

**RELATING TO YOUR DREAMS: THE METHOD
(DR-101)
LESSON ONE**

The first part of this tape explains and demonstrates step-by-step a **METHOD** for dream analysis by which you can understand and relate to your dreams. It is important for you to listen to this tape and to complete **LESSON ONE** and **LESSON TWO** before you watch the other tapes in this series that deal with specific patterns that commonly occur in dreams.

READ THIS SECTION BEFORE WATCHING THE TAPE.

The first part of this tape explains and demonstrates **THE METHOD** of dream analysis used by Jungian analysts. It is **THE METHOD** you will use to understand your dreams. Elizabeth Strahan, Jungian analyst, explains **THE METHOD** as she guides a man through the analysis of his dream.

BEFORE you start the tape, write down one of your dreams. The first step in **THE METHOD** is to record your dream. This means writing it down. For this exercise, write your dream in a notebook, or obtain a Dream Journal workbook by calling 1-800-301-5553.

As you write the dream, use only the present tense. For example, write "I see a man," not "I saw a man"; "I go to the store," not "I went to the store"; "I am driving my car," not "I was driving my car." The use of the present tense will help you identify the feeling of the dream more easily, as well as help you capture the drama of the dream story.

When you watch the first part of the tape, think about how you will apply **THE METHOD** to the dream you have written. Pretend you are the analyst asking those questions about your dream.

WATCH THE FIRST FORTY-FIVE MINUTES OF THE TAPE.

Stop the tape at the end of Marco's dream analysis, right before Ms. Strahan goes to Step 7 and defines Active Imagination.

BEFORE YOU WATCH THE REST OF THE TAPE, DO THE FOLLOWING EXERCISE TO COMPLETE LESSON ONE. LESSON TWO WILL BE DEVOTED TO THE LAST TWENTY MINUTES OF THE TAPE.

EXERCISE ONE

Now go to your dream which is written in the present tense in your notebook (or on the page labeled 'The Dream' in the Dream Journal). We will now apply THE METHOD to your dream to analyze it.

1. RECORD THE DREAM.

Review your dream to be sure every verb is in the present tense. Remember, "I see" not "I saw," "go" not "went," "am doing" not "was doing."

2. IDENTIFY THE FEELING OF THE DREAM.

Think about how much trouble Marco had in identifying the feeling of his dream. He wanted to analyze it or talk about its meaning. That is not the job here. The feeling is the emotion of the dream. Some examples of feeling or emotion are fear, anger, love, hate, happy, tenderness, threatening, mystery, etc. One way to find this feeling is to complete one of these sentences:

When I think about my dream, I feel _____.

In my dream I feel _____.

3. NAME THE DREAM.

This is a title or label for the dream. Use one or two words to capture the main thing the dream was about. These should be words that identify the dream so that when you see them or hear them you will be able to remember what the dream was about. Naming the dream helps you realize its essence, its most important point.

4. LOOK AT THE DRAMA IN YOUR DREAM.

- A. What is the SETTING? Where does it take place? In your office? In your house? In the bedroom? In a field? SETTING answers the question, Where? From the setting, can you tell what part of your life the message of this dream will relate to? For example: my office (work), my house (myself), the kitchen (something's cooking!), my bed (sleep, the sexual relationship), the bathroom (personal needs), the theatre (the play of your life).
 - B. Who are the characters in your dream? Who are the people? List them so that you can return to them for associations.
 - C. What is the plot? This simply means, What happened? What is the story? Who did what when?
 - D. What was the resolution of the plot? What was the end of the dream? Was a problem solved, or was it left hanging? For example, the animal in Marco's dream could eat all the figs. Does he want that to happen?
5. Now, look back at your dream and actually UNDERLINE THE KEY ELEMENTS: the characters, anything unusual, the place. Are you behaving in an unusual way in the dream? Notice what happens when the dream scene changes. Example: "A dark, hooded man is trying to break in my patio door. I try to phone 911 and cannot get the phone to work."
6. Write down each of the key elements you have underlined on the left side of the page under the section labeled "Associations."

MAKE YOUR ASSOCIATIONS: PERSONAL, CULTURAL, and ARCHETYPAL. This is the longest and MOST IMPORTANT part of the analysis of your dream. Be sure to take your time to do it thoughtfully. Write at least five descriptive adjectives, memories, or other associations with each element.

Review the concept of the objective vs. subjective level of dreams. This is found at forty minutes into the tape, or at the end of these lessons under POINTS TO PONDER.

7. EXAMINE LIFE CONTEXT.

Sit back and think about what is going on in your life, especially in that part of your life where the "setting" of the dream has helped you focus. Write a few notes to yourself about this part of your life. If the setting did not help you identify a particular part of your life on which to focus, what is going on in general? What are you thinking about, what is worrying you, what is disturbing you?

NOW, GO BACK TO YOUR DREAM AND WRITE IT AGAIN, THIS TIME SUBSTITUTING THE ASSOCIATION that seems most significant to you for each of the underlined elements.

You are now able to read your dream story in a new way. You have translated the symbols in the dream so that you can understand its particular language and its message for you.

As you continue this process with more dreams, you will find that it gets easier and easier and takes less and less time.

YOU ARE NOW READY TO MOVE TO LESSON TWO.

RELATING TO YOUR DREAMS: THE METHOD

LESSON TWO

READ THIS SECTION BEFORE WATCHING THE LAST TWENTY MINUTES OF THE TAPE.

Either when a dream leaves you feeling puzzled or when a dream feels like a big significant dream, it is **VITALLY IMPORTANT** for you to do **ACTIVE IMAGINATION**. This is the last step described in **THE METHOD**.

Now listen to the last twenty minutes of the videotape. Start at the end of Marco's dream analysis where Ms. Strahan begins the definition of **ACTIVE IMAGINATION**, forty-six minutes into the tape.

WATCH THE TAPE

Think about the dream you have written down and analyzed. This is an important dream to you or you would not have chosen it to work with. It is a big, significant dream to you and a worthy candidate for your **ACTIVE IMAGINATION**.

Choose one of the key elements, a thing or a person, and do **ACTIVE IMAGINATION** with that element. Set aside a definite time and space, 15 - 30 minutes, to begin. Then return to your ordinary activities.

1. Dialogue with the element, orally or in writing. Notice from the tape how workshop participants "talk" to objects and places and animals. Just imagine or pretend that these are "talking" to you as another person would. Remember, you are just imagining: it doesn't matter

whether what you say is true or not. You are simply getting the imagination working. Or rewrite the ending. Rewrite the story with "you" in the dream behaving differently. Turn and face any threatening or seductive character and ask, "Who are you?" "What do you want of me?" Without thinking, let your hand write the reply, or write the reply with your other hand. Imagine that you are both yourself and the opposing character.

2. Paint or draw the element with crayons, pastels, paints or oils. It is convenient to keep an art pad for your work.
3. Use clay or sculpey to sculpt the element.
4. Move as you feel the element would move.

All the work you have done with the dream up to this point is with your head. This step enables you to bring the dream to a more basic body level. This is where real change happens.

This step brings the dream message to a new part of your conscious and unconscious life. It tells your unconscious that you are paying attention to it and that you RESPECT it.

Don't be surprised if you dream again about the issue this dream addresses. You will see a new development because of the work you have done.

POINTS TO PONDER

1. ASSOCIATIONS can be personal, cultural, or archetypal. PERSONAL associations reflect your own experience and memory. CULTURAL associations tell what meanings your particular community attaches to the element. ARCHETYPAL associations are the meanings attached to a symbol throughout all history and all cultures. Carl Jung pioneered the research in

finding connections for certain symbols throughout history and all cultures. He called this realm of shared human consciousness, the collective unconscious. Joseph Campbell further defined some of the great archetypal themes by exploring myths. This level of associations can be found in symbol books, encyclopedias, and much of Jung's writing. The archetypal level helps one feel connected to the human species and the human struggle throughout time.

2. **OBJECTIVE AND SUBJECTIVE LEVELS OF MEANING.** Every dream figure has meaning on both the subjective and the objective level. Suppose you dream of your father. On the subjective level, "father" refers to the qualities which you associate with your father as they occur in yourself. On the objective level, "father" refers to the man himself, and a dream might hint at some truth about this man of which you have previously been unconscious. It is important to make this distinction. My "husband" in my dream is not necessarily my "husband" in my everyday life and I must not blame him for the role he plays in my dream.
3. **COMPENSATORY FUNCTION OF DREAMS.** Jung pointed out that dreams often compensate for our conscious attitude; for example, if I think too highly of someone in my daily life, the dream might show that person in a troubled or lowly position, and vice versa. If I think of myself as too perfect, my dream might show me in a filthy bathroom. The unconscious serves as a balance for our conscious viewpoint, always moving us towards wholeness and integrity. Dreams also **SYMBOLIZE** our everyday experiences; for example, if I have had a day of really working efficiently and competently at a difficult task, I might dream that I am driving uphill in a fine four-wheel drive vehicle. Sometimes dreams prepare us for the future in a **PRECOGNITIVE** way. We only know this truth by looking backwards to the dream.

4. **ACTIVE IMAGINATION** is the process of forming a bridge between the conscious and unconscious in our selves. This work builds self-knowledge, self-acceptance, and integrity. Active imagination transcends our ordinary duality, our conscious attitude and our unconscious drives. Through this work, one develops a skill for creatively bringing into her life all that she truly is. It is important to remain conscious of the difference between the reality of the unconscious and the reality of one's everyday life. Both are essential and powerful.

5. **DREAM INVITING.** One can invite dreams into one's life by reminding oneself that dreams are a natural and continual function. Put a pen and paper beside your bed. Relax before going to sleep and remind yourself that you dream about every ninety minutes; and when you wake, you will remember your dream.

6. **DREAM CATCHING.** With pad and pen close by, you can write your dream as soon as you wake; some even find it helpful to have a small light handy in case you remember a dream during the night. Write down the dream as carefully as you can. There may be an image or a feeling; take what you get and record it. Your dreams will become more available as you work with them. Dream recall can be disturbed by many factors: alcohol and other drugs, depression, medications, fatigue, sleep disorders. Also, people sometimes experience a "dry spell" when it seems as if all the energy in one's life is consumed by one's daily tasks. Your unconscious will respond to gentle listening and respect. Trust yourself.

7. **DREAM WEAVING**
Use **THE METHOD!**
 1. Record the dream.
 2. Identify the feeling.
 3. Name it.

4. Look at the drama (Setting, Characters, Plot, Resolution).
5. Underline key elements.
6. Do associations with each of key elements.
7. Examine the life context.

SUBSTITUTE ASSOCIATIONS FOR KEY ELEMENTS AND REWRITE THE DREAM.

8. Do Active Imagination.

END

YOU ARE NOW READY TO WATCH THE NEXT TAPE.