how I keep hearing that flute*

*here is that same farm scene again, seems to want my attention*

**2. Something is acting contrary or in spite of the person's wishes; or the subject is trying to follow an image, but cannot.**

*I don't really like this battlefield, I wish it would go away*

*The circles just spin whichever way they want to, even when I try to direct them*

*I wanted to see who it is, but he's gone behind a corner*

**3. An image seems to be showing a will of its own.**

*the woman is intent on something, I'm not sure what*

*I know that something is trying hard to get through to me*

*the boy sure wants to get up on that horse, the way he keeps trying*

**4. Material is presenting itself in an unusually independent way, separated from its usual context and sources.** For example, a disembodied voice is speaking persistently, words are appearing visually without apparent meaning, part of the body is being touched in an apparently communicative way, etc.

*Ratio, increasing, decreasing. I don't know what this means, I'm just listening*

## AUT

*I'm seeing the word metamar. Just the word. I don't think I know what it means, if anything*

*There's a tap on my shoulder again. . . Julie?*

Memories are never scored on AUT. For example: *Mr. Johnson always insisted on the highest quality*, is **not** scored.

## MOVEMENT

**Movement is scored whenever imagery shows elements in motion.** Memories are never scored.

## HUMAN MOVEMENT (HM)

**HM is scored for human activity.**

**1. The movement may be active, as in:**

*the man is running*

*the little girl is jumping up in the air*

*an old man is flying and turning over in the sky*

**2. The movement may be implicit, or passive:**

*he is sleeping*

*she is smiling and looking on*

**3. The movement of animals or semi-human creatures is scored HM if the activity is of a specifically human sort.**

*two bears are playing gin rummy*

*the robots are arguing and turning blue*

Remarks describing some current activity of the subject are **not** scored (e.g. "I'm stretching"). Also, references to the subject's own action of seeing, observing, etc. in reference to imagery being reported are **not** scored (e.g. "I'm seeing a car", or "I'm looking at a crowd from a distance")

## ANIMAL MOVEMENT (FM)

**FM is scored for any activity of animals that is common to the species.** For example, a point is given for:

*a dog is barking and scampering around*

*the beetles are scurrying under the leaves*

An uncommon activity may be scored if the activity is not specifically or exclusively human, as in:

*the snake is flying through the air*

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### **INANIMATE MOVEMENT (IM)**

**This is scored if movement involves inanimate, inorganic or insensate objects.** For example:

*fireworks are exploding*

*leaves are falling*

*the truck is rolling along faster and faster*

*the blue triangles are spinning in circles to the right*

**Sometimes an IU is an unelaborated noun that, by its nature, would seem to involve movement. These are scored.**

*earthquake*

*rain*

*wind*

If very simple "objects" (such as "light", "spot", "blob", etc.) are described as changing their appearance over time **without moving in physical space**, they are **not** given the score of IM. (e.g. flashing on and off, fading in and out, disappearing, brightening are not scored).

Sometimes the subject will describe imagery using language (e.g. some gerunds) that could be understood either as implying movement, or as describing the appearance of a static scene. In these cases, movement is **not** scored unless the context of surrounding IUs makes it seem likely that movement is being described. Examples include: "a bird, wings spread", or "there are spokes radiating", or "squares overlapping."

## PERSONAL INVOLVEMENT (PERT)

**The person is not merely observing and describing the image, but is experiencing some kind of interaction with it.** The involvement may be spatial, emotional, or sensual. If the involvement is emotional, the scoring of PERT is generally also given a plus or minus sign, depending upon the quality of the emotion.

Pure memories are never scored. Geometric shapes, while not considered to be images, may show the kind of involvement with the subject that **is** scored.

### 1. Spatial involvement

*the bird is flying around behind me now*

*I'm spinning in space along with the bubbles, I can almost touch them*

*I'm on a bicycle, I can feel the breeze*

*Something is trying to get through to me, but it is blocked by something<sup>2</sup>*

*The eyes are looking at me*

If the subject is only describing the spatial orientation of an observation, or describing the perspective taken in a visual image, PERT **is not scored**. (e.g. I'm looking down on the town from above).

### 2. Emotional involvement

*the war scene is just awful, I'm feeling sick*

*my mom is smiling just the way she did last week, it's great!*

*the abandoned barn makes me feel nostalgic*

The first example ("war scene") would also be given a minus score, because of the negative emotional connotation of "feeling sick." The second example ("mom is smiling") would be given a plus score. The third ("abandoned barn") would be simply scored PERT, since the emotion of "wistful" is not unequivocally positive or negative.

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<sup>2</sup> Here the content of the image is only incipient, but the fact that "it" is described as having the desire to reach the subject justifies a score of PERT. AUT is also scored in this case.

**3. Pert is scored if the image involves the senses of smell, touch or taste.**

*there are donuts baking, I can smell them now!*

*the butterfly is on my arm, I can feel it on my arm*

*I'm sipping the coffee, it's lukewarm and not very pleasant*

*I'm feeling the slick tabletop*

**4. If something about the image is being heard, PERT is scored, unless it is clear that the person is merely offering an interpretation of some actual, ongoing sound (such as white noise, or outside traffic)**

*It's Beethoven's 5<sup>th</sup>, the end of the first movement (SCORED)*

*The white noise makes me think of airplanes (NOT SCORED)*

AS PRESENTLY DEFINED, the rules for assigning a score for PERT overlap with those for assigning the five categories for Personal Experience (POSX, NEUX, DISC, ODBOD and SELDT), and they may be scored conjointly.

**CASES THAT ARE NOT SCORED:** If the IU is a memory without any report of ongoing experience, PERT is never scored (e.g. "On that Saturday I walked and walked until I got really tired"). Also, if personal experience is mentioned in a way that is merely descriptive, PERT is not scored (e.g. "I see dried leaves on the ground like when you are walking through them").

**RECORDING NOTE:** The score for PERT is recorded in three separate categories: the number of PERT+, the number of PERT-, and the total number of PERT (including +, -, and all cases not scored + or -).

## EMOTIONAL AND DEFENSIVE ASPECTS OF THE RESPONSE

What emotions are arising in the subject in the solitude and ambiguity of the ganzfeld situation, and how are these emotions being handled? These scales are designed to capture certain emotional aspects of the imagery, or of the action of defense mechanisms against emotion. Several of the scales are quite complex (multi-faceted), and require careful study for accurate and complete rating. Is the subject finding the situation uncomfortable and expressing that fact by expressing imagery that conveys anxiety? Or is the emotion of hostility being conveyed? Are libidinal needs being expressed, whether of an oral, anal, or sexual sort? Or is affect apparently being defended against by imagery that suggests the mechanisms of denial, distancing or intellectualization? Are the positive emotions of cooperation, merger and harmony being conveyed? And does the subject convey concern with the "loss of boundaries" connotation of the esp/ganzfeld testing situation by expressing imagery that calls attention to the permeability/impermeability of boundaries?

While most of the scores in this section pertain to **IMAGES** and **MEMORIES**, sometimes they are given to **REMARKS** and **REPORTS** as well.

These scales are closely modeled after similar scales used to measure responses to the Rorschach test, and some experience with the Rorschach and some exposure to psychoanalytic theory will be helpful in mastering them.

## ANXIETY (ANX)

A point for Anxiety is scored if any of several criteria is met:

**1. Emotions and attitudes expressed or implied.** Responses that reveal feelings or attitudes such as fear, unpleasantness, sorrow and pity are included here. For example:

*An unpleasant animal*  
*a sad house*  
*a weeping child*

*a mad dog crazy with fear*  
*a gloomy, dangerous cave*  
*this meeting is going very poorly, out of control*

**2. Expressive Behavior.** Sometimes the IU describes something happening that can be interpreted as showing signs of anxiety. For example:

*A rabbit running away*  
*a girl escaping*  
*two bullfighters with bulls charging them*  
*a man crawling through underbrush during a storm*  
*a convict being hanged*  
*a mouse caught in a trap*

**3. Symbolic responses.** These are ideas that have a morbid, dysphoric or dreadful connotation. This may be difficult to score, since ideas symbolizing anxiety may be somewhat idiosyncratic, and something that is fearful for one person may not for another. If in doubt, the rater should be rather conservative. Examples are:

*a bouquet of dead flowers*  
*animal carcass in the desert*  
*dreary, desolate landscape*  
*a dead person*  
*blackness, meaning death and destruction*  
*they're plowing, ruining the land*

*a diseased lung*  
*a rotten apple*  
*cancerous growth*  
*a bottomless pit*

**4. Cultural stereotypes of fear.** These also require subjective judgment, and may sometimes be difficult to rate. Ideas that would be generally agreed upon to represent universal signs of anxiety are scored. Examples are:

*bat*  
*deserted building*  
*storm clouds*  
*devils*  
*monster*  
*graveyard*

*explosion*  
*spider*  
*witch*  
*blood*  
*hurricane*  
*haunted house*

*war mask*  
*snake*  
*skull*  
*explosion*  
*volcano*  
*ghost*

**5. Reference to events or situations that are fearful, ominous, or dangerous. For example:**

*Something bad is going to happen to them*  
*I just get an uncertain feeling about his dark building*  
*This crowd looks like it could turn ugly*  
*I'm standing on the edge of a precipice*

**5. REMARKS or REPORTS indicative of anxiety. The subject is expressing immediate, personal experience that suggests a state of fear or anxiety. For example:**

*I'm a little uncomfortable with the idea of being alone in here for a long time*  
*Do you think this whole thing could be scaring Susan (the sender)?*

## HOSTILITY (HOS)

**The scoring of Hostility is based on symbolic, implicit or explicit signs of hostility in the response.** This is a complex dimension and there are various ways HOS can be indicated.<sup>3</sup>

### 1. Animals that are predatory or hostile to humans.

<i>alligator</i>	<i>gorilla</i>	<i>scorpion</i>
<i>bear</i>	<i>lion</i>	<i>snake</i>
<i>black widow spider</i>	<i>python</i>	<i>tiger</i>

### 2. An implement of destruction or aggression.

<i>tank</i>	<i>cannon</i>	<i>knife</i>
<i>bull whip</i>	<i>machine gun</i>	<i>rocket</i>

### 3. Parts of the anatomy that have aggressive function.

<i>claws</i>	<i>sharp nails</i>	<i>talons</i>
<i>teeth</i>	<i>horns</i>	<i>pincers</i>

### 4. People or animals pointing or leering.

*two eyes staring out of darkness*  
*a group pointing and laughing*

**5. A human or animal described as fierce, aggressive, dangerous or evil; or one that is engaged in a destructive act.**

*a crouched lion*  
*an evil-looking witch*  
*a mean dog*  
*men arguing*  
*snakes fighting over prey*

---

<sup>3</sup> Sometimes the hostile content is part of an image that, as a whole, is not hostile (e.g. a toy *knife*, a teddy *bear*, a picture of a *cannon*). In these cases **HOS is scored**, along with **DEN** and/or **DIST**.

*a man aiming a gun at a dog*

HOS

*a lion stalking a deer*

*a cat playing with a mouse*

**6. A human symbol being injured.**

*broken doll*

*slashed portrait of a man on a horse*

*someone poked out the eyes on his picture*

**7. Clearly derogatory descriptions of something or someone.**

*mean, angry people*

*crazy lady*

*stupid looking fat man*

*greedy beggars*

*a man who looks like a gorilla*

*people talking, just meaningless chatter*

**8. A dead person or animal, or one being killed; or blood**

**9. Abstract expressions of direct conflict or aggression.**

*all the red reminds me of war*

*a feeling of hate or hostility<sup>4</sup>*

**10. A violently injured person or animal.**

*a woman with her head cut off*

*a man severed in two*

**11. REMARKS or REPORTS implying an experience of hostility, conflict or antagonism. DISC may be scored as well.**

*I think I've been in here about long enough*

*I'm very irritated with these headphones, actually*

*I don't think John (the sender) is cooperating*

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<sup>4</sup>. Sometimes the word "hate" is used colloquially in a way that does not really refer to strong negative emotion, e.g. "I hated to do those drawings."



## ORAL PRIMARY PROCESS (ORAL)

**This is scored if imagery implies the expression of oral libidinal impulses or needs.** References to breasts, sucking, eating, drinking, mouths, hunger, stomachs, lips, kissing, cooking, smoking, food or containers for food are all scored. Occasionally, **REPORTS** and **REMARKS** may be scored as well. For example:

*the woman has a big bosom, must be Dolly Partin*

*a big family is seated at a dinner table, enjoying a turkey*

*the grinning face has a big, open mouth*

*isn't that sweet, now he gives her a big kiss*

*he's sneaking a cigarette. I'd like one now!*

*I see dishes, like a row of dishes in a cabinet*

*I would really like something to eat*

*I think I smell a cigarette. Is someone smoking?*

*smiling*

Note that if oral activity (eating, biting, sucking, smoking, etc.) is done in an aggressive, rather than a receptive way, it is not scored ORAL, but rather OPP (Other Primary Process), since it is taken to represent oral-aggressive impulses. For example "the lion is tearing the deer apart with his jaws" would not be scored ORAL.

## OTHER PRIMARY PROCESS (OPP)

**Imagery that can be seen as expressing libidinal impulses other than oral-receptive ones are scored here.** The imagery can be oral-aggressive, anal, or sexual.

**1. Oral-aggressive. This includes imagery in which oral activity or related objects are described with a connotation of hostility, destructiveness or badness.**

*he's smoking a big cigar. Trying to give himself cancer.*

*oh no, that dog is going to bite somebody*

*the witch has a poison apple -- don't take it, Snow White!*

*the dishes haven't been washed in weeks, like somebody's mad*

*that milk has to be bad, it's not refrigerated*

*the wolf has bi-i-i-g teeth*

**2. Anal. Score if there is any reference to excretory organs, defecation, feces, buttocks, intestines, disgusting messes or odors.**

*I hate to say it, I think the bear has left some doo-doo in the woods*

*he has a big behind for that little stool, he might fall off*

*whew, something smells bad. Is that my imagination?*

*I think someone could mop the floor in the hallway outside*

**3. Sexual. Score any references to sexual organs, sexual activity, nudity, pornography, semen, menstruation, birth, breasts, kissing, love, marriage, romance, dating, wedding rings, valentines, etc.**

*I think a baby bear is going to be coming out of its mother soon*

*there's a big celebration. It's a wedding.*

*there's one person who's especially active, I think he's flirting around a lot*

*I'm not sure I can concentrate on this with Karen taking notes (attractive experimenter)*

*the date is really moving along. They're going to park and you-know-what!*

*there's a pair of lips (also scored ORAL)*

## DENIAL (DEN)

**This is scored when the content or description of an image suggests that potentially negative or disturbing content is being avoided.** Instead one sees a persistent effort to be conscious of only cheerful, optimistic, benevolent, pretty, untroubled, and otherwise positive aspects of anything. This is also a complex dimension, and several things are construed as indicating DEN. Because of this complexity, this dimension requires considerable study for accurate rating.

**1. Pollyannish denial. The image given is stereotypically over-nice, sweet or innocent; or is something commonly implying the denial of anything negative, angry or lustful. The content may also be purely symbolic of something positive.**

*a bunny rabbit*

*a little deer like Bambi*

*an adorable baby*

*a puppy in a little hat*

*a clown face all made up*

*it's Little Bo-Peep*

*dawn, pretty sky*

*how lovely, a Christmas tree*

*love*

*a new beginning*

*an angel*

*a saint*

**2. Reversal or neutralization of something negative. An image with unpleasant connotations is re-interpreted in such a way that the import becomes positive or neutral (if the negative aspect is stated clearly enough before reversal, other scores, e.g. ANXIETY may be scored also); or a complex image has an emotionally disturbing element that is neutralized by an accompanying positive element.**

*this man is dead, no he's up, he was playing*

*there are a bunch of crabs swimming around them, or rather they are goldfish*

*there is a man in a black coat, I don't know what he wants. I see a smile*

*she is standing under a streetlamp waving at men who are driving by -- oh she just needs a ride home*

*The sound of the storm is really terrible, but she's with her mom so she's calm*

Sometimes the reversal occurs from one IU to another. In this case DEN is scored for the second. The second, reversing IU, may be additional imagery, or it may be a REPORT of the subject's own experience.

*the city is empty, like a battle scene / I see a party starting*

*I think that man in the water is dead / I'm getting more relaxed and feeling peaceful*

**3. A negative or troubling aspect of the image is neutralized by making the content more distant (less immediate) in time, place, or existential status. Scores for DISTANCE, HOS, ANXIETY, OPP, etc., may be assigned as well. Related to this criterion, something negative may be alluded to (e.g. thought of) while the actual presence of the thing is omitted.**

*there is an oil painting, very faded, of a bloody scene*

*I think this happened a long time ago. Just a fantasy. Something scary*

*there's a statue of a man holding a gun*

*a space ship with ray guns is way out in another galaxy. I have to turn the magnification way up*

*uh oh, sexy. This may be a pornographic movie*

*the thought of a toy mouse that a cat plays with*

**4. Positive images are explained by one's wish to see that particular thing.**

*it looks like an ice cream sundae, I guess I'm hungry*

*lots of flowers, I'm seeing them because of the good feeling they give me*

**5. Color is used in a "magical", symbolic way to deny the import of anything unpleasant, or simply to symbolize something ideal.**

*I would say there are demons running around except for all the red, which is a*

*good color, and makes me feel cheerful*

*a battleship only it's too hopeful for that, white is a hopeful color*

*the pink color symbolizes a flower and growth in humanity*

*the green stands for elusive peace, oh that elusive peace*

**6. Images contain juxtapositions of elements that have the effect of diminishing the dysphoric or disturbing connotations of one of the elements.** The juxtaposition may be in the nature of the thing imagined, or in its interpretation.

*a lion with a mouse's head*

*a dark cave with a chandelier hanging up in front of it*

*a sexy Santa Claus*

*a henchman laughing*

*witches are singing. How nicely they sing*

*Dorothy and the Wizard of Oz and that cyclone*

*it's a pillow fight*

(Note: the "Wizard of Oz" alone would qualify as indicating DENIAL, since the image, by its nature, conveys the dual aspects of someone huge and fearsome, while at the same time actually small and meek.)

**7. Figures are endowed with qualities suggesting a hypomanic mood state. Beyond simple happiness, images are described in terms of high energy, increased self-esteem, over-enthusiasm, or triumph.**

*here are two very confident people, so full of energy*

*two dancers that are so happy they couldn't sit still if they wanted to*

*this guy just had a terrific idea and he's telling everybody*

**8. An attempt is made to reduce potential threat of any affect by resorting to humor.**

*two people face to face are having an argument, their faces are so close together it is almost comical*

*it's a wolf, no a funny cartoon of a wolf -- woof woof, wolf!*

**9. A REMARK or REPORT may also express DENIAL if it contains the connotation of something unpleasant being negated.**

*I just picture Linda's frustration trying to get through to me. I don't know why this strikes me as funny, though.*

## DISTANCING (DIST)

Here the nature of the image or the way in which it is described suggests a need to create emotional distance from whatever is being seen (Freud's "isolation of affect"). Cognitive aspects of the image are emphasized, and possible emotional connotations are seemingly out of awareness. This may be seen in several ways:

**1. The image is described as being very remote in time or space, as in another continent, type of culture, or century.**

*the space ship is getting farther away, getting very small*

*there are pandas playing in China*

*far away and long ago was this adventure, very exciting*

**2. The immediate reality of an image is diminished by presenting it as a depiction (illustration, drawing, word, visual phrase, movie, shadow, etc.), or as a mechanical facsimile of something living. Similarly, the description of anything as being a game is scored as DIST.**

*there is a painting of a man on a horse, riding away*

*I see a woman standing on a beach, she's a cardboard cut-out*

*this is a movie with Anthony Quinn, he's a crazy Greek*

*it's a cartoon of lions, like The Lion King*

*a puppet or mannequin*

*a robot cleaning house, that would be terrific!*

*I just see the word MANDIBLE. Don't know why*

*Letters are streaming by. May be spelling out something like HENCEFORTH, for some reason*

Merely mentioning that some image is like something from a book, or movie, etc., does not suffice to score DISTANCE (e.g. *the helicopters are like the ones in Apocalypse Now, relentless*).

**3. Two things that seem to be potentially together or related are described in a way that emphasizes their disconnection.**

*the head is not connected to the body*

*it looks like two rock formations, they are separated by something*

*the skaters keep trying to re-connect and join hands, but it's as if something is preventing them, like bouncing them apart again*

**4. An image has human or animal content which is highly controlled, regulated, stiff or stilted; or people or animals are seen as playing a game.**

*two people in a very formalized sort of dance*

*people are saying hello in a stiff, stilted way*

*a bunch of men in uniforms marching in step*

*a ceremonial procedure or ritual*

*these people are all just playing their little roles*

*a bunch of guys playing a football game*

*they're very serious at their game of bridge*

**5. Human beings are seen as interacting or communicating in a way that is false, unreal or superficial; or they are described as being together in a way that emphasizes disconnectedness.**

*these people at the party don't mean a word they're saying*

*he's giving her a line*

*my grandmother might as well be talking to herself again, blah, blah, blah*

*they are all just walking around in their own little worlds*

**6. Objects which are associated with sexuality or intimate apparel are described with distancing of time or place.**

*old-fashioned corsets*

*an ancient symbol of fertility*

**7. Emotional neutralization by reference to cultural or aesthetic context. Here emotional material is "cleaned up" and given a tone of emotional distance by placing it in a cultural or aesthetic context.** Reference may be made to ritual, mythology, folklore or occupational role; or it may be seen as a creative, appropriate expression in some artistic production.

*It's combat, during WWII, lots of violence*

*it's explosions, skyrocketing in the air, a typical 4th of July*

*A horrible scene, like A Night on Bald Mountain in Fantasia*

*he has his head twisted all around, like a Chagall painting*

**8. Maps of any kind, or distant, "bird's eye" views of geographical features are described.**

*the continents of North and South America*

*a geodetic survey type of map showing elevations*

*it's a trip-planner map for going to Chicago, so many red and blue lines*

**9. Imagery conveying feelings of coldness.**

*ice*

*snowmen dancing*

*ice cream*

*a winter coat and snowflakes*

*a lone pine tree on a snowy mountain*

*an ice sculpture of a swan*

**10. A statement of detachment or indifference.**

*a gory face. I suppose it should be repulsive, but I don't feel a thing about it*

*Two naked people. Doesn't do much for me*

*All this should be upsetting but it just seems unreal, as if I couldn't care less*

**11. All ten of the above criteria may also apply to connotations of REMARKS or REPORTS.**

*I'm a million miles away from the whole world in here*

*Do you think we're just guinea pigs being analyzed?*

*I feel as if my hands are disconnected from my arms*

*I'm hearing my own words but they don't mean much to me*

*I'm trying to care about this but I really don't*

*This is a rather cold atmosphere, don't you think?*

Here the images given, or the ways in which they are interpreted and explained, suggest an overly intellectualized approach to the situation, as if the individual is seeing it as an intellectual exercise. REMARKS or REPORTS may also be scored if they have a similar connotation. As a consequence, emotional connotations of imagery, or immediate personal emotions in the situation, are kept away from awareness, in a way similar to that done with "Distancing".

**1. Humans or animals are shown as being engaged in stereotypically intellectual activity.**

*all the beavers are lined up hearing a lecture from Professor Beaver*

*oh, it's me, I'm studying for a test. 100 books to read!*

*she's taking a memory test. She's very good*

**2. An IU is obsessively over-interpreted, often with equivocation, self-argument and self-contradiction.**

*two people are leaning outward, holding onto some sort of pole. Perhaps it's a may-pole, no no I think it's the mast of a ship, an old sailing ship. It could remind me of Mutiny on the Bounty -- it's hard to tell, isn't it*

*there are rocks that could topple over but I think they won't, no they definitely won't, I mean why should they? It's a nice day, after all, and the rocks have probably been there for a hundred years. I had a geology class last semester and rocks like that are usually igneous*

*I was thinking it was the mouse's ears but then it popped into mind an elephant's ears except that I've seen an elephant and I know what their ears are like. And they're not circles so I don't know.*

**3. The individual elaborates on the thought processes that are going on in seeing or reporting the image. He/she seems to have adopted the task of explaining the subjective process to the listener, or of trying to unravel its nature.**

*those tremendous feet attracted my attention at once, it must have been the size of them*

*You know, I may have just seen that building for the first time now, or it might be a memory. Yes, it might be something like the building I was in as a child when I first visited the*

*state capital, very big like that. I'm not sure I should be using memories, but then what else could one use?*

*I was going to say the lines are arm-like, but the thing I thought of before arms was tendrils like vines, but then I thought the context was wrong it's not a jungle*

*I like these colors, but I'm not sure why. Do they make me feel good?*

*The shapes are pulling together around the edges. I think I will know soon what they are. Is this how the mind works?*

*It returns to the party scene, I don't know why*

**4. REMARKS or REPORTS are given which convey an intellectualizing, analytical approach to the situation.**

*I will try to explain to you how I'm thinking, if I can*

*I'm trying to connect my last idea to the first one, to see where the chain of associations started*

*I find that when I think of something cold a minute later I begin feeling a little cold*

*You know this is kind of like hypnosis. I wonder if it is like hypnosis*

*I'm thinking to myself "is this like dreaming?" I wonder if these are like dream ideas*

## COOPERATIVE MOVEMENT (COP)

**This is scored if any image involving movement deals with two or more objects in which the interaction is clearly positive or cooperative.** The positive or cooperative quality must be unequivocal. In certain cases, REMARKS may also be scored.

### 1. An image has clearly cooperative or positive interaction.

*two men are lifting something up*

*two insects are trying to knock down a post, going at it*

*some deer are talking, sharing a secret*

*the children are playing jumprope and laughing*

*two generals are plotting to attack*

*Pinocchio is looking around and smiling at him and Gepetto is about to cry*

*the blue light and the red light are whirling around together now, I think they are dancing together*

*now the shapes are moving together, adhering together, there's a feeling of mutual support*

*the lights are blinking together, then in response, it's like they are communicating*

If two people or animals (or even inanimate things) are not specifically interacting, but are engaged together in carrying out some activity that is typically seen as positive, then COP is scored. Playing a game together is scored, unless the element of competition is explicitly mentioned.

*She's going shopping with her rich grandmother*

*The two boys are playing tennis*

*We're both enjoying wandering around the museum*

Purely passive activities carried out at the same time (e.g. *watching the birds fly away, or a bunch of people sitting waiting for the bus*) are not scored.

**2. The subject speaks to the agent or the experimenter in the present situation in a way that clearly implies a cooperative or positive interaction.**

*Bobby, you send the pictures and I'll try to see them.*

*I appreciate you turning down the sound.*

*Dr. B, will you dim the light? Thanks.*

*Susan, if we work together, we can we can*

## MERGER AND HARMONY (MHAR)

The image or report has connotations of a loving connection, or of secure dependency, or a positive transcendence of ordinary boundaries, perhaps involving a sense of merger or "flow."

**1. Maternal content.** The image makes reference to mothers with children, unless the relation between them is clearly negative; or to nurturing or feeding of a child; or the nurturing or feeding of anyone in a childlike, dependent condition.

*it's a mother and her daughter out for a walk*

*a pregnant lady*

*it's Bambi looking for his mother*

*I hear a plaintive cry, like a wounded bird that needs to be nursed back to health*

*he opens the little door and I see a nursery full of precious babies*

*the vendor is offering the girl an ice cream cone*

*on the pond is a mother duck with her trail of ducklings*

*She's giving the poor man a nice dinner, the first one in days*

*I was very close to my mother, and I can imagine her watching this experiment and smiling*

Negative mother-child relationships are not scored, e.g. "she hates to be pregnant", or "she is glaring at her disobedient little boy."

**2. A child is seen as being in a secure relationship with a "transitional object", or a mother-like-figure.** This may be an object, such as a blanket or special toy, or some other parent-figure (father, grandparent, special aunt, etc), or some figure that has parental connotations (angel, guiding spirit) provided the interaction does not show a sense of insecurity.

*the little girl looks very happy with her stuffed rabbit*

*the tiny boy is going to sleep with his special blanket*

*the people are grasping each others' hands in prayer and over the church an angel is*

*floating*

*I am remembering being young, making cookies with my grandfather, it was nice*

*A woman and her two kids walking down the street*

*I have my dad's watch on right now*

**3. Two things are shown as blending or merging in a positive way, or there is an experience of creative flow. There may be a non-aversive softening of boundaries between a character and the outside world.**

*the balloons are flying up into the sky together, their strings are twining together*

*these two lovers are joining together, they'll never be apart*

*the colors are changing, and the singing is louder, all harmonizing together*

*they are looking deeply into each other's eyes, such understanding*

*the music is flowing through his fingers, through the violin, out into the sky*

*he is no longer just floating in the water, he is becoming the water, it's wonderful*

*the dancing has such energy, she and the choreography are one*

A reference to a possible telepathic merger of the subject and the sender, in the context of the ongoing ESP experiment, is **not scored**. For example no score is given for: "Come on Julie, send it right through the walls", or "I think his picture may be coming through to me now."

**4. A transcendent state of unity, ecstasy or bliss is referred to.**

*I don't know, it gives you quite a feeling, like everything is very peaceful and happy*

*I am going very deep into this sunset, almost like the mind of God*

*this ship on this peaceful ocean is like eternity*

*and now it's snowing, very heavy flakes and it's very peaceful*

*in that deepest forest I had a really strong feeling of extreme happiness*

*Just being here, I feel way beyond myself, very connected to everyone involved*

*Feel sort of elated*

*Ecstatic feeling*

**6. An emotionally close interpersonal relationship is referred to.**

*these two seem to be in love*

*this old couple has been together for many years*

*these two girls are close friends*

*Someone's reaching out and taking someone else's arm, not for physical support, but for emotional, personal, spiritual support*

*Mom, I'm glad you're looking at the picture, we've always made this work before*

*A couple sitting peacefully reading together*

*Happy, I guess. Sense of a couple*

*Holding hands*

*A couple of friends*

*I'm glad you're the one sending me this picture, Marcie*

**7. Religious symbols, provided there is not a negative implication of judgement, fear or guilt.**

*A tall beautiful church spire*

*The inside of a cathedral, peaceful, dark*

*Feels calm like in a chapel*

**BARRIER (BAR)**

**The concept of barrier refers to any protective covering, membrane, shell or skin that might be symbolically related to the perception of body-image boundaries. Only IMAGES are scored.** A point is given if any of the following criteria are met (A single IU may be given no more than one point for BAR, even if it contains several scorable elements).

**1. All references to clothing, whether mentioned as separate articles (e.g. dress, girdle, sweater); whether described as worn by a person (e.g. he has a tie on); or whether indirectly referred to (e.g. there are pleats, it has a pocket)**

This includes all forms of jewelry and body adornment (e.g. earrings, bracelet, comb in her hair, ring, false eyelashes). It does not include special hairdos, beards, or long hair.

This also pertains to all forms of body protection and camouflage (e.g. gas mask, armor, helmet, umbrella, shield, mask, halo, catcher's mask, disguise, false nose, cast, arm sling, bandage, veil).

It also includes all mechanical attachments to the body (e.g. glasses, hearing aid, wax wings, scuba tank, flippers, skates, skis, badge).

**2. All references to buildings and similar enclosing structures.** For example:

<i>arch</i>	<i>closet</i>	<i>merry-go-round</i>	<i>store</i>
<i>barracks</i>	<i>cottage</i>	<i>mine</i>	<i>subway</i>
<i>basement</i>	<i>fence</i>	<i>min shaft</i>	<i>tent</i>
<i>bridge</i>	<i>hall</i>	<i>monument</i>	<i>tower</i>
<i>catwalk</i>	<i>hedges</i>	<i>porch</i>	<i>tunnel</i>
<i>church</i>	<i>house</i>	<i>shelter</i>	

This embraces images that indirectly connote the existence of such structures (e.g. city, metropolis, village, town, colony, airport).

Includes parts of building and structures (e.g. chimney, roof, stairway, walls, ceiling) and adornments within or upon them (e.g. gargoyles, door knockers, wallpaper).

**3. All references to vehicles with some containing or "holding" qualities.** For example:

<i>airplane</i>	<i>boat</i>	<i>motorcycle</i>	<i>ski lift</i>
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<i>automobile</i>	<i>elevator</i>	<i>rocket ship</i>	<i>sled</i>
<i>bicycle</i>	<i>magic carpet</i>	<i>scooter</i>	<i>train</i>

4. All references to that which contains, covers, or conceals. May be subdivided into the following categories:

A. Container (or container-like shapes). For example:

<i>ant hill</i>	<i>box</i>	<i>freezer</i>	<i>pouch</i>
<i>bag</i>	<i>bubble</i>	<i>glass</i>	<i>radio</i>
<i>bagpipes</i>	<i>cage</i>	<i>globe</i>	<i>sheath</i>
<i>ball</i>	<i>candleholder</i>	<i>hammock</i>	<i>spoon</i>
<i>balloon</i>	<i>chair</i>	<i>lamp</i>	<i>stove</i>
<i>bed</i>	<i>couch</i>	<i>nest</i>	<i>tank</i>
<i>bee hive</i>	<i>cup</i>	<i>net</i>	<i>throne</i>
<i>bell</i>	<i>dish</i>	<i>oil well</i>	<i>toaster</i>
<i>billfold</i>	<i>drawer</i>	<i>pillow</i>	<i>trap</i>
<i>book</i>	<i>envelope</i>	<i>pipe</i>	<i>tv set</i>
<i>book ends</i>	<i>flask</i>	<i>pocketbook</i>	<i>vat</i>
<i>bottle</i>	<i>folder</i>	<i>pot</i>	<i>well</i>

Includes living things with special container qualities (e.g. pregnant woman, kangaroo, camel).

B. Coverings. For example

<i>bear rug</i>	<i>mountain with snow on it</i>
<i>blanket</i>	<i>bowl overgrown by a plant</i>
<i>donkey with a load covering his back</i>	<i>rug</i>
<i>on that hill, a cold rock facade</i>	<i>tablecloth</i>
<i>moss on a log</i>	

C. Concealment.

(Includes references to hiding or being in a concealed position. Also includes references to objects with concealing functions). For example:

<i>behind a rock</i>	<i>peeking out</i>	<i>shutters</i>
<i>behind a tree</i>	<i>screen</i>	<i>smoke screen</i>
<i>curtains</i>	<i>shades</i>	

5. All living things (except human) described as having special surface

**BAR**

**qualities** (e.g. fuzzy, rough, hard, smooth, striped, spotted, bristly, feathered, long-haired). Does not include references to the surface being light, dark, or possessed of specific hues (e.g. red, yellow).

Also embraces animals, listed below, considered to possess distinctive or unusual skins.  
Examples:

<i>alligator</i>	<i>goat</i>	<i>mountain goat</i>	<i>siamese cat</i>
<i>badger</i>	<i>hippo</i>	<i>peacock</i>	<i>skunk</i>
<i>beaver</i>	<i>hyena</i>	<i>penguin</i>	<i>tiger</i>
<i>bobcat</i>	<i>leopard</i>	<i>porcupine</i>	<i>walrus</i>
<i>buffalo</i>	<i>lion</i>	<i>prairie dog</i>	<i>weasel</i>
<i>chameleon</i>	<i>lizard</i>	<i>rhinoceros</i>	<i>wildcat</i>
<i>coyote</i>	<i>lynx</i>	<i>sea lion</i>	<i>wolverine</i>
<i>crocodile</i>	<i>mink</i>	<i>seal</i>	<i>zebra</i>
<i>fox</i>	<i>mole</i>	<i>sheep or lamb</i>	

(These animals are scored BAR only if **more than the head** is seen.)

6. **All creatures possessed of shells or similar protective structures**, e.g. snail, lobster, shrimp, clam, oyster, mussel, bug with shell, crab, cactus, scorpion, turtle.

7. **All references to geographic or natural formations with delimiting or container-like qualities**. Examples:

<i>abyss</i>	<i>harbor</i>	<i>ravine</i>
<i>banks of river</i>	<i>island</i>	<i>river</i>
<i>canal</i>	<i>lake</i>	<i>spring</i>
<i>cave</i>	<i>pathway in woods</i>	<i>volcano</i>

8. **Something is described as fully or partially occluding the subject's view**. (PERT may also be scored in this case).

*looking from down under a bridge at a city skyline*

*through the trees I can barely see a starry sky*

## PENETRATION (PEN)

**Any concept that might be symbolic of an individual's feeling that his/her body exterior is of little protective value and can be easily penetrated is scored on Penetration. Only IMAGES are scored.** Several criteria can be met:

**1. All references to the fact of disruption, penetration, damage, or destruction of any object or living thing.** Examples:

<i>amputated arm</i>	<i>hurt</i>	<i>squashed bug</i>
<i>autopsy</i>	<i>house burning</i>	<i>stabbing a person</i>
<i>body cut open</i>	<i>killed</i>	<i>tooth pulled</i>
<i>bombed building</i>	<i>killing woman</i>	<i>torn muscle</i>
<i>bullet penetrating</i>	<i>man being shot</i>	<i>ulcer</i>
<i>cancer</i>	<i>man sick</i>	<i>wilted flower</i>
<i>deteriorated house</i>	<i>man wasted away</i>	<i>worn out shirt</i>
<i>diseased flesh</i>	<i>saw cutting wood</i>	<i>wound bleeding</i>
<i>dog run over</i>	<i>scar</i>	<i>wounded</i>

Includes instances of body distortion exemplified by responses like cripple, hunchback, paralyzed, cross-eyed, midget, blind, deaf.

**2. All references to body openings or to acts involving body openings.** Examples:

<i>anus</i>	<i>defecating</i>	<i>spitting</i>
<i>being born</i>	<i>drink</i>	<i>stick tongue out</i>
<i>bite</i>	<i>eat</i>	<i>vagina</i>
<i>chew</i>	<i>looking in mouth</i>	<i>vomiting</i>
<i>chicken pecking</i>	<i>mouth</i>	<i>nostril</i>
<i>dog eating</i>	<i>boy spitting</i>	
<i>dog yawning</i>	<i>person with mouth open</i>	
<i>animal drinking</i>	<i>peering into someone's throat</i>	

**3. references to perceptions that involve a perspective of bypassing or evading the usual boundaries of the body or other objects.** Examples:

<i>x-ray pictures</i>	<i>body cut open</i>
<i>cross section of an organ</i>	<i>autopsy</i>
<i>can see through it</i>	<i>transparent gown</i>

**4. All references to the process of entering or leaving structures and also the means for doing so. Examples:**

*came out of the window*  
*climbed out the chimney*  
*door*  
*doorway*  
*entrance*  
*window*

*exit*  
*jet exhaust*  
*rocket exhaust*  
*smoke coming out of a pipe*  
*walked through the door*

**5. All references to natural contexts that involve intake or expulsion. Examples:**

*geyser*  
*oil spurting out of the ground*  
*volcano erupting*

**6. All images that are insubstantial or vague in their delimitation. Examples:**

*ghost*

*shadow*

*spirit*

## **MEASURES OF VERBAL PRODUCTIVITY**

### **TOTAL NUMBER OF WORDS (WORDS)**

This number is simply the total number of words in the typed transcript of the "mentation" part of the ganzfeld session.

### **TOTAL NUMBER OF IDEA-UNITS ( $\Sigma$ IU)**

This is the number of idea-units into which the transcript has been segmented for further analysis.

### **AVERAGE NUMBER OF WORDS PER IDEA-UNIT (AVGIU)**

This is the total number of words in the transcript divided by the number of idea-units.

## SAMPLE SCORED PROTOCOLS

K-1

1. Sounds more like a plane than the ocean.  
**(IMG, BAR)**
2. Maybe a storm.  
**(IMG, ANX)**
3. I see something spiraling in front of me.  
**(REP, IM)**
4. I don't feel or see anything.  
**(REM)**
5. Clouds. Like clouds drifting by.  
**(IMG, IM)**
6. Volcano. The sounds remind me of an eruption of a volcano.  
**(IMG, ANX, BAR, PEN)**
7. And I can see all this lava pouring down the sides of it.  
**(IMG, INTG, IM, ANX, PEN)**
8. Like in Pompeii when all those people were just moved down by the lava and buried.  
**(IMG, INTG, IM, ANX, BAR, PEN)**
9. I can see it erupting, bright red lava flowing and all those grayness; it's covering all this grayness.  
**(IMG, INTG, CF, AC, IM, BAR)**
10. Unicorn. The thought of a unicorn comes to mind.  
**(IMG)**
11. Dorothy and The Wizard of Oz and that cyclone.  
**(IMG, DEN, ANX)**
12. Every now and then I see sailing ships on an ocean.  
**(IMG, INTG)**
13. That image doesn't fit with the sounds.  
**(REM)**
14. Brightly colored sails and the ocean's real calm and it's a beautiful day.

**(IMG, FC, DEN)**

15. Raggedy Ann.

**(IMG)**

16. A bicycle. A bicycle built for two.

**(IMG, BAR)**

17. The sound is getting louder and I think of that avalanche and all that snow coming down the mountain and it goes over buildings and people.

**(IMG, INTG, IM, ANX, BAR)**

18. White fuzzy kittens, long haired kittens playing with a ball of yarn.

**(IMG, INTG, FAC, AM, DEN, COP)**

19. The yarn is blue and there's a little girl and she's giving him a pan of a bowl of milk.

**(IMG, INTG, FC, HM, ORAL, MHAR)**

20. Dominos. The dominos are all set up in a row and they're all falling down and knocking each other over.

**(IMG, INTG, IM)**

21. Someone's in here.

**(REM)**

22. Several airplanes are flying in formation like they do at um those exhibitions. Maybe they're like bomber planes and they're in a configuration like birds fly.

**(IMG, INTG, IM, HOS, BAR)**

23. The sky is bright blue.

**(IMG, CF)**

24. Dominos. I still think about those dominos that are lined up. I can see the white spots on the black dominos.

**(IMG, INTG, FAC)**

25. Sounds like someone's playing a drum in the background. Some of those big bass drums.

**(IMG, INTG, HM, BAR)**

26. A whole symphony or maybe it's a marching band with bugles and drums the triangle cymbals(?), pipes flutes.

**(IMG, INTG)**

27. They're marching down the street like the Fourth of July parade with flags.

**(IMG, INTG, HM)**

28. Wearing majorette kind of costumes so it must be a parade.

**(IMG, BAR)**

29. I see that kitten again and his big ball of yarn.

**(IMG, INTG, DEN)**

30. Sound is like an airplane taking off. Like a big jet. Climbing up in the sky.

**(IMG, IM, BAR)**

31. Is it over?

**(REM)**

K-2

1. I see an "X". Like I'm looking through a window. There's an "X" pattern.  
**(IMG, PEN)**
2. Like the "X" on X the owl's door. Seen this before as "X" pattern on windows.  
**(IMG, INTG, INTL, BAR)**
3. Can't see anything out the window, just a light, just light.  
**(IMG, AC, PEN)**
4. Now I see a triangles one inside the other getting successfully smaller off in the distance successively smaller.  
**(REP, DIST)**
5. Almost like pyramids with radiating similar shapes.  
**(IMG)**
6. I see a single bird on a branch, thin branch.  
**(IMG, INTG)**
7. Small bird and it turned into an eagle, wings spread.  
**(IMG, FLD, RREA)**
8. I see a single pine tree on a mountain. A white mountain. Steep, steep mountain.  
**(IMG, INTG, FAC)**
9. One facade is rocks, the other is snow and this pine, pine tree is sitting on top of it.  
**(IMG, INTG, DIST, BAR)**
10. Pool table just flashed before my eyes and then a chess board and now I'm on level with a pool table just looking at the balls and their rack position and watching the break in slow motion.  
**(IMG, INTG, FLD, PERT, IM, BAR)**
11. Now I see a animated elephants eyes that are closed beginning to open slowly. The rest of the face is coming into focus, the trunk is curled up.  
**(IMG, INTG, FLD, AM, DIST, BAR)**
12. Now I see a top spinning on the floor but I'm underneath the floor and it's spinning on top of me. I am the floor I think.  
**(IMG, INTG, FLD, PERT, IM, RREA, BAR)**
13. My eyes are on the floor level and it's spinning and I see other children's toys a wagon in particular the wagon wheel the white and the black screw holding the wheel in place.  
**(IMG, INTG, FAC, IM, PERT, BAR)**

14. There's a mallet not connected with the other toys. The big head.  
**(IMG)**
15. The "X" pattern is back again briefly. Strange!  
**(REP, AUT)**
16. The equestrian ride. The horse and the head of the person. Partial view; no legs.  
**(IMG, INTG)**
17. Now their legs.  
**(IMG, FLD)**
18. Now it's a jockey racing all alone in front. The infield right behind him.  
**(IMG, INTG, FLD, HM, AM)**
19. A fence, the grass, a scoreboard.  
**(IMG, INTG, BAR)**
20. Now I can just see the silks, the checkerboard pattern, green and yellow.  
**(IMG, FLD, FC)**
21. Two swords crossing in the air.  
**(IMG, INTG, IM, HOS)**
22. Now I see empty space with a needles like a certain kind of pine tree sticking out in that space and needles jutting out in all directions but uniformed.  
**(IMG)**
23. Now I see a harp. Harp shaped there no strings in the harp though.  
**(IMG)**
24. Someone's trying to play it but they can't. Person doesn't have a head. The harp doesn't have strings.  
**(IMG, INTG, HM, RREA)**
25. Now I see a drum in the side of the view.  
**(IMG, BAR)**
26. It's disappearing.  
**(IMG, FLD)**
27. Now I see a boomerang going across the sky. It's not turning it's just moving.  
**(IMG, FLD, IM)**

28. Seeing things out the corner of my sight although not directly in front of me.  
**(REP)**
29. I know there's a grass plot to the left of me but I can't get a good view at it.  
**(IMG, PERT)**
30. There's a hanger triangle shaped to the right of me hanging in a closet.  
**(IMG, INTG, PERT, IM, BAR)**
31. The rows of hangers.  
**(IMG, INTG)**
32. Now I see a ocean wave. It's not cresting like a normal wave it's simply rolling in.  
**(IMG, IM)**
33. Lightening bolt down through the middle of my picture plane. Cutting it in half.  
**(IMG, IM, ANX)**
34. Now I see a pair of lips.  
**(IMG, ORAL, OPP)**
35. It's gone now.  
**(REP)**
36. See a rope with a knot in it. The knot's right in the center and it's rotating.  
**(IMG, IM)**
37. Now I see a lily flower drooping down on me.  
**(IMG, INTG, PERT, IM)**
38. A bit of dew falling on my face.  
**(IMG, INTG, PERT, IM)**
39. Now I see a one of those sword toothpicks that you get in with one of those fancy drinks. It's plastic and it's big. Bigger than life.  
**(IMG, HOS, DEN, ORAL, RREA)**
40. Now there's a stairway. I'm concentrating primarily on the handrail.  
**(IMG, BAR)**
41. It's enclosed stairway and it leads up extremely far to a small speck of light in the distance it's the exit.  
**(IMG, INTG, ACF, DIST, BAR, PEN)**
42. Slowly making my way up but it doesn't look like I'm making any progress. I think I'm

hugging the. . .

**(IMG, HM, PERT)**

43. Now I see the skyline in New York City from under one of the bridges.

**(IMG, INTG, BAR)**

44. No distinct buildings just actually there are no buildings there anymore they slowly faded away.

**(IMG, FLD)**

45. Empty land except for the bridge.

**(IMG, BAR)**

46. All sorts of shapes and lines moving every which way but no distinct images.

**(REP, IM)**

47. Squares overlapping each other.

**(REP)**

48. Swooshing lines.

**(REP, IM)**

49. Tile floors.

**(IMG, BAR)**

50. Flower prints.

**(IMG, DIST)**

51. There's a big iron cast pot with a fire underneath it in a clearing something's going to be cooked stew.

**(IMG, INTG, ORAL, ANX, BAR)**

52. Curtains at a stage barely opening.

**(IMG, INTG, IM, BAR)**

53. Could be a canopy bed with lace chiffon.

**(IMG, BAR)**

54. Pretty colors and I'm moving down toward the floor.

**(IMG, INTG, FLD, C, PERT, HM, BAR)**

55. Through the floor, the next level.

**(IMG, FLD, PERT, HM, RREA, BAR, PEN)**

56. Slowly moving down there's a chandelier.

**(IMG, FLD, PERT, HM, BAR)**

57. Come passed mantel, fireplace and the fireplace there's a table, dining room table.

**(IMG, FLD, INTG, PERT, HM, ORAL, BAR)**

58. Old house, Victorian times or something.

**(IMG, DIST, BAR)**

59. See a hanger again as I go through the next floor.

**(IMG, INTG, FLD, PERT, HM, RREA, BAR, PEN)**

60. It's the basement, it's a wine cellar.

**(IMG, FLD, ORAL, BAR)**

61. Wine lined as far as I can go but I keep going rapidly dropping through the next floor into the ground now

**(IMG, FLD, INTG, PERT, HM, RREA, ORAL, BAR, PEN)**

62. and I hit a trampoline. Not a trampoline necessarily just a rubber it caught me cause I didn't bounce off it must not have been a trampoline, a mat.

**(IMG, FLD, INTG, PERT, HM, BAR)**

63. There's a pig nose.

**(IMG)**

64. I heard stomping somewhere.

**(REP)**

65. Ducks swimming down a waterfall. Big artificial waterfall.

**(IMG, INTG, AM, IM, DIST)**

66. Ducks. Waterfall gushing down and duck is lost in the mist.

**(IMG, INTG, FLD, IM, BAR, PEN)**

67. Now I'm beginning to turn over.

**(IMG, FLD, HM, PERT)**

68. I'm on a kayak going down a river.

**(IMG, INTG, FLD, HM, PERT, BAR)**

69. Trees and wilds pass by me and I'm paddling feeling the rockings of the boat.

**(IMG, INTG, FLD, PERT, HM)**

70. Passed rocks.

**(IMG, INTG, FLD, PERT)**

71. There's a tree line, tall trees.  
**(IMG, INTG)**
72. Blue skies peppered with clouds beyond.  
**(IMG, CF, DIST, PEN)**
73. It's a scene I've seen before. Wisconsin.  
**(IMG)**
74. Now I see a map of Wisconsin.  
**(IMG, DIST)**
75. United States.  
**(IMG, DIST)**
76. There's a smile across it. Big wide grin. One of those happy faces, those yellow happy faces.  
**(IMG, FC, RREA, DEN)**
77. Now I see the world or a globe on a piece of string hanging from a unknown source, unknown object it's quite massive. Single piece of string is holding the entire globe up.  
**(IMG, FLD, INTG, IM, DIST, RREA)**
78. And there's a navel on the globe.  
**(IMG, INTG, RREA)**
79. Can't quite see where it is.  
**(REP)**
80. Now there's a dragon sort of a cobra snake like thing that's pasted against the globe.  
**(IMG, FLD, INTG, ANX, DIST, RREA, HOS)**
81. It's a happy thing and I see it's a lion's tail. With no lion attached.  
**(IMG, DEN, RREA)**
82. I see a right-angle tilted.  
**(REP)**
83. There's some fire.  
**(IMG, ANX)**
84. A match.  
**(IMG)**

85. Just a brush fire. It's not roaring.  
**(IMG, DEN, ANX)**

86. I see a jet airplane coming down just a freeze-frame. It's  
like it's entering the atmosphere and burning up slightly.  
**(IMG, IM, DIST, ANX, DEN, BAR)**

87. Now I see some slippers  
**(IMG, BAR)**

88. or maybe it's an animal, a mole.  
**(IMG, BAR)**

89. Flower petals. Individual, lying on the ground.  
**(IMG)**

90. A boat running  
**(IMG, IM, BAR)**

91. maybe it's a porcupine with quills flapping in the breeze.  
**(IMG, INTG, AM, HOS, BAR)**

92. There's some arches receding at a distance same sort of angle as the stairs. Arches are black  
I could go through but I don't know what's beyond.  
**(IMG, FAC, PERT-, ANX, DIST, BAR, PEN)**

93. Now there is a clouds and a frontal system of sorts.  
**(IMG, PEN)**

94. Weather raining. Torrential rains. Nature's revenge.  
**(IMG, IM, HOS, ANX)**

95. Tornado.  
**(IMG, ANX)**

96. Now I see a crater from way up high. It looks like a mountain but I know it's a crater either  
on the surface of the moon or volcanic crater. It's a big circular open space. Void of life.  
**(IMG, DIST, ANX, PEN)**

97. Now from overhead again I see a square should be a building.  
**(IMG, DIST, BAR)**

98. Now I see a bunch of lines.  
**(REP)**

99. Black on white.

**(REP, AC)**

100. The ladder. The rungs that step up and to the left with no frame just a crooked ladder.

**(IMG, RREA, BAR)**

101. Everything needs support. The ladder has a support.

**(IMG, DEN, BAR)**

102. More shapes, triangles and squares "X".

**(REP)**

103. And a whale with a mouth, it's grinning.

**(IMG, HM, ORAL, DEN)**

104. Animated whale and a tractor farmer on it moving this way right to left plowing everything up. Seemingly ruining the land.

**(IMG, INTG, HM, AM, RREA, HOS, DIST, ANX, BAR, PEN)**

105. Now I see a drill.

**(IMG, ANX)**

106. Now I hear a door's opening.

**(IMG, IM, PEN)**

RATER	PROTOCOL										SHEET																												
	REMARK	REPORT	IMAGERY	MEMORY	POSK	NEUX	DISC	QDBOD	SELDT	INTG	FIDL	CONT	C	CF	FC	AC	ACF	FAC	RREA	DREA	AUT	PERT	HM	AM	IM	ANX	HOS	ORAL	OPP	DEN	DIST	INTL	COP	MHAR	BAR	PEN			
NUMBER	TYPE OF UTTERANCE										EMOTIONAL AND DEFENSIVE ASPECTS																												
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**SUMMARY SHEET FOR GANZFELD ANALYSIS**

PROTOCOL \_\_\_\_\_ RATER \_\_\_\_\_

**VERBAL PRODUCTIVITY**

WORDS \_\_\_\_\_  $\Sigma$ U \_\_\_\_\_ AVGIU \_\_\_\_\_

**TYPE OF UTTERANCE**

REMARKS \_\_\_\_\_ REPORTS \_\_\_\_\_ IMAGES \_\_\_\_\_  
MEMORIES \_\_\_\_\_

**SUBJECTIVE EXPERIENCE OF THE SITUATION**

POSX \_\_\_\_\_ NEUX \_\_\_\_\_ DISC \_\_\_\_\_ ODBOD \_\_\_\_\_  
SELDT \_\_\_\_\_

**COGNITIVE QUALITY OF IMAGERY**

INTG \_\_\_\_\_ FLD \_\_\_\_\_ CONT \_\_\_\_\_ C \_\_\_\_\_ CF \_\_\_\_\_  
FC \_\_\_\_\_  
AC \_\_\_\_\_ ACF \_\_\_\_\_ FAC \_\_\_\_\_ RREA \_\_\_\_\_ DREA \_\_\_\_\_

**UNUSUAL ASPECTS OF IMAGERY**

AUT \_\_\_\_\_ PERT \_\_\_\_\_ (+: \_\_\_\_\_) (-: \_\_\_\_\_) HM \_\_\_\_\_ AM \_\_\_\_\_  
IM \_\_\_\_\_

**EMOTIONAL AND DEFENSIVE ASPECTS OF IMAGERY**

ANX \_\_\_\_\_ HOS \_\_\_\_\_ ORAL \_\_\_\_\_ OPP \_\_\_\_\_ DEN \_\_\_\_\_  
DIST \_\_\_\_\_  
INTL \_\_\_\_\_ COP \_\_\_\_\_ MHAR \_\_\_\_\_ BAR \_\_\_\_\_ PEN \_\_\_\_\_

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