A phenomenological investigation of daydreaming – between escapism, compensation and anticipated future-selves

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This study reports data from two semi-structured interviews which underwent a thematic analysis using interpretative Phenomenological Analysis (IPA). The participants were both interviewed with questions that elicited near and distant past self memories, near and distant future selves and escapist daydreams, which were then compared in various ways by the participants. The major themes that emerged were vagueness-spatiality, vagueness-temporality, emotion and embodiment. The main findings were that all mental pictures emerge from an empty state of blackness or greyness, have a central representation of a self that is linked to physical embodiment and that the background takes on various amounts of detail depending on temporal distance with more distance resulting in less details and a reduced sense of possibility and a sense of being darker. Escapist daydreams and hopes have a vaguer background than near future selves, but this of often consciously overridden to feel a certain emotion in the present.

Word count: 163

Background and Research Question 800 words

What are the similarities and differences between anticipated future-selves (identity) and daydreaming?

Since the modern concept of a 'self' entered the psychological area when John Locke separated the idea from a religious concept of a soul in 1694, the various ways it has been viewed over time has become central to many, or even most, perspectives. Some, such as discourse analysis or social constructionism focused self and identity creation between individuals, others concentrated on inner-life, such as psychoanalysis's preoccupation with dreams and clinical interviews etc. Humanism and positive psychology took a more holistic view of self and identity and concentrate on agency and conscious change. Phenomenology is particularly well-suited to the study of inner-life due tot eh non-observable nature of its creation.

The phenomenology of inner life has already been extensively studied as it has relevance across perspectives and conditions, many clinical conditions have a noted change in the phenomenology of inner-life and personality also, for example, depressed patients recall autobiographical memories in a different way and also self-esteem seems to affect the phenomenological characteristics of future selves. Papers such as *The Private Theatre: a phenomenological investigation of daydreaming.* (Morley, 1998), a phenomenological study with the precise aim of uncovering phenomenological experience of daydreams using qualitative interviews. The main findings were that daydreams are an enactment of mood, linked to the biographical project (imaginings of the past and speculations of the future) - though this study only looked at daydreaming generally and didn't make a distinction between planning/expected daydreams, and phantasms of a purely escapist nature.

Remembering pride and shame: self-enhancement and the phenomenology of autobiographical memory (Argembeau and Linden, 2008) used a quantitative self-report method to try and uncover if the unconscious desire to maintain a positive self-image effects the phenomenology of recalled biographical memories. It discovered that memories of pride are recalled as brighter and closer than those of shame. However, only past selves and two aspects of the lifeworld were considered, and escapism and expectation were also not included.

It feels like yesterday: self-esteem, valence of personal past experiences, and judgments of subjective distance (Ross and Wilson, 2002), used self-appraisal theory and a phenomenological perspective with a methodology of self-report qualitative questionnaires to discover that students felt subjectively closer to past academic success than academic failure and noted that the frequency of recalling the memory had no effect, though the amount of self esteem *was* relevant between the results.

The preceding studies are representative of an overall bias towards studying past selves, though it has been noted that future selves are as relevant to present identity and a growing number of studies focus on them, such as *Representation of the Self in the Near and Distant Future* (Wakslak et al, 2008) which covers a series of six experiments looking at the phenomenological characteristics of future selves, concentrating on near and distant selves, that is a future self imagined temporally quite close and a future self years into the future. The method involved cards with attributes written on and participants assigning them to near and distant future selves. The findings were that distant future selves are more generally imagined, more closely related to identity, and have greater cross-situational consistency. The authors noted that this might be adaptive as in the future, specific details of life situations aren't known and so the distant future self stays malleable. This is a significant finding in the field, yet the study was experimental and the experiments used predefined attributes on cards, which were obviously based on

assumptions and not chosen by participants.

Identity Motives Underlying Desired and Feared Possible Future Selves (Vignoles el al, 2008) sought to self-report questionnaires with ratings (quantitative) to examine the motives in the construction of future selves. In two studies participants rated the desirability of various possible future selves, and what aspect of identity they most feared losing in the future. The results found that the motives most concerned in the construction of future selves are self-esteem (including belonging), efficacy (agency), meaning (life having a deeper meaning) and continuity (staying the same over time). However, predefined attributes of self were again used.

Self Regulation of Goal Setting: Turning Free Fantasises About the Future Into Binding Goals (Oettingen et al, 2001) used a generally behavioural method of asking students to fantasise in a certain way to discover what actually turns a fantasy into a goal - students were followed up to look for evidence of planning, two weeks after the experiment as evidence of commitment to the goal. The findings were that spontaneous fantasies can be indulged in or ignored, but only comparing them with the present leads to concrete planning. However, this study focused on behavioural responses to induced inner-life, not any effect on the lived experience of these fantasisies.

Self in the present seems to be a current blending of a constructed past self and branching out to possible future selves and as temporality extends in both directions, there's an increasing malleability serving the needs to the current self in the present. When past selves are reconstructed and the positive are made brighter and closer, the phenomenology of memories causes a change in temporal distance - are positive and negative future selves rearranged in the same way be the same process - and do unexpected, escapist fantasies have a distinct phenomenology of their own? “What are the similarities and differences in lived experiences between escapist fantasies and an expected future?

Word Count: 888

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Method

Participants

The first participant, IM, was a social contact whom spontaneously suggested he participate when hearing about the research. He was

interviewed in a quiet town centre cafe. He was in his early twenties, Australian on an extended holiday which included studying boxing. He'd recently made the decision to attend film school on return home.

The second participant was, by coincidence, a film school graduate, from New York currently working as a teacher. He answered an advertisement posted on message boards for expatriate teachers and was paid for his time. The advertisement included an FAQ, see appendix 5 & 6) with examples of the kind of questions that would be asked. The FAQ was created to reassure potential participants due to a lacl of volunteers. IM didn't get to see the FAQ.

Recording the interviews posed numerous technical challenges. Both recording locations were cafes with some ambient noise. The primary recording devise was an Asus eee pc running an early version of Audacity on Linux, which was unstable and crashed numerous times on both interviews. The netbook had one external microphone worn only by the participant but was still able to pick up my voice.

As a backup, a recording MP3 player and a camera facing away to the side were also recording between the participant and myself - and luckily meant the interview could continue uninterrupted through system crashes and a complete transcript was produced in both cases.

Ethics

Both participants were given the same induction, stating that they had both the right to withdraw at all times and ask for the data to be destroyed and the right to decline to answer individual questions or ask for a time-out, that they could use a pseudonym, to refer to themselves and/or others and that their actual name wouldn't be stored with the transcript, which at least my tutor would see but would be destroyed

after the course. They were both specifically asked if they were vulnerable in any way. They signed a consent form which contained contact details of the course manager in case of complaint.

Procedure

Due to the fairly specific nature of the research question, the interview guide, the same in both cases, was designed so the participants would describe various daydreaming phenomena that they could then compare them concerning their phenomenological characteristics. The questions were presented in lay-person's terms, requesting examples of the following:

Memory

A mundane recollection of the near past

A distant/childhood past self

Future

A mundane recollection of a near future self

A distant future self

Fantasy

An escapist fantasy

(See Appendix ?three)

Depending on the participant's responses, questions were asked to then compare the reported phenomena and also talk about anything the participant thought was important.

The resulting two transcripts were given the same thematic analysis. Initially, the broad meanings on the conversations were noted in the right margin. Then various coloured underlining was used to designate each part of the text for content such as 'planning', 'pure fantasy' 'memory' etc. (see Appendix Two). An unexpected category (hope) was created when the second participant distinguished a point

midway between a pure fantasy and a plan, which in his case was winning as Oscar.

The various themes coalesced into three overarching themes of vagueness (in two categories, vagueness-temporality, vagueness-spatiality), emotion and embodiment.

Word Count: 548

Analysis

Both participants spoke of their past memories, futures selves, pure fantasies and hopes. The younger IM's future-self extended only one year, whereas JK's existed to ninety, so it's possible the future-self extends temporaily after full adulthood.

Out of the Darkness

Both participants gave a similar account of how mental images themselves seem to emerge from a grey or empty space. IM explains in lines 295-???:

> “You know how on a computer, you have software that's creating an image and the background's black”

> Or JK 37-38: “It's kind of blank and grey until I latch onto something, then it's like playing a videotape.”

From this blackness, pictures emerge, which centre around the self, that is a central character as one was in the past or could be in the future, or in pure fantasies even a third person with whom one is identifyin, as JK explains in an escapist daydream of being a football manager, lines 188-193:

> “It’s a character, but I feel this guys emotions. My imaginary character”

and this pure fantasy is less real (JK-197) and very “over the top” (JK-198), characteristics that might be linked to pure fantasies generally.

Vagueness

The main difference between the various phenomena was the vagueness/level of detail, and this seemed to be linked strongly to both temporality and spatiality. Both participants seem to be experiencing mental pictures of themselves, but the level of detail in the background was less the further away the self extended into the future. For example, concerning going to film-school, IM states ???

> “It's still quite distant, more than six months distant, it's still very vague.”

The vagueness of the background seems to be heightened in experiencing a future self far into the distance because of the unknown location, as opposed to memories of the past or plans in the near future which are based on known locations. So the known experience of existing within a precise physical space within the physical world seems to be an anchor that adds detail and sharpness to an imagined inner-world where a past or near future self exists, but when temporal distance expands, the known location is lost leading to a sense of vagueness. IM gives an example when asked to compare a memory from childhood (being dragged to school) with a distant future self/hope (winning a boxing championship):

> IM176-189 “... lack of detail ... like me and the other guy fighting ... as opposed to a memory from childhood [where I] have a construction, a reality. I can remember the car and the road and

> looking around me, like the background, as opposed to when I’m imagining something and there's no background.”

or talking about a near future self of visiting his brother who recently took over a known cafe.

> IM190-195 “It's sort of half-memory, half-fantasy, because ... I have a memory of the location, it's just what's happening that's different.”

The vagueness of the unknown location can be experienced as a type of darkness. IM compares a near and future distant self in lines 295-306?:

“The picture of me a year from now is a lot more dark in a sense ... So it's [thinking of a distant future self] me imagining myself in a reality without a physical memory as opposed to if I'm thinking a week ahead and I know where I’ll be and I've got that. So I'm creating the image of myself not on a black state. I'm creating that image of myself on computer software but with a background instead of a blank screen.”

So, at least with IM, an undefined background stays black and gives an experience of the phenomena as darker. This seems to contradict JK's experience, who equated brightness or darkness of mental pictures with emotion. JK seemed to describe mental scenarios emerging from a black or gray screen, but once they have emerged, the background is complete, without black or grey areas, unimportant details are generally less sharp rather than black and unknown locations are easily made up.

> JK-280 “Darkness is all about emotional tone for me, and it's also practical, like the time of day.”

JK83-84 “The stuff I'm not paying attention to is just sort of undefined.”

Visualising the hope of getting an Oscar: ??

My hair's white and I'm wearing a black tux and a red tie ... but I don't look and see the faces of the audience ... the details I see are very specific, the ones I don''t are just not there.”

Imagining the near future goal of getting a better job.

JK 425-427 “I can see the whole room because I know what the entire room looks like. If I never taught there I've not seen the room. I either substitute a room I know, or I only imagine the details I need.”

JK goes on to explain that the level of detail is actually dependent of the emotion attached to a visual scenario, when he talks about a violent near future fantasy (attacking a schoolboy) and a distant future self growing old.

JK433-436 'Like a big emotion, like choking out that kid, is very detailed. So if I'm seeing it, it would be in very good focus. I know exactly what it feels like, to throttle that kid physically. If it's something like me as a seventy year old, it's more cerebral. I'm trying things on more like a fantasy, even though it's not entirely voluntary.

JK-438 “A quieter emotion will be less in focus ... a big emotion will have lots of details ... will be more physical and very vivid, but a softer emotion will have less details... will be very physical and very vivid, but a softer emotions will have less detail.”

Of course, it might be easier to be emotional about a more certain near future, meaning sharpness might equate to closeness.

A very important thing to remember when considering the differences between the two accounts is that JK seems to be sometimes consciously reigning or creating his inner-world.

JK?283 I think your fantasies ... you're playing with your emotions.

JK-287-288. “So the positivity ... is something that I have to cultivate. It's a choice and I have to keep making it.”

In the present, he describes an incident at his school, where he witnessed a child being bullied, had a violent fantasy of assaulting the perpetrator, consciously reigned this in by changing his imagined perspective, and then acting on the chosen mental pictures.

JK-320-321 “The image popped into my head, of just grabbing this the bully, from behind and picking him up in a choke-hold until he passed out.'

JK-325 “I would call it an out of control fantasy. It happened to me rather than me choosing it.”

JK311-313 “I start imagining scenarios where I can find positive ways that I can deal with it until one of them starts being believable, then I start to actually try doing it.'

JK???“I mean, basically the next fantasy is I try to imagine myself as this kid [the bullied”.

As well as reigning 'out of control' fantasies, he also described creating pure fantasies to feel certain emotions such as here describing a childhood fantasy of being able to fly:

> JK?212 'There's no reality. It can be realistic if I want it to be. I just add detail ... The flying thing, it's not realistic, but I add realistic detail, you know, based on what your senses know of the world as it is. You know what the wind feels like, so flying extrapolate. I add those details in my mind, I feel those things.

> JK224-226 “You can't always go by how much detail ... you need to make it real to be able to feel it. But with something that's close by, a lot of it's shorthands. I just notice things that make a difference.”

So details add emotional feeling, but temporal closeness adds possibility:

> JK-228 “Close by that it could happen”.

Which seems to contradict IM's observation that the level of detail is linked to a feeling of temporal closeness when he compares a near future self to a distant one:

> IM-287-289 “I think it's just the level of detail ... I have an idea of what I could be doing as opposed to just my thoughts of it.'

For JK, escapist fantasies to feel a certain emotion are singular, whereas near future selves have many variations to see how he would feel in various possibly situations, and so it's a form of planning.

> JK-118-128 “There's a lot of similarity in terms of how it feels. The emotion connected with getting an Oscar, obviously, for best case

> scenario, you pick the juiciest moments ... getting a job, I'm focusing on one university ... I still run twenty different scenarios ... I do variations when I'm thinking of a real thing. Something like an Oscar, which is not a pure, flat-out fantasy like flying ... I have one scenario to get the emotion. It's about what I feel. When I fantasise like that, it's about what are my emotions.

So I think emotion is existing spatially in one way. In escapist fantasy, an inner space is created to contain and experience a certain kind of emotion that he wants, but in planning/near future selves, existing locations in the world are recreated in the mind to see how it *would* feel if he goes on to pursue a certain scenario in the physical world.

So the known physical world seems to be an anchor within to create a physical mirror of itself in the mind that the participants then exist within - and as this physical mirror extends to the future, uncertainty is represented as either vagueness or black/darkness.

Inner Embodiment

In the same way that the physical world mirrors the inner world somehow, there seems to be a similar link between physical embodiment and the inner imagined self. An example is JK's violent fantasy of attacking a schoolboy.

> JK401-403 “It's my arms are physically limp but I’m imagining at the same time like, the way you see things in your mind and you can *feel* things in your mind. I imagine what it feels like, having this kid around the throat.”

and he goes on to describe the imagining of flying:

JK-205-??? “I can feel the wind on my face. I mean, it's not so real I lose touch with actual reality ... I can see everything. I can feel it. My arms aren't moving, but I can feel them move ... there's different ones I do for different emotions I guess.”

Or IM's experience of being dragged to school:

IM-???“Because I can see myself being dragged”.

So the imagined self is an embodied self, and this mirrors the physical embodied self and JK seems to explain that remembered physical sensations are the basis for creating the sensations of the inner body. The inner body can be experienced in first or third person and JK explained that spontaneous mental pictures are first person and intentional pictures are either a mixture or wholly third person, though the table of fantasies (Appendix One) doesn't seem to bear this out.

Word Count: 1924 (need 1600)

Discussion

The inner world of both participants was experienced as a state of blank grayness or black from which scenarios emerged with a central character, usually the self or a character linked to self in some way. The embodied inner-self is linked somehow to the physical body, the remembered sensations of the latter seem to be a foundation for the creation of the former. In a way similar to physical embodiment creating an anchor to the creation of an inner counterpart, outer spatiality i.e. known locations, seem to also be an anchor for the creation of inner spatiality. Spatiality and temporality of the inner world are linked in that as the imagined self stretches away from the present moment to the past but especially the future, then the certainty of a specific known location is diminished and the self exists against a background which is either

undefined or black and the whole scene is experienced as being darker. This can be intentionally controlled, details can be deliberately added to feel a certain emotion in the present. More detailed pictures appear to be closer than vaguer pictures and have more reality, and seem more likely to occour in the real world.

To answer the research question, expected futures contain an image of the self in the near future, with a detailed background of a location which is often known physically. There also tends to be many variants of similar possibilities. A hope is similar but with a less detailed background with only salient details focused on and a vague, out-of-focus background with a few details and an overall sense of darkness and also seem to have only one variant and are created to feel a certain emotion. Escapist daydreams seem to have a vaguer background unless consciously crafted to feel a certain emotion or experience a recreated physical feeling and they generally feel further away, due to less detail, presumably detail adds closeness, much like magnifying something to see more detail seems to bring it close. They may be more surreal. Each escapist daydream has only one version and might be linked to relaxation or trance.

Some aspects of my study contradict my expectations. Remembering Pride and Shame (Argembeau and Linden, 2008) found positive memories seemed brighter and closer and theorised that this was a self-esteem motive. My expectation was that escapist daydreams of a subject in a positive light would be experienced as bright and close, though both reports were that escapist daydreams are created as darker and far due to the lack of details, though this can be consciously overridden. My expectation was also based on It Feels Like Yesterday , Valence of Personal Past Experiences and Judgments of Subjective Distance (Ross and Sil???, 2002) found that students felt closer to past successes and this doesn't seem to relate to spontanous future selves???

My findings did tally with representation of the self in Near and Distant Future (Wakslak et al, 2008) which found that a distant futures self was less detailed and malleable, and I think by study replicated this

finding but also found that location/spatality has the same increasing vagueness as it extends forward as does the future self. Also, escapist daydreams initially have this vague characteristic unless consciously over-ridden.

Identity motives Underlying Desired and Feared Possible Future Selves found the same kind of motives in the near future self creation, but I think my study discovered that some motives can exist in hope type scenarios, but that purely escapist daydreams are more to feel a certain emotion in the present (eg. boxing championship and Oscar-winning are hopes of 'being held in high regard') but escapist daydreams 'flying' had no motives other than pure emotion.

Self Regulation and Goal Setting, turning free fantasies about the future into binding goals (Oettinge?? et al, 2001) found both frequency and comparison turned fantasies into action. I think the second interview concerning reaction to a bully found slightly a similar result but it wasn't really in the scope of the present research to pursue this further.

Reflexivity

I think there were various technical challenges and that I was dealing with technology crashes during the interviews meant I was less attentive than ideal but don't think it deeply affected the results.

My long-term interest in positive psychology made me expect that escapist daydreams and hopes to be temporally close and bright. To find that they were reported as dark and far due to vagueness/lack of detail confounded my expectation, but hopefully I was objective enough to accurately report this.

The structure of my interview guide was probably a lot more detailed than most phenomenological studies, but I think reflected the specific nature of my research questions and did actually work.

Obviously, with only two interviews this study is fairly limited. I think a similar study but with more participants over a wider demographic might answer the question as to whether any of the

differences are actually trait differences and lived experience of daydreams doesn't always have a standard.

Word Count: 834.

APPENDIX ONE – INTERVIEW WITH IM

IM: You got a timer?
Me: Ah? Timer, yeah. (.) I-I try and not end too early (long pause) OK (.) OK (.) So you er (.) decided recently that you're going to go to (.) film school and made a definite thing about it (.) but when you were thinking about it (.) before (.) when it was just a fantasy (.) when it became more and you were going to definitely going to do something and stuff (.) did you notice any change in your inner-process (.) you know (.) when you imagine yourself (.) in the future?
IM: (pause) erm (pause) because it's still quite distant (.) more than six months distant (.) it's still very vague. (long pause) erm. (long pause) I guess I've sort of started to (.) think about it now and then a little bit erm (long pause) still kind of is a fantasy though (pause) it's not like, I haven't done anything to register or (pause) it's just a decision I've made. Without er--
Me: But when you think about it you imagine what would be like you, you like see yourself there (.) attending a course?
IM: Yeah
Me: and doing, what kind of things do you imagine yourself doing?
IM: (long pause) Making films (laughs) erm (pause) I'm not really sure. (pause) This is something that's still very vague.
Me: OK, so as opposed to, soon you're going to go back--
IM: Yeah
Me: to Darwin, which is a definite plan--
IM: Yeah
Me: and that's quite soon--
IM: Yeah
Me: and you've recently decided that as well (.) So what kind of things do you imagine yourself doing in Darwin? What kind of pictures--
IM: Well Darwin I don't even think about, it's more Wyndam, which is, yeah (.) where my parents live, where I actually spend my time.

Me: Yeah.
IM: And so. (.) Well (.) I imagine visiting (.) my (.) brother's (.) cafe. (pause) and seeing my parents and (pause) both, might go and play a game of football with (.) the local team (pause)
Me: So it was seeing, seeing pictures like this in your mind that caused you (.) to decide to go back to Australia?
IM: (Pause) Yeah. (Pause) Seeing pictures like this, all (pause) seeing pictures of (pause) of me (pause) spending time with my family. (Pause)
Me: OK (pause) so (pause) T-t-to switch tack now (pause) When you think of a memory from quite early in childhood (.) that goes some way to describing, that's influenced a lot who you are now?
IM: (Pause +10sec) (laughs) Just off the top of my head there's (laughs) not really anything that jumps to mind (laughing for the sentence)
Me: OK (.) Can you think of your first day at school?
IM: (Pause) Not really, but I can think of um (pause) can remember (.) er (pause) hating (.) school when I was (.) young (pause) and (pause) crying every morning I had to go to school for like (pause) half a year (pause) so, before I got used to it, and it's (.) (laughs) an early memory of--
Me: So when that memory comes up--
IM: ... that I can remember ... (spoken over me)
Me: -- what do you see yourself doing specifically in that memory
IM: (pause) I can remember being dragged to the car crying and um (pause) my mum (laughs) driving me (pause) to go to school with um (pause) er (pause) pack of like you know plastic army men (pause) (laughs)
Me: So when you think of that (.) that memory
IM: Yeah (very quiet)
Me: does it look like (.) when you think of the memory now it is like you're seperate and you're looking at the whole thing--
IM: Yeah
Me: -- or are you seeing from your eyes?
IM: Third person.
Me: Third person (.) How did you know that?

IM: Becuase I can see myself being (.) dragged.
Me: OK (Pause) so (.) when you think of your memory of quite soon going back to (.) not Darwin (.) Where you going?
IM: Windham
Me: Windham (.) Is it also in the third person about this?
IM: (.) Bit of both. (.) First and third.
Me: (.) Really?
IM: Yeah.
Me: But in, with long-distance memories (.) it's only third-person?
IM: (pause) Think so (long pause) I don't know if I'd (Pause +10sec) and you mentioned school before and that's just something that popped into my head (.) and this just trying to think of something (.) without er any (.) kind of er (pause) prodding (laughs) (pause) I don't know. er. (.) It's hard for me to--
Me: But the memory that came the memory that came of you being dragged to school--
IM: Yeah.
Me: You were physically dragged?
IM: (Pause) Yeah.
Me: (.) In a way that was painful?
IM: (Long pause) erm (.) I don't think painful.
Me: (pause) So how did you feel, how do you feel when you're (inaudiable)
IM: (pause) erm (long pause) erm, how you… (laughs) (long pause)
Me: I mean, when you say that, is it based on any specific memories coming in?
IM: Yeah, erm, I remember having my year one teacher (.) and she was (pause) a mean old bitch (laughs). She erm (.) I was also really (.) cheeky and erm (pause) naughty and I (.) remember erm a specific memory is (.) uh think talking at the back of the class or something and she (.) grabbed me by my (.) like wrist (.) and lifted me up (.) anyway that was painful and like put me in the front of the class and (pause) yeah like (pause) physically.

Me: When you describe this, you've got the memories in your mind as pictures?
IM: Yeah.
Me: And are they third or first person?
IM: (Pause) This one's actually the first.
Me: (long pause) OK (long pause) that's interesting. So about how old were you then?
IM: (.) Six
Me: So it was a long time ago?
IM: (.) Uh-Him.
Me: Have you got lots of memories like that about school? (pause) that generally you didn't like it?
IM: I Ha-hated (.) school (.) so that's when I went to (.) Asubyako Primary (.) and I hated that and that was it (.) and then I went to um (.) a little like (longish pause with a sharp intake of breath midway) kind of new-agey (pause) school (.) ah (.) didn't mind that (.) quite liked it (pause)
Me: So can you tell me a positive memory from the new-agey school?
IM: (pause) erm (elongated) I remember being in my (elongated) friend (.) Liam in (pause) year eight ah sorry year three (.) when I was eight (.) erm (pause) I remember (.) thinking he was a girl 'cause he had long hair (laughs) (.) and then (.) I remember realising he was (.) a guy, and we just got along really well (.) and that was on his first day.
Me: So that fact that you had a good friend there made it a nicer experience?
IM: Yeah. Owa, huhe (stutters) I'm still friends with him (.) now.
Me: So in the place you didn't like (.) you didn't have a close friend?
IM: (pause) Yeah, not really. (pause)
Me: So that, when you think ahead now (.) did you ever get (.) when you think ahead to film school (.) do you imagine making friends. Has that changed your decision alot?
IM: Not really (.) erm (pause) mean (.) I've got lots of friends (.) at home. And obviously I'll be moving like (.) near them and like, you know, seeing

them a lot (.) so er making new friends at a school isn't (.) much of a concern.

Me: Because you know you'll make friends?

IM: Becuase I know I already have friends.

Me: (pause) right. (Pause) So when felt, when you were in the school and you didn't have friends, you didn't have them at home either?

IM: (.) Nah, I had um, (.) well like my best friend (.) well like my best freind (.) it still is my best freind is ah my (.) cousin who ah (.) we're like two days apart and so I've known him my whole life (pause) and so I have him but he went to a different school (pause) which was (.) and he lived in Freemantle and I lived in surebyako which is (.) about twenty five minute drive so we only saw each other (.) on weekends and stuff (pause) so (pause) when I went to that school I (.) had (pause) also another friend who was a year above me (pause) so i wasn't like (.) So I had freinds outside of school but I didn't have friends (.) at the school and you know when you're (.) a child (elongated) (pause) your immediate world's everything (.) and so, you know, I was at school for the week like (.) and so (pause) I guess yeah (.) I had no friends there. (long pause) and (pause) yet with like (.) with er (long pause with sigh midway) going to (.) film school now it's (.) very different because I-I don't care about not having, not having friends at the film school because (.) you know independent I can drive and see my friends afterwards or whatever (long pause) it's (long pause)

Me: OK (long pause) So the happy memories of the new-agey school, was that first or third person, did I ask that?

IM: You didn't ask it. Um. (pause) that's first person.

Me: (pause) OK (pause) When you think back now, say somebody asked you, what did you do when you were in Laos recently--

IM: Sorry?

Me: Say somebody asked you about recently going to Laos.

IM: Yeah?

Me: I mean, describe that (cough) So in other, what would be the difference between that and memories of your childhood? When you see the pictures in your mind, something's happened--
IM: Recently?
Me: Yeah
IM: (Long pause of over 20 seconds, where participant closes and cnvers eyes) I guess I haven't really reflected on them that much because they were recent. (pause)
Me: OK (pause) Can you think of a (elongated) (.) daydream you had which just passes time, which isn't something you're gonna do, it's just (long pause +10s)
IM: Wh-What do you mean?
Me: (pause) Well say you were trapped somewhere and had to wait a long time or something, and you just imagine (.) or say you were reading a book (.) and you just imagine made-up scenarios (inaudiable) ever do that?
IM: (pause) what are they in third or first person?
Me: No just generally what are they, do you ever do that? Like sometimes, for example, when the world cup's on.
IM: Hmm.
Me: You know, football, n-not Australian, (inaudiable)
IM: Yep
Me: I always have these daydreams of being a footballer (.) it's just things like that. I'm never gonna do it, I've never done it. It's just,
IM: Yeah.
Me: I get kind of sucked into the world cup. Do you have any daydreams like that?
IM: Yeah. (.) I (pause) used to have dr- when I used to play football I used to (.) have dreams a-a daydreams like that (.) and now it's more sort of like er (pause) daydreams of (.) Muay Thai. (pause) an-
Me: Kay-That's not truely dream, at least something that could happen, if you want to actually--
IM: Hmm.

Me: (Pause) That's not purely fantasy though is it?
IM: No, that's true. Um (pause)
Me: But this idea of winning a-a championship in Muay Thai (.) how serious is that?
IM: (pause) Not very serious. (pause)
Me: But you do think about it. You do imagine you (.) doing that?
IM: Yep. Like er (pause) it's not so much y'know really it changes actually, it's just fighting and (.) winning and that-that's a serious dream but going further and becoming a (.) you know famous fighter or anything that's (pause) much more just a daydream-fantasy.
Me: (pause) So when you think of that, when you actually might do which is just being something that you could really and-and being your best--
IM: Hmm.
Me: (pause) What's the difference between the pictures?
IM: Well (.) it's third person. (pause) an-
Me: Which is third person?
IM: Ah?
Me: Which is the third person?
IM: The daydream.
Me: Great. OK.
IM: And. Um. (pause) in general, lack of detail. (pause) like (.) you'know (.) and imagine (.) say (pause) me and uh (pause) the other guy fighting or something (.) as opposed to er memory from childhood I (.) have er (.) construction a you know (.) reality, my like um (.) I can remember the car and (pause) the road and you know looking around me like the-the background (.) as opposed to when I'm imagining something and there's no background.
Me: (pause) OK, so memories have more detail than--
IM: Yeah
Me: what might happen in the future?
IM: Yeah (.) (inaudiable sylabble) (.)

Me: So even if there's something which might happen which is likely, for example when you go back to (.) like back to (.) not Freemantle (pause) not Darwin
IM: Wyndam
Me: Wyndam (.) When you go back to Wyndam (.) as opposed to winning a big boxing championship (.) is there more detail in either of the pictures?
IM: (.) Yep. (.) 'Cos Wyndam I've been to before (.) and (pause) so there's (.) y'know (.) I-I can (.) think of like going back to the house where my parents live [NOT LIVING TOGETHER ANYMORE] and um (.) the cafe that my brother's (.) running (.) like before when I went up there it wasn't (.) my brother wasn't running it but it was still (.) open (.) and um (pause) so I'd imagine going there and s-seeing my brother (.) working (pause) in that place. But it's like (.) you know (pause) a-ha (.) it's sort of (.) half memory half (.) fantasy because you know because (.) I have memory of (.) the-the location (.) it's just what's happening (.) is different.
Me: So the detail of having done something before--
IM: Yeah
Me: (inaudiable two sylabbles) So what about the first time you went to [the republic of] Laos (.) when you were imagining that (.) was there detail in those pictures or not?
IM: Not really. Like er (.) 'Cos I wasn't (pause) Becuase I was er, going there for a visa run (.) I didn't have much interest in (pause) Laos (.) and it's just (pause) erm (pause) yeah, I just (.) erm (pause) I just went there for the visa and I wasn't really thinking about it. (pause)
Me: What about, does it feel (.) when you think about going to (.) and I'm going to tell you (.) what the word (.) Wyndam
IM: Wyndam
Me: When you go back to Wyndam (.) as opposed to imagining what film school might be like (.) does it feel closer to you?
IM: Yeah
Me: as if it were (.) psysically closer in your mind
IM: Yeah

Me: and when you see these mental pictures, where are they in relation to what (8 second pause)
IM: (sighs) (laughs) No idea. (.) It's like there's-their completely seperate.
Me: They're seperate?
IM: Hmm.
Me: But they're in your mind?
IM: Yeah.
Me: (pause) but you can't relate that to where you are now? (6 second pause) ok (elongated) (twelve second pause) so what about (.) a memory a thought you'd worry about the future.
IM: Sorry?
Me: When you think of a-a thought that you'd be worried about in the future something you've thought about but you don't want that.
IM: Ah
Me: that's not too stressful
IM: (sixteen second pause) Can you give me an example?
Me: (long pause) (inaudiable muttering) (pause) One of the things I'd be worried about is to have nowhere to go when I got back to home (.) have you thought about that?
IM: It's not a worry for me becuase (.) I know I got (.) plenty of places I <u>can</u> stay
Me: (pause) so you don't spend a lot of time worrying generally?
IM: (pause) nah
Me: (pause) do you think you spend more time thinking about (.) the past than the future?
IM: (long pause, in takes and releases breath) the future
Me: (pause) If you think of yourself in ten years time, the quailties that you got (.) what qualities do you think will be the same (.) or mostly the same (.) and what do you think might have changed?
IM: (seven second pause) I don't usually think that far ahead.
Me: (pause) What's the furthest you'd think ahead usually?
IM: (pause) Probly [SIC] the next year.

Me: (pause) and what's different in one year. (inaudiable) how do you - how do you imagine yourself? What are you doing in one year?
IM: (pause) film school (pause) erm (elongated) (pause)
Me: But you see yourself with the same at- quailities?
IM: Yeah.
Me: (pause) you don't feel being different at all?
IM: (pause) What d'ya mean? (pause) Like yeah I'll change.
Me: (pause) You don't think about it?
IM: (pause) well (pause) I think I <u>will</u> change (.) but I dunno it's not something (.) you can <u>predict</u> (.) in any way (.) so (.)
Me: So when you imagine yourself in film school in one year (.) which is as far as you'd go (.) in your mind (.)
IM: Yeah.
Me: You're the same person (.) with the same qualities (.)
IM: Yeah just (.) with uh (.) with some different skills like (laughs) you know better at making films.
Me: (.) but not a different person
IM: Nah
Me: (pause) OK. (long pause) that is (long pause) so what if film school wasn't (.) what you thought it - have you thought of that? (pause)
IM: What if I didn't like it?
Me: Yeah.
IM: Quit.
Me: You've not considered it?
IM: Hmm?
Me: You've not considered it?
IM: (pause) I've considered it.
Me: (pause) But all the pictures you've got in your mind are sort of a ha-
IM: No. No. I've considered it. I've considered I've thought er there's a definite possibility that I won't like it (pause) or (pause) I'll think it's pointless and (pause) won't continue with it. (pause +10secs)
Me: (long pause) That's pretty much of my questions but I'm still ten minutes short. (.) (inaudiable muttering). (long pause) So imagine an

average day in seven day-this day next week. (.) If you imagine yourself in your mind what d'ya think you might be doing? (.) Just describe an average day.

IM: (pause) I imagine (.) waking up (pause) er (pause) finding a place to get a coffee (pause) having a bit of food and then uh (laughs) having a bit of lunch and then training.

Me: (.) OK (.) So if you think about that in memory now and then you think of yourself as-as (.) one year in film school which is as far as you would go (.) is there any big difference between those two pictures?

IM: (Pause +10 sec) well (.) because (.) I you know next week will be spending (.) that time (.) in this (.) vicinity (elongated) (.) it's a lot more concrete because I you know (.) come back to this cafe (.) and (.) I'll wake up in (.) the bed I've been waking up in um (.) in the same room (.) same area (.) so (.) there's a lot more detail (.) as opposed to (.) the vagueness of (.) the thoughts of you know (.) a year in advance (pause) basically (.) as I was saying um (.) the background is (.) like (.) if I think a year ahead (.) like I can think of a few things like I might be living in Freemantle or something (.) and so I've got that (pause) like background setting so ah but (.) you know (.) if I'm thinking of going to actual film school (.) I've never been there before so I've got no (.) it's like a (long pause) lack (.) blank slate with me like you know doing activities (pause)

Me: OK so when you think of those two pictures one week from now one year from now (.) does one <u>feel</u> closer?

IM: (pause) yeah I'd say the (.) feels closer but erm (pause)

Me: Can you say <u>how</u> it feels closer?

IM: (sixteen second pause with one sigh) erm. (.) closer (pause) Nah, I think it's just the level of detail uh it's like the only way I can describe it is (pause) I have an idea of what I (.) <u>could</u> actually be doing as opposed to just my (.) thoughts of it y'know (pause)

Me: Is one of the pictures <u>brighter</u> than the other (.) or is it (.) are they equally bright?

IM: What do you mean bright?

Me: I mean when you see these pictures they're in your mind right?

IM: Yeah
Me: So there's like light (pause) do they seem equally as light?
IM: (long pause) um (pause) I guess erm (.) the picture in my mind of me (.) a year from now is a lot more (long pause) l lot more (.) like er (pause) dark in a sense (pause) and that only (.) like (pause) and that's because (.) a (pause) 'shard to explain (.) um (.) in my mind there's (long pause with exasperated sigh) it's like um (.) You know you know on a computer you have like er (pause) software that's you know creating an image and er (.) the-the background is black and you're creating er an image of yourself (.) on that background and that's where it is a year from now 'cos I don't have the (pause) detail I don't I don't you know (.) so if I do the TAFE course I don't know (.) what the TAFE course building looks like (.) I don't know what the classrooms look like (.) so it's me imagnining myself in a (pause) reality without (.) ah (pause) without a psychical ah (.) you know memory as opposed to if I'm thinking a week ahead I know where I'll be (.) and I've got that (pause) so (pause) you know, I'm creating the (.) image of myself. (pause) not on a blank slate (pause) I'm creating that image of myself on (pause) that computer software (pause) but with a (pause) with a background instead of a blank screen (pause)
Me: (long pause) Crashed. (Pause) Well I've only got one more question anyway.
IM: Crashed it? Did you get--
Me: No, No. I got all that.
IM: (long pause) Did you get the last bit?
Me: Yeah, Yeah, I got it up until I said I crashed it.
IM: Ah.
Me: (long pause) OK I'm back on (.) so one last question then. So if you imagine yourself doing something in the next year which you're not going to do, (.) So say you're going to learn to fly a plane. Imagine yourself taking flying lessons (.) and all that shit (.) is it like a distant memory (.) a distant goal (.) is there anything about that which you can say is similar to what we've already talked about.

IM: (pause) erm I'm thinking about it now and it's first person.

Me: Good

IM: Um (.) and there's (pause) the only thing that comes to mind is an image of (laughs) me and a control pannel (.) flying (.) but (.)

Me: Does it feel near or far away?

IM: Far away. (pause)

Me: Is it bright or dark?

IM: Dark.

Me: and there's no detail in it?

IM: (.) Not really

Me: (pause) OK well I think that's about up then. I've done what I need to do.

APPENDIX TWO – INTERVIEW WITH JK

JK is a male from New York in his thirties, trained as a film maker he currently works as a teacher, plans to get a better teaching job in the short-term and dreams of a prestigious film making career. Before the interview we were involved in an argument over a phone bill with a third person. The interview took place in a cafe close to the school where he worked.

Interviewer: Jaydin Starr (JS)

JK: ... OK Cool.
JS: It's all perfect. OK. Look into your mind now (.) and tell me an average day last week, what did you , just tell me some numbers the average routine you were doing. What's the kind of thing--
JK: Like things I remember doing?
JS: Yep.
JK: erm, teaching (.) is the most vivid (elongated) because it's performing. You know the way I do it it tends to be a bit involves a bit of showmanship (.) so (.) that's the part of the day that sticks in my mind (.) er (.) I have vivid memories of (.) lunch and dinner generally if it's good. (.) like care a lot (.) I (.) I have very specific but not time-specific memories of my cat. (.) I'm quite interested in my cat. He's a big fat fluffy thing and I (.) I just have a mental picture of him (.) all the time. (.) er (pause) that's what occours to me unprompted.
JS: OK, now think back (.) to a much much earlier memory from childhood.
JK: OK
JS: Just describe something that comes to mind (.) off the bat.
JK: Just anything (pause) or (.)
JS: Anything. Any--
JK: OK Let's see (.)
JS: What about something that had a big influence on on you later.

JK: Well the the if I isolate a single memory I can tell one that's responsible for me going to film school.
JS: Yeah.
JK: And I even used it in my er entry essay (.) it worked (laughs). When I was quite young (.) er (.) five (.) my dad would always take me to movies (.) He took me to see Papion (.) with er Dustin Hoffman playing a guy who was escaping from prison. I was very, very sick, I guess I would be about eight by then, (.) very sick (.) I had like the flu or something and I was so sick I had to get up and throw up every few minutes and my dad wanted to take me home and he kept asking (.) and I got very stubborn and went 'no (.) we're not leaving until the letters come up.' We (.) you know the credits we call I go we can't go until the letters come up.
JS: Yeah.
JK: And I remember (.) er watching movies with my parents like, this is like when HBO started (.) and they like wanted me to go they said 'the movies over now you can go to bed' and I'm like (.) 'no, the letters haven't come up'. and that started very early, so (laughs)--
JS: OK. So when when you get these memories, they come into your mind as as pictures or (.) do do
JK: Yeah--
JS: Do you imagine people speaking to you, how <u>exactly</u> do your memories seem to you?
JK: It's (elongated) (.) it's tricky I guess 'cos one thing with watching so many movies is I even my sleeping dreams (.) are fairly cinematic, I don't think that's natural. (.) Like I could tell you what lens in some of the dreams and some of them are in black and white (.) but yeah I see pictures I often see myself in a third person rather than a point of view (.) Like I know consciously what I looked like at that age and I (.) see this actor who looks like me playing me (.) that's fairly common (.) The visuals, if I'm trying to remember something (.) it's kind of blank and grey until I (.) latch onto something. (.) Then it's like playing a video-tape a little bit. (.) <u>Can</u> be audio (.).
JS: OK. So (cough) when you think back to the memories which you've

just recalled which are quite recent, like the food…
JK: Hmmm.
JS: And then you think back to this much earlier memory, do you notice any difference--
JK: Definitely.
JS: What, what's the difference?
JK: The recent ones it's very much of an image like a video-clip. (.) the (elongated) older ones (.) I have to think of a time (.) it's like going to the library (.) I think of a time (pause) place (pause) kind of fish around for (.) what people look like 'cos my in tends to be visual but in this case (.) er you probably could notice from what I said that my in was (.) dialogue, a line, (.) what I said. (.) like I remember what I said (.) and then the images follow from that (.) so sometimes it is what people say, and sometimes (.) like an (.) involuntary memory from childhood sometimes it's just (pause) a certain feeling, state of mind that triggers it (.) and then images or sound will come or even just (pause) I would call it a deja-vu feeling like it feels familiar and then I would remember when I felt this way. (.) So that I think covers (.)
JS: So what about when you think ahead to the future, what's the furthest you, you imagine--
JK: Oh, I've done the whole range. (.) er I've always (.) Like even when I was a kid I would imagine what it's like when I'm ninety because I know I'll I'm confident I'll live to be ninety because my family does (.) so I've seen myself imagine how I want to be when I'm ninety (.) so on so forth (.) it never turns out like that 'cos--
JS: (laughs) … you're not ninety yet.
JK: Oh I'm a long way from ninety but I figured that by two thousand ten we'd have flying cars and stuff I'd have one er when I was a kid I was (pause) saw myself as being filthy rich (laughs)
JS: So if you think ahead to ten year say, do you have lots of possible (pause) you know, images--
JK: Yeah, yeah, I tend to have different scenarios, like threads (.) like now I'm at a crossroads (.) I'm probably going to take a teaching job

somewhere so every I think about what it would be like if I get the job I applied for I can see that movie I see (.) how I live where I live what my apartment's like what my job's like (.) in video clips basically.
JS: Do you see that in first or third person?
JK: Varies. (.) Usually third. (.) Like--
JS: So how far ahead is that, when you're thinking that?
JK: Year or two.
JS: Right.
JK: Uh-two to five. (.) 'Cos I see it as a stable, long-term thing in this particular case. (.) Like before film-school (.) like months before film-school it was shorter-term. Like I see myself (.) if I get in next year (.) this is me in my class (.) and I see myself sitting there (pause) er (pause) I mean it looks sorta like me but I'd imagine if er I could print that--
JS: So you're imagining classes in places you've never been to before?
JK: Yes. In many cases.
JS: And you don't have any trouble making up backgrounds, it just sort of occours?
JK: Not at all. (pause) er but it's also when (.) unless you (.) unless you're going to try and draw something. (.) My experience is that when you visualise something (.) you don't have precise shapes and things are a little bit open-ended like spaces like you'd have a general impression it's a white room there are about twenty students it's (.) er new fixtures (.) but you probably can't draw it (pause) if you want to, if you're like visualising something to draw it or build a set and shoot it (pause) I have to forcibly put a frame around it and measure things almost as like 2D. (.) so in in dreams daydreams even (.) it's usually a 3D space and the stuff I'm not paying attention to is just sort of undefined. (pause)
JS: OK. so at er these ideas of you in the future so is it a bit less detailed than memories or is it (.) about the same?
JK: Similar. (.) It is uh (.) in some ways it's a lot <u>more</u> detailed because I think well (.) I need some details to get me into it like (.) well by then I think I would have a (.) nice white button -down shirt (pause) so like I if I think back to last week I couldn't tell you what shirt I was wearing on

Wednesday. (.) But I can remember (.) er sitting on the sofa checking my email (.) and watching er a-a movie (.) I was watching ?Demora (.) I remember that (.) and I remember what it felt like, what it looked like but (.) what was I wearing, I don't know (pause) so that's different.

JS: and er when you when you think quite far ahead say twenty years, do you think there's less details in your daydreams then or (.) the same as if you think a short time ago?

JK: (.) It's kind of the same process in that except it's more exaggerated like (.) I imagine some details like twenty years from now I try to imagne what I'm going to look like er see myself as being quite a bit fatter, 'cos that's been the trend with me lately (laugh) er (pause) I try to imagine how I feel, like inside my body, healthwise, how I move (.) and that's my in (.) you know you know 'cos then it then it plays like being there (.) but (.) the details that aren't important (.) to what's going on like twenty years from now I imagine myself (.) like in pure fantasy maybe I'm getting an oscar. (.) So I have a-a my beard's white and I'm wearing a tux (.) it's a black tux and a red tie (.) probably I should be wearing black. (.) and erm I'm probably getting all teary-eyed, so there's very specific details but I don't like look and see faces like in the audience. (.) The details I see are very specific, the ones I don't are just not there.

JS: But you use the term 'pure fantasy' of getting an oscar, so when you when you imagine that it does't feel that it's going to really happen to you in your mind?

JK: Well (.) er (.) I should not, maybe that's the wrong term. (.) Absolute wildest dream best case scenario. (.) It's not off the map. It's not like (.) like (.) becoming a professional footballer (.) and playing in the premier league that's pure fantasy (.) I don't even know how to play. (.) I didn't grow up playing football (pause) but getting an oscar's something that <u>could</u> happen (.) but a lot of (.) really favourable cards would have to turn over. So it's--

JS: OK Say that one thing you want to happen is you want to get a better job at a different school yeah?

JK: Yeah.

JS: So you must have imagined (.) you know places you can go (.) if you think of that and then think of this thing with (.) much less possibility (.) the oscar (.) what's the difference between those kind of pictures? Something that you feel it could really happen--

JK: Well--

JS: and something--

JK: there's a lot of similarity in terms of how it feels. The emotion (pause) connected with getting an oscar obviously for (.) best case scenario you pick the juciest moments. You know the most (.) el-elation really (pause) (sharp breath intake) powerful emotions but also with (.) picking up my oscar (.) there are (.) n-n-getting a job even this I'm focusing on one university I've interviewed there. I've toured the place. (.) I still run like twenty different scenarios like (.) say I'm thinking where I'd live there's one where I live in town one where I live in the city (.) one where I live in a house you know I do variations when I'm thinking of a real thing. (.) something like an oscar (.) which (.) perhaps (pause) It's not a pure (elongated) flat-out fantasy like flying (.) like (.) flapping my arms and flying but (.) it's out there (.) and if I-I think er (elongated with stuttering) I have one scenario to get to the emotion. (.) It's about what the what I feel. (.) when I fan-fantisise like that. It's about what are what are my emotions. (Pause)

JS: So--

JK: The other one is to (.) actually. If I'm thinking about that job (.) that's about emotion (.) but do I like the apartment or do I like the house. (.) Do I enjoy teaching in my imaginary world, that kind of thing.

JS: It's to help you make decisions?

JK: Yeah. (Pause) The oscar's not. (.) You know it would be frigging great to get an oscar (.) you'd feel good (.)

JS: So when you do it, you've you've imagined getting an oscar? Is that--

JK: Oh a lot (laughs)

JS: ...first or third person for instance?

JK: It always, that's <u>definitely</u> third person. (.) I'm watching me.

JS: So when you think of possibly getting a better job is a different

school, is that first or third person:?
JK: Oh that's usually third. (Pause) It's like er you mean in terms of camera angle?
JS: Yeah.
JK: Like--
JS: Are you seeing through your eyes?
JK: Most of the time. (Pause)
JS: When you get--
JK: e-no ra I mean no most of the time like (.) when I'm teaching in this better job for example I'm seeing through the student's eyes.
JS: (.) So you're in third person, seeing yourself?
JK: Yeah, exactly. That's how I usually do it (.) and that's a bit(.) self-conscious I do that on purpose. (.) 'Cos I'm trying to adjust how I want to be. (pause)
JS: That's a conscioius act?
JK: I choose it, yeah. (.)
JS: OK. (.) Also (.) I asked you to think quite far ahead--
JK: Yes.
JS: ...and you said that you see yourself being overweight and having being grey and everything (.) so you talked about embodiment. Do you think yourself, if you think ahead twenty years (.) do you put yourself in different settings. (.) Can you see (.) where you might be living (pause).
JK: Yeah.
JS: (unintelligble word) or is it just less detail like that?
JK: Well I-I unless I have to specifically choose like the oscar fantasy (.) has nothing to do with (.) where I'm living and I don't even know I have s-enough ideas for movies I don't know which movie it is or what it's about. (.) I just see the oscar in my and I'm about to make my speech. It's just like a snapshot (.) a little clip (.)
JS: It's not moving?
JK: It's a movie but it's a static moment. (.) like (.) there's a it's a vignette there's like (.) twenty or thirty seconds of me I'm walking out onto the stage (.) and there-it actually alternates between third person and first

person. I see myself up there, what I look like, (.) and then I-I see (.) first person walk-- (.) it's very cinematic. (.) I mean, it's-it's (pause) and I-I cannot tell (pause) because I started, as I said, watching movies very young I cannot tell how much that is shaped by watching movies (.) but that's how it is for me. It's like (.) it can go back and forth like a movie would. (pause)

JS: So (pause) what comes first do you think, the emotion or the daydream?

JK: (pause) For what kind?

JS: Well these daydreams, what sparks them? Do you start daydreaming and then feel the emotion, or is it you feeling an emotion and--

JK: Well there's there's two different kinds. Erm (.) if it's for fun, like winning an oscar (.) then I start feeling the emotion or <u>wanting</u> to (.) and that's what triggers it. And it may be an oscar (.) it may be something pure-fantasy like er (elongated) (.) winning the NBA finals (.) I was never any good (.) that wouldn't happen. Er (pause) er it-it may be (elongated) (pause) yeah, so that will all be triggered by the emotion but with (.) something that's more practical (pause) then I think of (pause) well what do I want (.) I think of the-the practical circumstances. What are the (.) like for instance (.) this job, I know <u>about</u> how much money I would make. What's it like living in Bangkok (.) and teaching film (.) on that much money? (.) and from there I start (.) well what's it like at noon when I have a class to teach? (.) What's ii like on my way home (.) I see like (.) different clips (.) that I arrange (.) that I choose (.) and try different things out. (.) that way (.) so (.) it's completely opposite. (.) depending on what the purpose of of imagine it is. (.) you know? (pause).

JS: And do you have a daydream which is just absolutely escapist--

JK: Oh hell yeah--

JS: You'd just never do it.

JK: <u>Yeah</u> I took er er er well like for example I play football manager, (.) er soccer football, your kind of football, (.) and I'd imagine (.) my team, I take like a blue square north team (pause) all the way up to the champions team and all those guys have faces I see myself lifting

trophies the whole nine you know, when I have a game going, I fantasise about that (.) world like and I see me and I don't even necessarily look like me, I have a, I use a different name it's a character, but I feel this guys emotions. (.) My imaginary character. er yeah (.) so I have those kind of fantasies.

JS: Is that first or third person?

JK: (Pause) That's more first person (pause)

JS: OK, but it feels less, there's no reality in that?

JK: There's n-- it's less real. (.) It's more, also, where there are images (.) it's more like watching the movie 'goal' than actually watching the FA cup. (.) You know, it's very over the top. (pause)

JS: But but how's there no belief in it? So say this thing you've got about getting a slightly better job. You've got those pictures (.) and that feels like it's going to happen.

JK: Yeah.

JS: But the pure fantasy doesn't feel like it's going to happen.

JK: Eah, yeah, I mean sometimes (pause) there's er two different kinds (.) There are the ones that go along with my game (.) which are just like watching a-a fairly bad soap opera. (Pause). er (elongaged) it's cheesy, I know it's cheesy, I don't try to dress it up and make it feel real but then there's thinks like I fantasise about flying. (.) I flap, I literally flap my arms and flying. (.) and I er (.) I started this when I was a kid, I would get almost in a trance and concentrate and (.) detail by detail (.) first person all the way (.) imagine doing this (.) and what it <u>feels</u> like (.) and what I <u>see</u> (.) I can feel the wind on my face. (.) I mean, it's not so real I lose touch with acutal reality but I have my eyes closed (.) I can see everything (.) I can feel it. (.) My arms aren't moving but I can feel them move, that kind of thing. (,) So (pause) aeh, there's different ones I do for different emotions I guess.

JS: But there's no reality involved. You don't (Pause).

JK: No, there's no reality. It can be realistic. If I want it to be. (.) I just add detail. (pause) but it doesn't have to be realistic (.) like er (pause) I can imagine dogs talking to me and it, that doesn't feel realistic. (.) er (.)

The flying thing I (.) it's not realistic (.) but I (.) imagine realistic detail (.) you know based on what your senses know of the world as it is (.) You er know what the wind feels like so flying, extrapolate (.) and I add those details in my mind, I feel these things
JS: Right, so there's there's reality in perceiving it but there's no possibility?
JK: No. Not at all. That would break several major laws of physics. (pause) I-I can't fly.
JS: Ok.OK. Say in the dream of winning an oscar there's less possiblity than getting a better job teraching--
JK: Yes. Yeah.
JS: Does possibility ever have any effect on the pictures?
JK: Does what?
JS: I mean, say a picture with more possibility (.) is it different (.) at all?
JK: Yeah. well, I mean, you can't always go by how much detail because like the flying thing (.) I load it up with so much detail I could write a story about it because you need to make it real to be able to feel it. (.) but with something that's close by (.) a lot of it's shorthands. (.) I just notice the things that make a difference.
JS: What do you mean close by? Close in ti--
JK: Close by that it could happen, sorry.
JS: That's good, I like that.
JK: Yeah.
JS: It's close by.
JK: Yeah. 'Cos I-I do think spatially that way. I think more in spatial terms than words. (.) So I use a lot of (.) So when I describe things (.) it's often (.) that way.
JS: So close by means it's more possible?
JK: M-yeah, it could happen tomorrow. (.) it's close by.
JS: So the oscar feels further away?
JK: It's far away.
JS: Does it feel as though the picture is (two inaudiable words)
JK: (pause) erm, nah the camera angle the shot could vary er it's (.) the

further things are (.) and (.) the less I know what they'd feel like, the more I load them up with detail. (Pause).
JS: Does the birghtness vary (.) the brightness
JK: (pause) Yeah (.) but that's more for mood. (pause)
JS: So give me some examples of some darker things, that would be darker in, the way they appear.
JK: Well the oscar thing's fairly dark because it's a stage and there are bright lights on me and the audience looks dark (.) shadowy shapes.
JS: What about flying, is that dark (.) the flying (.)
JK: Usually it's very bright. It's daytime.
JS: So you wouldn't say darkness means less possibillity?
JK: Not for me, no. (.) aer (.) it for me it's (.) and this again it may be I may be corrupted by too many movies but darkness is all about the emotional tone for me and also just practical, like time of day. (.) like if I imagine (.) that I'm invisible (.) and I can sneak into the bank (.) I did this when I was a kid I would imagine I could become invisible and sneak into the bank (.) or into a store and play with all the toys (.) that would take place at night it would be very dark (.) physically dark to see (.) dark a little bit emotionally also because (.) part of the thrill to my (.) ten year old mind of sneaking into the department store and playing with the toy cars (.) the security guy might get me (.) so it's kind of scary too but in a- a fun way.
JS: so how do you, how are you, how are you invisible because you've got no body, so how can you be seeing--
JK: Yah, so my invisible fantasy would always be I could (.) like a superhero at will I can make myself so you can't see me but I'm still here. (.) Like the invisible man. (.) I liked superhero stuff when I was--
JS: so you were looking down at a sc-- say with the toys, the toys were moving around, you were playing with them?
JK: Oh I-I it would be something I could turn on and off. (.) Like I would become invisible to get past the security guard, that would be first person.
JS: Oh I see, then you would come back.

JK: Yeah, then I, if I, I have to concentrate to be invisible (.)
JS: Right.
JK: 'Cos it's a superpower kind of thing.
JS: So once you re come back to visability were you first or third person?
JK: Aer (pause) invisible is always first person, if-if I recall (.) I don't do that particular one anymore actually I (.) don't need (.) toy cars (.) don't even need real ones. (.) and when I'm playing with the toy cars (.) that (.) often is third person I see myself playing with the toy cars (.) like that it looks so cool that I know I'm having fun and somehow that works. (pause)
JS: Do you think you're generally a positive person, do you think the things you imagine in the future for example, is it generarally (.) more positive than negative? Do you worry at all?
JK: It's a little of both. I mean I th-- (expells air) (pause) a-most of the stuff I imagine is quite positive but that's a conscious choice. (.) If I let myself go (.) er (.) for instance (.) when I was very young (.) I don't know how young (.) I saw a Nova program on TV about the life cycle of the universe (.) and they got to the part that eventually the sun was going to blow up. (pause) and that haunted me for months. And my parents couldn't figure out why I was so depressed and out of it and I was seeing this over and over, the sun blowing up everything wiping out (.) so (.) I sort of decided at some point I would guess, (.) well it's a series of decisions, you have to keep reinforcing it. (.) that I would choose more positive images. (.) because otherwise (.) er (elongated) I think it affects you. er I think your fantasies, the er you're playing with your emotions. (pause) and if I play positive things I'm in a positive state of mind (pause) more likely positive things will happen because I'll literally make better-el-- there's no magic I'll just make better choices (.) you know (.) Like if I think (.) well a good example is with er um (pause) I mean I-I must have some tendency towards negativity because my first assumption with that phone bill there at that hotel is they're ripping you off (pause) it's kind of almost paranoid like (.) there's a conspiracy here to take our money and this is not good. er not it's s'not a good way to

approach a negociation even if they are ripping you off. (.) So the positivity, for me anyway, is something that I have to cultivate (pause) it's a choice and I have to keep making it.
JS: When did you make, when did you first make that choice?
JK: (pause) (sigh) When I decided I had to go on despite the fact that in a billion years or so the sun would blow up. (laughs) sorry like, you know (.) we just got to suck it up, and-and what bothered me about that I-at that age, about four (.) I knew I was going to die someday (pause) that wasn't the part (.) the part was that everything would be gone and as if we were never here there never were humans that's what just (.) I couldn't handle at that age (pause) and then I (.) I don't know I just at some point decided to suck it up and get on with things.
JS: You decided to be a positive person?
JK: (pause) yer, as I say, it's a decision I have to keep making. (.) I decided when I was five I had to decide again when I was six I have to decide again when I try out for the baseball team I make the team and decide I hate baseball (.) er (elongated) (pause) 'Cos just being negative, it doesn't (pause) you don't make good choices (pause)
JS: So when you imagine yourself in the future, if it if you imagine something negative, you consciously change it?
JK: (pause) I try to. (pause) Like if-if (.) I imagine (pause) for example (pause) I imagine my little oscar moment even a daydream (.) and my ego's getting out of control (.) I try to change it. (pause) but if it's just a pure fantasy for fun, I don't worry about that. (.) Cos (.) Like if I'm imagininng a scary thing for the fun of it,
Waitress: Excuse me, in five minutes we will close.
JK: OK. er, like you know, watching a scary movie. (.) it's safe (.) I can imagine the worst possible thing happening he-he-he-he (spoken as a sinister voice) kind of, you know (.) I do that sometimes you know (.) but that's like the pure fantasy if-that creeps into anything like even the lottery ticket level of unlikely (.) like winning an oscar (pause) then I try to dump it and get onto something positive. Like if I start worrying about all the things that are going-going to go wrong when I walk in that

classroom (pause) but like for instance I had a situation last year where this one kid was getting bullied by the entire class (pause) then I start imagining scenarios where I can find positive ways that I can deal with it until one of them starts being believable then I start to actually try doing it (pause).

JS: So you don't actually allow any negativity in the future?

JK: I try n-well I try to phase it out. (pause) it (.) creeps in (.) I see it (.) and I try to imagine alternatives.

JS: Can you give me an example of what picture that creeped in?

JK: (pause) Yeah, I mean, I saw myself (.) basically er (elongated) (.) kicking the shit out of a fifteen year old (.) that's pretty negative (.) (laughs) k-the bully(.) I-that bothered me 'cos the kid who gets picked on, he's very (pause) he's not very social but he couldn't hurt a fly (pause) even if he wanted to (.) and so it just (pause) in a way I guess there was some catharsis it just the image popped into my head of just grabbing this (.) the bully (.) from behind and picking him up in a chokehold until he passed out (pause).

JS: So there was a lot of emotion when you thought this?

JK: Yeah, rage. (pause)

JS: OK. and was it (.) a close fantasy, was it far was it bright or dark? (.)

JK: It was I would call it an out of control fantasy it happened to me rather than me choosing it.

JS: So most things you choose (elongated)?

JK: Yeah, and when I have the out of control fantasy (.) I ride them out a little bit and then I pull another tape from the library. (.) Try to find an alternative--

JS: So how long did the violent one last?

JK: (long pause) long enough to scare me I guess. s'like (.) I don't know in real time. (.) but if (.) the events in the story happened would have taken about twenty minutes of real time. (.) but I don't think the fantasy lasted that long. It's just--

JS: Is it first or third person?

JK: Very first person. (long pause) so I guess there's a thing going on

where most (elongated) of the stuff that is highly charged emotionally (.) that I did not choose is first person except for sleeping dreams which vary a lot. (.) I have sleeping dreams I'm not even in. (laughs).
JS: and when you decided to st-to not feel this violent one did you just stop or did you replace them with something else?
JK: Well the first thing I did (.) was I tried to (.) imagine (.) being the kid who I'm choking out y'know. (.) like (.) Why's he doing what he's doing, why's he feeling what he's d-feeling. (pause) er (.) try to have some empathy I mean basically the next fantasy is I try to imagine myself as this kid. (.) not the-the bully (.) not the one being bullied. (cough) (.) and then when I do that I start fantasising about (.) from his point of view (.) what am I like? (.) Which one of those alternatives do I want to be?
JS: So do you ask yourself those questions or do you physically imagine you're in his body
JK: Oh yeah.
JS: So you switch perspectives to see you--
JK: Absolutely yeah.
JS: Through his eyes.
JK: Yeah.
JS: and you feel his feelings?
JK: W-I try to. That's very--
JS: But that didn't happen spontaneously, you choose to do that?
JK: That's not the-the (.) er (.) the one about the rage fantasy was spontaneous. (pause) and like when I used to drive that would happen sometimes driving if somebody cut me off I would in my mind (.) er (.) just hound them, like follow them home and beat the shit out of them or something really ridiculous. (.) and then I'd (.) kind of (.) start doing that again where I'd step back from that (.) start seeing the like (.) OK let's play the clip of what happens right after that where you're trying to explain it to the police where you just forced a pregnant woman off the road. (.) You know s-stuff like that I would throw in there well what if this what if that and that's kind of what I did with the (.) kid (elongated) (.) the thought well (pause) what if this what what is he really feeling and

what does he think he's doing does he think he's hurting this other kid (pause) er (.) maybe he just doesn't see it. (.) You know, that kind of thing. (.) and it (.) I felt that it (.) Well I wasn't the most popular guy with the faculty but I felt that I'd dealt with it well the-the one kid in the class (.) was the son of er one of the owners (.) and I just talked to her as teacher to parent and said 'oh' (.) 'this kid is involved in this (.) I think that he doesn't know what he's doing and I think maybe you should talk to him about this. I think (pause) He needs to-I would like to see him have some empathy for this kid who is suffering. (.)

JS: OK. So when you actually had these dreams, there was the the violence, and then the strategy of (.) of not (.) of er empathising (.) you changed the perspective--

JK: You were alone then? This was after--

JK: This was all like happening when I'm trying to fall asleep.

JS: RIght.

JK: That's usually when the involuntary stuff comes in. You'uh kind of start relaxing and get into a normal trance-like state and then if there's some bad emotions that come up they'll play out in some sort of (.) thing. (.) or if something just happens like I (.) probably (.) I don't remember (.) the one I remember I was falling asleep. (.) but I probably had (pause) some sort of brief flashes of some sort of rather (pause) bad fantasy like yelling at them or something. (pause) after I left the classroom and I didn't know what to do. When I see this is going on I see the entire class is bullying one kid (long pause) and I just want to scream at them. (pause) er (elongated) (pause) not a good approach though (pause) so (pause) Like sa'how'another thing to, like there's something you know you're really not supposed to do (.) like that would just be ridiculous like saying exactly the wrong thing and hurting someone's feelings that (.) you don't even believe but it would just (.) becuase it's exactly the wrong thing to say (.) sometimes I can imagine (.) like it pops into my head me saying that just (.) like there's a part of me that wants to horrify myself I guess (pause)

JS: But is that very possible or just removed --

JK: Completely absurd.
JS: You'd never do it?
JK: Like saying horrible things to my grandmother. No of course not (.) I mean I don't n-have the temptation I just see in my mind (pause) a video clip, it's like a fear thing that would be a rfear driven thing. (pause) like (pause) I don't believe like (.) a centipede the size of an automobile is going to eat me but if I imagine it it scares the shit out of me. (.) that kind of thing. (.) you know what I mean? So if I imagine saying horrible things to my grandmother it scares the shit out of me.
JS: But there's no possibility?
JK: No, not at all. (pause) so I don't know where that comes from but it does pop into my head
JS: Is it first or third person?
JK: (long pause) Mostly first. (.) The stuff that pops into my head is usually first. (pause) the stuff that I control usually has some at least some third person. (.) but if it just pops in it's usually first. (.) and quite often it's more (.) like (.) viseral physical and I don't necessarily see or hear anything. (pause) like (pause) like yeah choking that kid out the first thing I had er er I think wasn't even an image. (.) just the feeling of having my arm around his neck in a chokehold. (.) that's like er the first thing.
JS: The physical feeling?
JK: Yeah, that was the first thing I noticed with that one.
JS: A physical feeling in this this body or a physical feeling in--
JK: It's my arms are physically limp but I'm imagining at the same time like (pause) the way you see things in your mind and you can feel things in your mind. (.) you know I-I imagine what it feels like having er this kid around the throat.
JS: So it's kind of an inner-body?
JK: (.) Yeah, yeah, exactly. Like if you imagine flying.
JS: Yeah.
JK: It's the same, similar process except it's involuntary. (.) I see I feel details. (.) I feel this rage (pause) er imaginary but physical details of

some sort attached to it. (.) and it becomes a little bit real.
JS: What about in you in your idea of you in twenty years time, do you, is there less physical feeling?
JK: Very much not phycical generally except sometimes (pause) semi-voluntarily I imagine what it's going to be like to say seventy years old. (.) like (.) how many aches and pains I have. (.) How how well can I move? (.) What are my ail-ailments does my stomache problem get worse. what does it feel like. That kind of stuff. (pause)
JS: Right.
JK: And I don't know where thart comes from I just sometimes (.) see myself as seventy years old and that's third person (.) even though I'm feeling the aches and pains it's third person.
JS: Is it brighter or darker than the average thing.
JK: (pause) fuzzier I would say.
JS: Fuzzier.
JK: Like out of focus. (pause) so (.) It's like it's like these things have a background and it can be either white or black (.) and it doens't have much to do except for what what mood I'm trying to create.
JS: So hang on, you're saying that when you think far ahead the background is white or black--
JK: Any of these any of these is usually--
JS: (inaudiable)
JK: Unless there's some like (pause) If I imagine myself teaching a class over there I can see the whole room because I know what the entire room looks like (pause) If I never taught there I've not seen the room (.) I either substitite a room I know (.) or I only imagine the details I need like (.) how many students what kind of uniforms they're wearing if any (.) how old are they (.) er ethnically what's the mix (.) what language is their primary language (.) er (.) is there a blackboard or a whiteboard, those kind of things. (.) Is there a lot of technology like (.) powerpoint (.) projectors
JS: And it's (.) sharper (pause) than a distant (pause) fantasy?
JK: well it (pause) involuntary stuff (pause) sharpness (.) is, has to do

with how emotionally charged it is. (.) Like a big emotion like choking out that kid (pause) is very detailed (.) So if I'm seeing it it would be in very good focus I know exactly what it feels like. (.) to throttle that kid (pause) physically (pause) If it's something like me as a seventy year old, it's more cererbral. (pause) I'm like (.) trying things on more llike a fantasy, even though it's not entirely voluntary.

JS: So the the picture just seems less in focus?

JK: Yeah, a quieter emotion will be less in focus. Unless it's something (.) Like I'm imagining a job and I need more nita (.) and I put it there (.) So a big emotion (.) will have lots of (.)the details that I have will be very physical. (.) and very vivid (pause) but er softer emotion will have less detail.

JS: OK, well this is well over half an hour, and I think I've got more than enough.

JK: Cool.

APPENDIX THREE – INTERVIEW GUIDE

Q/ When you daydream, imagine or think about things, how specifically do you experience that, where do the mental images seem to occour in relation to your eyes for example?

Q/ Can you describe to me any daydreams you've had about the future which you feel guide your current behaviour or choices?

Q/ Can you describe a favourite 'purely fun' daydream, the kind of thing you might think about while stuck waiting in a line - a time-passing fantasy which will probably never come true but is fun to think about.

Q/ Is there any fantasy or daydream which you used to have frequently but changed course and stopped In other words, are there any dreams in life you used to enjoy thinking about but gave up (for whatever reason)?

Q/ Can you describe the daydream you have which goes furthest in time, for example, imagining yourself in ten or twenty years?

Q/ Can you describe a memory from your early childhood which has gone a long way to describing who you are now?

Q/ Can you tell me a memory about the most prevalent thing that happened to you in the past month?

Appendix

INTERVIEW WITH IM

IM is a twenty year old Australian male, currently abroad on holiday, trains daily in amateur boxing as a hobby and has recently returned from a trip to the Republic of Laos. Not actually working at the moment, he recently made the decision to attend film school on returning to Australia, where he has no fixed abode. He's located in Freemantle, Western Australia and his divorced parents live ~~separately~~ Together in the same small town a plane ride away to the north.

Interviewer: Jaydin Starr (JS)

1 IM: You got a timer?

2 JS: Ah? Timer, yeah. (.) I-I try and not end too early. (long pause). OK (.) OK (.) So you er (.) decided

3 recently that you're going to go to (.) film school and made a definite thing about it (.) but when you

4 were thinking about it (.) before (.) when it was just a fantasy (.) when it became more and you were

5 going to definitely going to do something and stuff (.) did you notice any change in your inner-process

6 (.) you know (.) when you imagine yourself (.) in the future?

7 IM: (pause) erm (pause) because it's still quite distant (.) more than six months distant (.) it's still very

8 vague. (long pause) erm. (long pause) I guess I've sort of started to (.) think about it now and then a

9 little bit erm (long pause) still kind of is a fantasy though (pause) it's not like, I haven't done anything

10 to register or (pause) it's just a decision I've made. Without er–

11 JS: But when you think about it you imagine what would be like you, you like see yourself there (.)

12 attending a course?

13 IM: Yeah.

14 JS: and doing, what kind of things do you imagine yourself doing?

15 IM: (long pause) Making films (laughs) erm (pause) I'm not really sure. (pause) This is something that's

16 still very vague.

17 JS: OK, so as opposed to, soon you're going to go back–

Appendix

INTERVIEW WITH IM

IM is a twenty year old Australian male, currently abroad on holiday, trains daily in amateur boxing as a hobby and has recently returned from a trip to the Republic of Laos. Not actually working at the moment, he recently made the decision to attend film school on returning to Australia, where he has no fixed abode. He's located in Freemantle, Western Australia and his divorced parents live ~~separately~~ Together in the same small town a plane ride away to the north.

Interviewer: Jaydin Starr (JS)

1 IM: You got a timer?

2 JS: Ah? Timer, yeah. (.) I-I try and not end too early. (long pause). OK (.) OK (.) So you er (.) decided

3 recently that you're going to go to (.) film school and made a definite thing about it (.) but when you

4 were thinking about it (.) before (.) when it was just a fantasy (.) when it became more and you were

5 going to definitely going to do something and stuff (.) did you notice any change in your inner-process

6 (.) you know (.) when you imagine yourself (.) in the future?

7 IM: (pause) erm (pause) because it's still quite distant (.) more than six months distant (.) it's still very

8 vague. (long pause) erm. (long pause) I guess I've sort of started to (.) think about it now and then a

9 little bit erm (long pause) still kind of is a fantasy though (pause) it's not like, I haven't done anything

10 to register or (pause) it's just a decision I've made. Without er–

11 JS: But when you think about it you imagine what would be like you, you like see yourself there (.)

12 attending a course?

13 IM: Yeah.

14 JS: and doing, what kind of things do you imagine yourself doing?

15 IM: (long pause) Making films (laughs) erm (pause) I'm not really sure. (pause) This is something that's

16 still very vague.

17 JS: OK, so as opposed to, soon you're going to go back–

18 IM: Yeah.

19 JS: to Darwin, which is a definite plan–

20 IM: Yeah.

21 JS: and that's quite soon–

22 IM: Yeah.

23 JS: and you've recently decided that as well (.). So what kind of things do you imagine yourself doing

24 in Darwin? What kind of pictures–

25 IM: Well Darwin I don't even think about, it's more Wyndham, which is, yeah (.) where my parents

26 live, where I actually spend my time.

27 JS: Yeah.

NF ExF

28 IM: And so. (.) Well (.) I imagine visiting (.) my (.) brother's (.) cafe. (pause) and seeing my parents

NF ExF

29 and (pause) both, might go and play a game of football with (.) the local team (pause).

30 JS: So it was seeing, seeing pictures like this in your mind that caused you (.) to decide to go back to

31 Australia?

= Did possible fantasy become plan?
↓ yes.

NF ExF

32 IM: (Pause) Yeah. (Pause) Seeing pictures like this, all (pause) seeing pictures of (pause) of me (pause)

NF ExF

33 spending time with my family. (Pause).

34 JS: OK (pause) so (pause) t-t-to switch tack now (pause) when you think of a memory from quite early

35 in childhood (.) that goes some way to describing, that's influenced a lot who you are now?

36 IM: (Pause +10sec) (laughs) Just off the top of my head there's (laughs) not really anything that jumps

37 to mind. (laughing for the sentence).

38 JS: OK (.) Can you think of your first day at school?

DPS N

39 IM: (Pause) Not really, but I can think of um (pause) can remember (.) er (pause) hating (.) school

DPS N

40 when I was (.) young (pause) and (pause) crying every morning I had to go to school for like (pause)

Which pictures helped decide to return or.

Recalling early memory – negative school.

41 half a year (pause) so, before I got used to it, and it's (.) (laughs) an early memory of–

42 JS: So when that memory comes up–

43 IM: ... that I can remember ... (spoken over me).

44 JS: ... what do you see yourself doing specifically in that memory?

45 IM: (pause) I can remember being dragged to the car crying and um (pause) my mum (laughs) driving

46 me (pause) to go to school with um (pause) er (pause) pack of like you know plastic army men. (pause)

47 (laughs).

48 JS: So when you think of that (.) that memory–

49 IM: Yeah (very quiet).

50 JS: does it look like (.) when you think of the memory now is it like you're separate and you're looking

51 at the whole thing–

52 IM: Yeah.

53 JS: ... or are you seeing from your eyes?

54 IM: Third person.

55 JS: Third person (.) How did you know that?

56 IM: Because I can see myself being (.) dragged.

57 JS: OK (Pause) so (.) when you think of your memory of quite soon going back to (.) not Darwin (.)

58 Where you going?

59 IM: Wyndham.

60 JS: Wyndham. (.) Is it also in the third person about this?

61 IM: (.) Bit of both. (.) First and third.

62 JS: (.) Really?

63 IM: Yeah.

64 JS: But in, with long-distance memories (.) it's only third-person?

65 IM: (pause) Think so (long pause) I don't know if I'd (Pause +10sec) and you mentioned school before

66 and that's just something that popped into my head (.) and this just trying to think of something (.)

67 without er any (.) kind of er (pause) prodding (laughs) (pause). I don't know. er. (.) It's hard for me to–

68 JS: But the memory that came of you being dragged to school–

69 IM: Yeah.

70 JS: You were physically dragged?

71 IM: (Pause) Yeah.

72 JS: (.) In a way that was painful?

73 IM: (Long pause) erm (.) I don't think painful.

74 JS: (pause) So how did you feel, how do you feel when you're (inaudiable)

75 IM: (pause) erm (long pause) erm, how you... (laughs) (long pause).

76 JS: I mean, when you say that, is it based on any specific memories coming in?

77 IM: Yeah, erm, I remember having my year one teacher (.) and she was (pause) a mean old bitch

78 (laughs). She erm (.) I was also really (.) cheeky and erm (pause) naughty and I (.) remember erm a

79 specific memory is (.) uh think talking at the back of the class or something and she (.) grabbed me by

80 my (.) like wrist (.) and lifted me up (.) anyway that was painful and like put me in the front of the class

81 and (pause) yeah like (pause) physically.

82 JS: When you describe this, you've got the memories in your mind as pictures?

83 IM: Yeah.

84 JS: And are they third or first person?

85 IM: (Pause) This one's actually the first.

86 JS: (long pause) OK (long pause) that's interesting. So about how old were you then?

87 IM: (.) Six

88 JS: So it was a long time ago?

DPS N

89 IM: (.) Uh-Him.

90 JS: Have you got lots of memories like that about school? (pause) that generally you didn't like it?

DPS N

91 IM: I Ha-hated (.) school (.) so that's when I went to (.) Ah-Subiaco [mispronounced] Primary (.) and I

DPS N

92 hated that and that was it (.) and then I went to um (.) a little like (longish pause with a sharp intake of

DPS N

93 breath midway) kind of new-agey (pause) school (.) ah (.) didn't mind that (.) quite liked it (pause).

P

94 JS: So can you tell me a positive memory from the new-agey school?

DPS P

95 IM: (pause) erm (elongated) I remember being in my (elongated) friend (.) Liam in (pause) year eight

DPS P

96 ah sorry year three (.) when I was eight (.) erm (pause) I remember (.) thinking he was a girl 'cause he

DPS P

97 had long hair (laughs) (.) and then (.) I remember realising he was (.) a guy, and we just got along

DPS P

98 really well (.) and that was on his first day.

99 JS: So that fact that you had a good friend there made it a nicer experience?

LTF

100 IM: Yeah. (stutters random sounds) I'm still friends with him (.) now.

101 JS: So in the place you didn't like (.) you didn't have a close friend?

DPS N

102 IM: (pause) Yeah, not really (pause).

103 JS: So that, when you think ahead now (.) did you ever get (.) when you think ahead to film school (.)

104 do you imagine making friends? Has that changed your decision a lot?

NF P LTF

105 IM: Not really (.) erm (pause) mean (.) I've got lots of friends (.) at home. And obviously I'll be moving

NF P LTF

106 like (.) near them and like, you know, seeing them a lot (.) so er making new friends at a school isn't (.)

NF P LTF

107 much of a concern.

108 JS: Because you know you'll make friends?

NF P LTF

109 IM: Because I know I already have friends.

110 JS: (pause) Right. (Pause) So when felt, when you were in the school and you didn't have friends, you

Classifying - 1st School negative - later school positive.

Recalls interpersonal friendship in pos. memory * later school.

Current interpersonal relationships mean future self not influenced by intimacy needs

111 didn't have them at home either?

112 IM: (.) Nah, I had um, (.) well like my best friend (.) well like my best friend (.) it still is my best freind

113 is ah my (.) cousin who ah (.) we're like two days apart and so I've known him my whole life (pause)

114 and so I have him but he went to a different school (pause) which was (.) and he lived in Freemantle

115 and I lived in Subiaco which is (.) about twenty five minute drive so we only saw each other (.) on

116 weekends and stuff (pause) so (pause) when I went to that school I (.) had (pause) also another friend

117 who was a year above me (pause) so I wasn't like (.) So I had friends outside of school but I didn't have

118 friends (.) at the school and you know when you're (.) a child (elongated) (pause) your immediate

119 world's everything (.) and so, you know, I was at school for the week like (.) and so (pause) I guess

120 yeah (.) I had no friends there. (long pause) and (pause) yet with like (.) with er (long pause with sigh

121 midway) going to (.) film school now it's (.) very different because I-I don't care about not having, not

122 having friends at the film school because (.) you know independent I can drive and see my friends

123 afterwards or whatever (long pause) it's (long pause).

124 JS: OK (long pause) So the happy memories of the new-agey school, was that first or third person, did I

125 ask that?

126 IM: You didn't ask it. Um. (pause) that's first person.

127 JS: (pause) OK. (pause) When you think back now, say somebody asked you, what did you do when

128 you were in Laos recently–

129 IM: Sorry?

130 JS: Say somebody asked you about recently going to Laos.

131 IM: Yeah?

132 JS: I mean, describe that. (cough) So in other, what would be the difference between that and memories

133 of your childhood? When you see the pictures in your mind, something's happened–

134 IM: Recently?

135 JS: Yeah.

136 IM: (Long pause of over 20 seconds, where IM closes and covers eyes) I guess I haven't really

137 reflected on them that much because they were recent. (pause)

138 JS: OK (pause) Can you think of a (elongated) (.) daydream you had which just passes time, which isn't

139 something you're gonna do, it's just (long pause +10s)

140 IM: Wh-What do you mean?

141 JS: (pause) Well say you were trapped somewhere and had to wait a long time or something, and you

142 just imagine (.) or say you were reading a book (.) and you just imagine made-up scenarios (inaudiable)

143 ever do that?

144 IM: (pause) What, are they in third or first person?

145 JS: No just generally what are they, do you ever do that? Like sometimes, for example, when the world

146 cup's on.

147 IM: Hmm.

148 JS: You know, football, n-not Australian, (inaudiable)

149 IM: Yep.

150 JS: I always have these daydreams of being a footballer (.) it's just things like that. I'm never gonna do

151 it, I've never done it. It's just–

152 IM: Yeah.

153 JS: I get kind of sucked into the world cup. Do you have any daydreams like that?

154 IM: Yeah. (.) I (pause) used to have dr- when I used to play football I used to (.) have dreams a-a

155 daydreams like that (.) and now it's more sort of like er (pause) daydreams of (.) boxing. (pause) an–

156 JS: Kay-That's not truly dream, at least something that could happen, if you want to actually–

157 IM: Hmm.

158 JS: (Pause) That's not purely fantasy though is it?

159 IM: No, that's true. Um. (pause).

160 JS: But this idea of winning a-a boxing championship (.) how serious is that?

161 IM: (pause) Not very serious. (pause)

162 JS: But you do think about it. You do imagine you (.) doing that?

163 IM: Yep. Like er (pause) it's not so much y'know really it changes actually, it's just fighting and (.)

164 winning and that-that's a serious dream but going further and becoming a (.) you know famous fighter

165 or anything that's (pause) much more just a daydream-fantasy.

166 JS: (pause) So when you think of that, when you actually might do which is just being something that

167 you could really and-and being your best–

168 IM: Hmm.

169 JS: (pause) What's the difference between the pictures?

170 IM: Well (.) it's third person. (pause) an–

171 JS: Which is third person?

172 IM: Ah?

173 JS: Which is the third person?

174 IM: The daydream.

175 JS: Great. OK.

176 IM: And. Um. (pause) in general, lack of detail. (pause) like (.) you'know (.) and imagine (.) say

177 (pause) me and uh (pause) the other guy fighting or something (.) as opposed to er memory from

178 childhood I (.) have er (.) construction a you know (.) reality, my like um (.) I can remember the car and

179 (pause) the road and you know looking around me like the-the background (.) as opposed to when I'm

* Memory based on existing Spat. : so more detailed.

Distinguishes boxing fantasy - but - winning = plan. Championship = fantasy.

Future Self escapist fantasy = 3rd person.

Compensate Escapist daydream has less detail than distant past Self.

180 imagining something and there's no background.

181 JS: (pause) OK, so memories have more detail than–

182 IM: Yeah.

183 JS: ...what might happen in the future?

184 IM: Yeah. (.) (inaudible syllable) (.).

185 JS: So even if there's something which might happen which is likely, for example when you go back to

186 (.) like back to (.) not Freemantle (pause) not Darwin...

187 IM: Wyndam.

188 JS: Wyndham. (.) When you go back to Wyndham (.) as opposed to winning a big boxing

189 championship (.) is there more detail in either of the pictures?

190 IM: (.) Yep. (.) 'Cos Wyndam I've been to before (.) and (pause) so there's (.) y'know (.) I-I can (.) think

191 of like going back to the house where my parents live and um (.) the cafe that my brother's (.) running

192 (.) like before when I went up there it wasn't (.) my brother wasn't running it but it was still (.) open (.)

193 and um (pause) so I'd imagine going there and s-seeing my brother (.) working (pause) in that place.

194 But it's like (.) you know (pause) a-ha (.) it's sort of (.) half memory half (.) fantasy because you know

195 because (.) I have memory of (.) the-the location (.) it's just what's happening (.) is different.

196 JS: So the detail of having done something before–

197 IM: Yeah.

198 JS: (inaudiable two sylabbles) Sø what about the first time you went to [the republic of] Laos (.) when

199 you were imagining that (.) was there detail in those pictures or not?

200 IM: Not really. Like er (.) 'Cos I wasn't (pause) Becuase I was er, going there for a visa run (.) I didn't

201 have much interest in (pause) Laos (.) and it's just (pause) erm (pause) yeah, I just (.) erm (pause) I just

202 went there for the visa and I wasn't really thinking about it. (pause)

Memories / past self more detailed than future self as linked to existing, actual detail.

Asked to compare escapist daydream with near future self.

Near future self more detailed than escapist daydream because background details already known.

Didn't daydream recent trip.

203 JS: What about, does it feel (.) when you think about going to (.) and I'm going to tell you (.) what the

204 word (.) Wyndham–

205 IM: Wyndham.

206 JS: When you go back to Wyndham (.) as opposed to imagining what film school might be like (.) does

207 it feel closer to you?

NF

208 IM: Yeah.

209 JS: As if it were (.) physically closer in your mind?

NF

210 IM: Yeah.

211 JS: And when you see these mental pictures, where are they in relation to what (8 second pause)...

212 IM: (sighs) (laughs) No idea. (.) It's like there's-their completely separate.

213 JS: They're separate?

214 IM: Hmm.

215 JS: But they're in your mind?

216 IM: Yeah.

217 JS: (pause) But you can't relate that to where you are now? (6 second pause) ok (elongated) (twelve

218 second pause) so what about (.) a memory, a thought you'd worry about the future?

219 IM: Sorry?

220 JS: When you think of a-a thought that you'd be worried about in the future, something you've thought

221 about but you don't want that.

222 IM: Ah.

223 JS: ...that's not too stressful.

224 IM: (sixteen second pause) Can you give me an example?

225 JS: (long pause) (inaudiable muttering) (pause) One of the things I'd be worried about is to have

Near self temporally closer than more distant self.

can't locate mental pictures to physical embodiment.

Asked to produce negative future self.

226 nowhere to go when I got back to home. (.) Have you thought about that?

227 IM: It's not a worry for me because (.) I know I got (.) plenty of places I can stay.

228 JS: (pause) So you don't spend a lot of time worrying generally?

229 IM: (pause) Nah.

230 JS: (pause) Do you think you spend more time thinking about (.) the past than the future?

231 IM: (long pause, in-takes and releases breath) the future.

232 JS: (pause) If you think of yourself in ten years time, the qualities that you got (.) what qualities do you

233 think will be the same (.) or mostly the same (.) and what do you think might have changed?

234 IM: (seven second pause) I don't usually think that far ahead.

235 JS: (pause) What's the furthest you'd think ahead usually?

236 IM: (pause) Probly [SIC] the next year. Temporal Limit to future self:

237 JS: (pause) And what's different in one year. (inaudible) How do you - how do you imagine yourself?

238 What are you doing in one year? DFS (relatively distant ie. 1 year limit to future self).

239 IM: (pause) Film school (pause) erm (elongated) (pause).

240 JS: But you see yourself with the same at- qualities?

DFS

241 IM: Yeah.

242 JS: (pause) You don't feel being different at all?

DFS

243 IM: (pause) What d'ya mean? (pause) Like yeah I'll change.

244 JS: (pause) You don't think about it?

DFS

245 IM: (pause) Well (pause) I think I will change (.) but I dunno it's not something (.) you can predict (.)

246 in any way (.) so (.)...

247 JS: So when you imagine yourself in film school in one year (.) which is as far as you'd go (.) in your

248 mind (.)...

249 IM: Yeah.

can't produce negative future self

Thinks more of future than past.

Future self only extends temporally one year.

Asked to consider stability of future self traits

can't predict future self traits

250 JS: ...you're the same person (.) with the same qualities. (.)

DFS P

251 IM: Yeah just (.) with uh (.) with some different skills like (laughs) you know, better at making films.

252 JS: (.) ...but not a different person?

253 IM: Nah.

254 JS: (pause) OK. (long pause) that is (long pause) so what if film school wasn't (.) what you thought it -

255 have you thought of that? (pause).

256 IM: What if I didn't like it?

257 JS: Yeah.

NF N

258 IM: Quit.

259 JS: You've not considered it?

260 IM: Hmm?

261 JS: You've not considered it?

NF N

262 IM: (pause) I've considered it.

263 JS: (pause) But all the pictures you've got in your mind are sort of a ha-

NF N

264 IM: No. No. I've considered it. I've considered I've thought er there's a definite possibility that I won't

NF N

265 like it (pause) or (pause) I'll think it's pointless and (pause) won't continue with it. (pause +10secs).

266 JS: (long pause) That's pretty much of my questions but I'm still ten minutes short. (.) (inaudiable

267 muttering). (long pause) So imagine an average day in seven day-this day next week. (.) If you imagine

268 yourself in your mind what d'ya think you might be doing? (.) Just describe an average day.

NF

269 IM: (pause) I imagine (.) waking up (pause) er (pause) finding a place to get a coffee (pause) having a

NF

270 bit of food and then uh (laughs) having a bit of lunch and then training.

271 JS: (.) OK (.) So if you think about that in memory now and then you think of yourself as-as (.) one

272 year in film school which is as far as you would go (.) is there any big difference between those two

273 pictures?

Considers future self traits stable.

Possible negative future self seems to have been considered without visual imagery.

Asked to report near future self (mundane).

Asked to compare near and distant future selves.

274 IM: (Pause +10 sec) well (.) because (.) I you know next week will be spending (.) that time (.) in this

275 (.) vicinity (elongated) (.) it's a lot more concrete because I you know (.) come back to this cafe (.) and

276 (.) I'll wake up in (.) the bed I've been waking up in um (.) in the same room (.) same area (.) so (.)

277 there's a lot more detail (.) as opposed to (.) the vagueness of (.) the thoughts of you know (.) a year in

278 advance (pause) basically (.) as I was saying um (.) the background is (.) like (.) if I think a year ahead

279 (.) like I can think of a few things like I might be living in Freemantle or something (.) and so I've got

280 that (pause) like background setting so ah but (.) you know (.) if I'm thinking of going to actual film

281 school (.) I've never been there before so I've got no (.) it's like a (long pause) lack (.) blank slate with

282 me like ,you know, doing activities. (pause).

283 JS: OK so when you think of those two pictures one week from now, one year from now (.) does one

284 feel closer?

285 IM: (pause) yeah I'd say the (.) feels closer but erm (pause).

286 JS: Can you say how it feels closer?

287 IM: (sixteen second pause with one sigh) erm. (.) closer (pause) Nah, I think it's just the level of detail

288 uh it's like the only way I can describe it is (pause) I have an idea of what I (.) could actually be doing

289 as opposed to just my (.) thoughts of it y'know (pause)

290 JS: Is one of the pictures brighter than the other (.) or is it (.) are they equally bright?

291 IM: What do you mean bright?

292 JS: I mean when you see these pictures they're in your mind right?

293 IM: Yeah.

294 JS: So there's like light (pause) do they seem equally as light?

295 IM: (long pause) um (pause) I guess erm (.) the picture in my mind of me (.) a year from now is a lot

296 more (long pause) I lot more (.) like er (pause) dark in a sense (pause) and that only (.) like (pause) and

297 that's because (.) a (pause) 'shard to explain (.) um (.) in my mind there's (long pause with exasperated

Near Self more detailed scenario than distant Self because background anchored in known world.

* DETAIL IS CLOSER TEMPORALITY

Near Self temporally closer because of known details of background.

I = SO referring to Windham NF.

Distant future Self appears darker than near future Self.

298 sigh) it's like um (.) You know you know on a computer you have like er (pause) software that's you

299 know creating an image and er (.) the-the background is black and you're creating er an image of

300 yourself (.) on that background and that's where it is a year from now 'cos I don't have the (pause) detail

301 I don't I don't you know (.) so if I do the TAFE course I don't know (.) what the TAFE course building

302 looks like (.) I don't know what the classrooms look like (.) so it's me imagining myself in a (pause)

303 reality without (.) ah (pause) without a physical ah (.) you know memory as opposed to if I'm thinking a

304 week ahead I know where I'll be (.) and I've got that (pause) so (pause) you know, I'm creating the (.)

305 image of myself. (pause) not on a blank slate (pause) I'm creating that image of myself on (pause) that

306 computer software (pause) but with a (pause) with a background instead of a blank screen. (pause).

307 JS: (long pause) Crashed. (Pause) Well I've only got one more question anyway.

308 IM: Crashed it? Did you get–

309 JS: No, No. I got all that.

310 IM: (long pause) Did you get the last bit?

311 JS: Yeah, Yeah, I got it up until I said I crashed it.

312 IM: Ah.

313 JS: (long pause) OK I'm back on (.) so one last question then. So if you imagine yourself doing

314 something in the next year which you're not going to do, (.) so say you're going to learn to fly a plane.

315 Imagine yourself taking flying lessons (.) and all that shit. (.) Is it like a distant memory (.) a distant

316 goal (.) is there anything about that which you can say is similar to what we've already talked about.

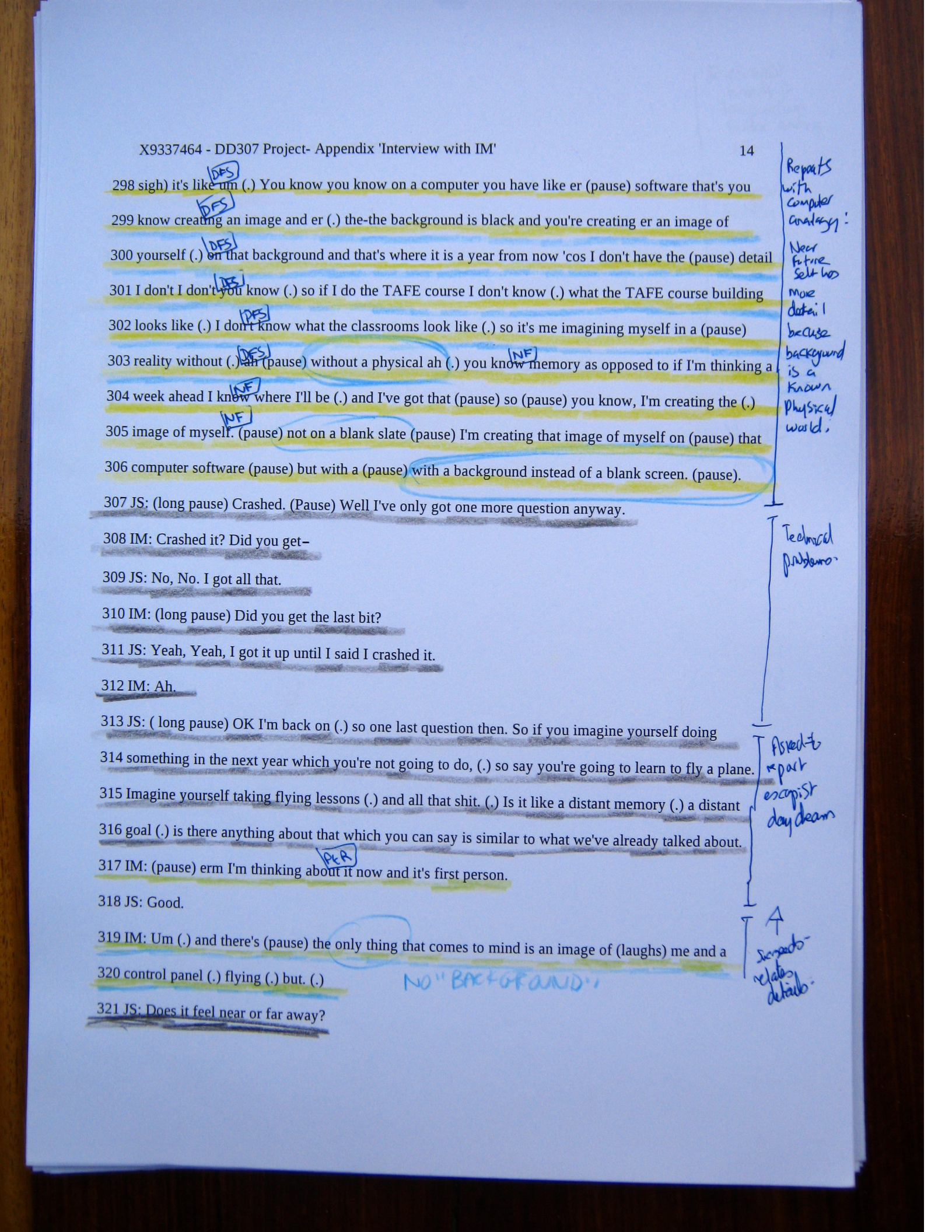
317 IM: (pause) erm I'm thinking about it now and it's first person.

318 JS: Good.

319 IM: Um (.) and there's (pause) the only thing that comes to mind is an image of (laughs) me and a

320 control panel (.) flying (.) but. (.)

321 JS: Does it feel near or far away?



322 IM: Far away. (pause)

323 JS: Is it bright or dark?

324 IM: Dark.

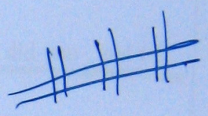
325 JS: ...and there's no detail in it?

326 IM: (.) Not really.

327 JS: (pause) OK well I think that's about up then. I've done what I need to do.

Escapist fantasy is temporally further away.

Escapist fantasy: darker. Less detail.



Appendix **Interview with JK**

JK is a male from New York in his thirties, trained as a film maker he currently works as a teacher, plans to get a better teaching job in the short-term and dreams of a prestigious film-making career. Before the interview we were involved in an argument over a phone bill with a third person. The interview took place in a cafe close to the school where he worked.

Interviewer: Jaydin Starr (JS)

JK: ... OK Cool.

JS: It's all perfect. OK. Look into your mind now (.) and tell me an average day last week, what did you , just tell me some numbers the average routine you were doing. What's the kind of thing–

JK: Like things I remember doing?

JS: Yep.

JK: Erm, teaching (.) is the most vivid (elongated) because it's performing. You know the way I do it it tends to be a bit involves a bit of showmanship (.) so (.) that's the part of the day that sticks in my mind. (.) er (.) I have vivid memories of (.) lunch and dinner generally if it's good. (.) like care a lot (.) I (.) I have very specific but not time-specific memories of my cat. (.) I'm quite interested in my cat. He's a big fat fluffy thing and I (.) I just have a mental picture of him (.) all the time. (.) er (pause) that's what occours to me unprompted.

JS: OK, now think back (.) to a much much earlier memory from childhood.

JK: OK

JS: Just describe something that comes to mind (.) off the bat.

JK: Just anything (pause) or (.)

JS: Anything. Any–

JK: OK Let's see. (.)

JS: What about something that had a big influence on on you later.

JK: Well the the if I isolate a single memory I can tell one that's responsible for me going to film school.

JS: Yeah.

JK: And I even used it in my er entry essay. (.) It worked (laughs). When I was quite young (.) er (.) five (.) my dad would always take me to movies. (.) He took me to see *Papillon* (.) with er Dustin Hoffman playing a guy who was escaping from prison. I was very, very sick, I guess I would be about eight by then, (.) very sick. (.) I had like the flu or something and I was so sick I had to get up and throw up every few minutes and my dad wanted to take me home and he kept asking (.) and I got very stubborn and went 'no (.) we're not leaving until the letters come up.'. We (.) you know the credits we call, I go, 'we can't go until the letters come up.'.

JS: Yeah.

JK: And I remember (.) er watching movies with my parents like, this is like when HBO started (.) and they like wanted me to go they said, 'The movies over now you can go to bed.' and I'm like, (.) 'No, the letters haven't come up.', and that started very early, so (laughs)–

JS: OK. So when when you get these memories, they come into your mind as as pictures or (.) do-do–

JK: Yeah–

JS: Do you imagine people speaking to you, how exactly do your memories seem to you?

JK: It's (elongated) (.) it's tricky I guess 'cos one thing with watching so many movies is I even my sleeping dreams (.) are fairly cinematic, I don't think that's natural. (.) Like I could tell you what lens in some of the dreams and some of them are in black and white (.) but yeah I see pictures. I often see myself in a third person rather than a point of view. (.) Like I know consciously what I looked like at that age and I (.) see this actor who looks like me playing me (.) that's fairly common. (.) The visuals, if I'm trying to remember something (.) it's kind of blank and grey until I (.) latch onto something. (.) Then it's like playing a video-tape a little bit. (.) Can be audio. (.)

JS: OK. So (cough) when you think back to the memories which you've just recalled which are quite recent, like the food (.)

JK: Hmmm.

JS: And then you think back to this much earlier memory, do you notice any difference–

JK: Definitely.

JS: What, what's the difference?

JK: The recent ones it's very much of an image like a video-clip. (.) the (elongated) older ones (.) I have to think of a time. (.) It's like going to the library. (.) I think of a time (pause) place (pause) kind of fish around for (.) what people look like 'cos my in tends to be visual but in this case (.) er you probably could notice from what I said that my in was (.) dialogue, a line, (.) what I said. (.) Like I remember what I said (.) and then the images follow from that (.) so sometimes it is what people say, and sometimes (.) like an (.) involuntary memory from childhood, sometimes it's just (pause) a certain feeling, state of mind that triggers it (.) and then images or sound will come or even just (pause) I would call it a deja-vu feeling like it feels familiar and then I would remember when I felt this way. (.) So that I think covers (.)

JS: So what about when you think ahead to the future, what's the furthest you, you imagine–

JK: Oh, I've done the whole range. (.) Er I've always (.) like even when I was a kid I would imagine what it's like when I'm ninety because I know I'll, I'm confident I'll live to be ninety because my family does. (.) So I've seen myself imagine how I want to be when I'm ninety (.) so on so forth (.) it never turns out like that 'cos–

JS: (laughs) You're not ninety yet.

JK: Oh I'm a long way from ninety but I figured that by two thousand ten we'd have flying cars and stuff I'd have one. Er when I was a kid I was (pause) saw myself as being filthy rich. (laughs).

JS: So if you think ahead to ten years say, do you have lots of possible (pause) you know, images–

JK: Yeah, yeah, I tend to have different scenarios, like threads. (.) Like now I'm at a crossroads. (.) I'm probably going to take a teaching job somewhere, so every I think about what it would be like if I get the job I applied for, I can see that movie, I see (.) how I live, where I live, what my apartment's like, what my job's like (.) in video clips basically.

JS: Do you see that in first or third person?

JK: Varies. (.) Usually third. (.) Like–

JS: So how far ahead is that, when you're thinking that?

JK: Year or two.

Distant past selves are harder to recall than near past -

Usually commences visually, can be dialogue.

Some distant involuntary memories • feelings can trigger.

Future Self temporally curbed lifespan

Has multiple possible future selves

Recalls near future self. Usually 3rd person. 1/2 years ahead

70 JS: Right.

71 JK: Uh-two to five. (.) 'Cos I see it as a stable, long-term thing in this particular case. (.) Like before film-school

72 (.) like months before film-school it was shorter-term. Like I see myself (.) if I get in next year (.) this is me in

73 my class (.) and I see myself sitting there. (pause) Er (pause) I mean it looks sorta like me but I'd imagine if er I

74 could print that–

75 JS: So you're imagining classes in places you've never been to before?

76 JK: Yes. In many cases.

77 JS: And you don't have any trouble making up backgrounds, it just sort of occours?

78 JK: Not at all. (pause) Er but it's also when (.) unless you (.) unless you're going to try and draw something. (.)

79 My experience is that when you visualise something (.) you don't have precise shapes and things are a little bit

80 open-ended, like spaces. Like you'd have a general impression it's a white room, there are about twenty students,

81 it's (.) er new fixtures, (.) but you probably can't draw it (pause) if you want to. If you're like visualising

82 something to draw it or build a set and shoot it (pause) I have to forcibly put a frame around it and measure

83 things almost as like 2D. (.) So in-in dreams, daydreams even, (.) it's usually a 3D space and the stuff I'm not

84 paying attention to is just sort of undefined. (pause).

85 JS: OK. so at er these ideas of you in the future, so is it a bit less detailed than memories or is it (.) about the

86 same?

87 JK: Similar. (.) It is uh (.) in some ways it's a lot more detailed because I think well (.) I need some details to get

88 me into it like. (.) Well by then I think I would have a (.) nice white button -down shirt (pause) so like I if I think

89 back to last week I couldn't tell you what shirt I was wearing on Wednesday. (.) But I can remember (.) er sitting

90 on the sofa checking my email (.) and watching er a-a movie. (.) I was watching ?Demora. (.) I remember that (.)

91 and I remember what it felt like, what it looked like but (.) what was I wearing, I don't know (pause) so that's

92 different.

93 JS: And er when you when you think quite far ahead, say twenty years, do you think there's less details in your

94 daydreams then or (.) the same as if you think a short time ago?

95 JK: (.) It's kind of the same process in that except it's more exaggerated like. (.) I imagine some details like

96 twenty years from now I try to imagine what I'm going to look like, er see myself as being quite a bit fatter, 'cos
97 that's been the trend with me lately. (laugh) Er (pause) I try to imagine how I feel, like inside my body, health-
98 wise, how I move (.) and that's my in (.) you know you know 'cos then it then it plays like being there (.) but (.)
99 the details that aren't important (.) to what's going on like twenty years from now I imagine myself (.) like in
100 pure fantasy, maybe I'm getting an Oscar. (.) So I have a-a, my beard's white and I'm wearing a tux (.) it's a black
101 tux and a red tie (.) probably I should be wearing black. (.) and erm I'm probably getting all teary-eyed, so there's
102 very specific details but I don't like look and see faces like in the audience. (.) The details I see are very specific,
103 the ones I don't are just not there.

104 JS: But you use the term 'pure fantasy' of getting an Oscar, so when you when you imagine that, it doesn't feel
105 that it's going to really happen to you in your mind?
106 JK: Well (.) er (.) I should not, maybe that's the wrong term, (.) absolute-wildest-dream-best-case-scenario. (.)
107 It's not off the map. It's not like (.) like (.) becoming a professional footballer (.) and playing in the premier
108 league, that's pure fantasy. (.) I don't even know how to play. (.) I didn't grow up playing football (pause) but
109 getting an Oscar's something that could happen (.) but a lot of (.) really favourable cards would have to turn over.
110 So it's–

111 JS: OK. Say that one thing you want to happen is you want to get a better job at a different school yeah?
112 JK: Yeah.
113 JS: So you must have imagined (.) you know places you can go (.) if you think of that and then think of this
114 thing with (.) much less possibility (.) the Oscar, (.) what's the difference between those kind of pictures?
115 Something that you feel it could really happen–
116 JK: Well–
117 JS: ...and something–
118 JK: ...there's a lot of similarity in terms of how it feels. The emotion (pause) connected with getting an Oscar,
119 obviously for (.) best case scenario you pick the juiciest moments. You know the most (.) el-elation really
120 (pause) (sharp breath intake) powerful emotions but also with (.) picking up my Oscar, (.) there are (.) n-n-

98 - embodiment conversation daydream - kinetic feeling.

plan | Hope | Pure fantasy
Expected
↑SCALE?

Significant f-t-re Self (distant) are very detailed, but not others.

Defines impossible over unlikely.

HOPED FOR.

↑ Future Self has differing degrees of possibility – from 'plan' to 'pure fantasy'.

Asked to Compare expected near future with unlikely.

Expected & fantasy future have the same emotion.

= Intentionality.

123 getting a job, even this, I'm focusing on one university, I've interviewed there. I've toured the place. (.) I still run

124 like twenty different scenarios like (.) say I'm thinking where I'd live, there's one where I live in town, one where

125 I live in the city, (.) one where I live in a house, you know, I do variations when I'm thinking of a real thing. (.)

126 Something like an Oscar (.) which (.) perhaps (pause) it's not a pure (elongated) flat-out fantasy like flying (.)

127 like (.) flapping my arms and flying but (.) it's out there (.) and if I-I think er (elongated with stuttering) I have

128 one scenario to get to the emotion. (.) It's about what the what I feel. (.) When I fan-fantasise like that, it's about

129 what are what are my emotions. (Pause).

130 JS: So–

131 JK: The other one is to (.) actually. If I'm thinking about that job (.) that's about emotion (.) but do I like the

132 apartment or do I like the house. (.) Do I enjoy teaching in my imaginary world, that kind of thing.

133 JS: It's to help you make decisions?

134 JK: Yeah. (Pause) The Oscar's not. (.) You know it would be frigging great to get an Oscar, (.) you'd feel good.

135 (.)

136 JS: So when you do it, you've-you've imagined getting an Oscar? Is that–

137 JK: Oh a lot. (laughs).

138 JS: ...first or third person for instance?

139 JK: It always, that's definitely third person. (.) I'm watching me.

140 JS: So when you think of possibly getting a better job in a different school, is that first or third person?

141 JK: Oh that's usually third. (Pause) It's like er you mean in terms of camera angle?

142 JS: Yeah.

143 JK: Like–

144 JS: Are you seeing through your eyes?

145 JK: Most of the time. (Pause).

146 JS: When you get–

147 JK: E-no ra (stuttered) I mean no most of the time like (.) when I'm teaching in this better job, for example, I'm

148 seeing through the student's eyes.

149 JS: (.) So you're in third person, seeing yourself?

150 JK: Yeah, exactly. That's how I usually do it (.) and that's a bit(.) self-conscious, I do that on purpose. (.) 'Cos I'm

151 trying to adjust how I want to be. (pause).

152 JS: That's a conscious act?

153 JK: I choose it, yeah. (.)

154 JS: OK. (.) Also (.) I asked you to think quite far ahead–

155 JK: Yes.

156 JS: ...and you said that you see yourself being overweight and having, being grey and everything (.) so you

157 talked about embodiment. Do you think yourself, if you think ahead twenty years, (.) do you put yourself in

158 different settings. (.) Can you see (.) where you might be living? (pause).

159 JK: Yeah.

160 JS: (unintelligble word) ...or is it just less detail like that?

161 JK: Well I-I unless I have to specifically choose, like the Oscar fantasy (.) has nothing to do with (.) where I'm

162 living and I don't even know I have s-enough ideas for movies, I don't know which movie it is or what it's about.

163 (.) I just see the Oscar in my, and I'm about to make my speech. It's just like a snapshot, (.) a little clip. (.)

164 JS: It's not moving?

165 JK: It's a movie but it's a static moment. (.) Like (.) there's a, it's a vignette. There's like, (.) twenty or thirty

166 seconds of me. I'm walking out onto the stage, (.) and there-it actually alternates between third person and first

167 person. I see myself up there, what I look like, (.) and then I-I see, (.) first person walk– (.) it's very cinematic. (.)

168 I mean, it's-it's (pause) and I-I cannot tell (pause) because I started, as I said, watching movies very young I

169 cannot tell how much that is shaped by watching movies (.) but that's how it is for me. It's like (.) it can go back

170 and forth like a movie would. (pause).

171 JS: So (pause) what comes first do you think, the emotion or the daydream?

172 JK: (pause) For what kind?

173 JS: Well these daydreams, what sparks them? Do you start daydreaming and then feel the emotion, or is it you

174 feeling an emotion and–

175 JK: Well there's there's two different kinds. Erm (.) if it's for fun, like winning an Oscar, (.) then I start feeling

176 the emotion or wanting to, (.) and that's what triggers it. And it may be an Oscar, (.) it may be something pure-

177 fantasy, like er (elongated) (.) winning the NBA finals. (.) I was never any good, (.) that wouldn't happen. Er

178 (pause) er it-it may be (elongated) (pause) yeah, so that will all be triggered by the emotion, but with (.)

179 something that's more practical, (pause) then I think of, (pause) well what do I want? (.) I think of the-the

180 practical circumstances. What are the, (.) like for instance, (.) this job, I know about how much money I would

181 make. What's it like living here (.) and teaching film (.) on that much money? (.) And from there I start, (.) well

182 what's it like at noon when I have a class to teach? (.) What's it like on my way home. (.) I see like (.) different

183 clips, (.) that I arrange, (.) that I choose, (.) and try different things out (.) that way (.) so (.) it's completely

184 opposite. (.) depending on what the purpose of-of imagine it is, (.) you know? (pause).

185 JS: And do you have a daydream which is just absolutely escapist–

186 JK: Oh hell yeah–

187 JS: You'd just never do it.

188 JK: Yeah I took er er er, well like for example I play football manager, (.) er soccer football, your kind of

189 football, (.) and I'd imagine (.) my team. I take like a blue square north team (pause) all the way up to the

190 champions team, and all those guys have faces. I see myself lifting trophies, the whole nine you know. When I

191 have a game going, I fantasise about that (.) world like, and I see me and I don't even necessarily look like me, I

192 have a, I use a different name, it's a character, but I feel this guy's emotions. (.) My imaginary character. Er yeah

193 (.) so I have those kind of fantasies.

194 JS: Is that first or third person?

195 JK: (Pause) That's more first person. (pause) .

196 JS: OK, but it feels less, there's no reality in that?

197 JK: There's n– it's less real. (.) It's more, also, where there are images, (.) it's more like watching the movie *Goal*

198 than actually watching the FA cup. (.) You know, it's very over the top. (pause).

199 JS: But-but how's there no belief in it? So say this thing you've got about getting a slightly better job. You've got
200 those pictures (.) and that feels like it's going to happen?
201 JK: Yeah.
202 JS: But the pure fantasy doesn't feel like it's going to happen.?
203 JK: Eah, yeah, I mean sometimes (pause) there's er two different kinds. (.) There are the ones that go along with
204 my game (.) which are just like watching a-a fairly bad soap opera. (Pause) Er (elongaged) it's cheesy, I know it's
205 cheesy, I don't try to dress it up and make it feel real, but then there's things like, I fantasise about flying. (.) I
206 flap, I literally flap my arms and flying, (.) and I er (.) I started this when I was a kid. I would get almost in a
207 trance and concentrate and, (.) detail by detail, (.) first person all the way (.) imagine doing this, (.) and what it
208 feels like, (.) and what I see. (.) I can feel the wind on my face. (.) I mean, it's not so real I lose touch with actual
209 reality, but I have my eyes closed. (.) I can see everything, (.) I can feel it. (.) My arms aren't moving but I can
210 feel them move, that kind of thing. (,) So (pause) aeh, there's different ones I do for different emotions I guess.
211 JS: But there's no reality involved. You don't (Pause).
212 JK: No, there's no reality. It can be realistic. If I want it to be. (.) I just add detail, (pause) but it doesn't have to
213 be realistic. (.) Like er (pause) I can imagine dogs talking to me and it, that doesn't feel realistic. (.) er. (.) The
214 flying thing I, (.) it's not realistic, (.) but I (.) imagine realistic detail, (.) you know based on what your senses
215 know of the world as it is. (.) You er know what the wind feels like, so flying, extrapolate, (.) and I add those
216 details in my mind, I feel these things.
217 JS: Right, so there's-there's reality in perceiving it but there's no possibility?
218 JK: No. Not at all. That would break several major laws of physics. (pause) I-I can't fly.
219 JS: OK. OK. Say in the dream of winning an Oscar, there's less possibility than getting a better job teaching–
220 JK: Yes. Yeah.
221 JS: Does possibility ever have any effect on the pictures?
222 JK: Does what?
223 JS: I mean, say a picture with more possibility, (.) is it different (.) at all?
224 JK: Yeah. well, I mean, you can't always go by how much detail because like the flying thing, (.) I load it up

with so much detail I could write a story about it because you need to make it real to be able to feel it. (.) But with something that's close by, (.) a lot of it's shorthands. (.) I just notice the things that make a difference.

JS: What do you mean close by? Close in ti–

JK: Close by that it could happen, sorry.

JS: That's good, I like that.

JK: Yeah.

JS: It's close by.

JK: Yeah. 'Cos I-I do think spatially that way. I think more in spatial terms than words. (.) So I use a lot of (.) So when I describe things, (.) it's often (.) that way.

JS: So close by means it's more possible?

JK: M-yeah, it could happen tomorrow. (.) It's close by.

JS: So the Oscar feels further away?

JK: It's far away.

JS: Does it feel as though the picture is (two inaudiable words)

JK: (pause) Erm, nah the camera angle the shot could vary er it's (.) the further things are (.) and (.) the less I know what they'd feel like, the more I load them up with detail. (Pause).

JS: Does the brightness vary, (.) the brightness?

JK: (pause) Yeah (.) but that's more for mood. (pause)

JS: So give me some examples of some darker things, that would be darker in, the way they appear.

JK: Well the Oscar thing's fairly dark because it's a stage and there are bright lights on me and the audience looks dark, (.) shadowy shapes

JS: What about flying, is that dark (.) the flying? (.)

JK: Usually it's very bright. It's daytime.

JS: So you wouldn't say darkness means less possibility?

JK: Not for me, no. (.) Aer (.) it for me it's, (.) and this again it may be I may be corrupted by too many movies, but darkness is all about the emotional tone for me and also just practical, like time of day. (.) Like if I imagine

Details added consciously for emotion

Detail levels don't relate to possibility

=relevance

TEMPORALITY CLOSE = POSSIBILITY / EXPECTATION!

POSSIBILITY is linked to close temporality.

SPA SPA

Future temporal distance lowers emotion - Adding detail & brings closer and heightens emotion.

HOPE DFS

Fut/ths distance needs conscious detail added

HOPE

KLDPG

Brightness/darkness either relates to mood & not possibility.

LEVEL OF BRIGHTNESS = Link to physical anchor + Emotions.

(.) that I'm invisible (.) and I can sneak into the bank. (.) I did this when I was a kid. I would imagine I could become invisible and sneak into the bank, (.) or into a store and play with all the toys. (.) That would take place at night; it would be very dark, (.) physically dark to see, (.) dark a little bit emotionally also because (.) part of the thrill to my (.) ten year old mind of sneaking into the department store and playing with the toy cars, (.) the security guy might get me. (.) So it's kind of scary too but in a-a fun way.

JS: So how do you, how are you, how are you invisible because you've got no body, so how can you be seeing–

JK: Yah, so my invisible fantasy would always be I could, (.) like a superhero, at will I can make myself so you can't see me but I'm still here. (.) Like the invisible man. (.) I liked superhero stuff when I was–

JS: So you were looking down at a sc– say with the toys, the toys were moving around, you were playing with them?

JK: Oh I-I it would be something I could turn on and off. (.) Like I would become invisible to get past the security guard, that would be first person. (PER)

JS: Oh I see, then you would come back.

JK: Yeah, then I, if I, I have to concentrate to be invisible. (.)

JS: Right.

JK: 'Cos it's a superpower kind of thing.

JS: So once you re come back to visibility, were you first or third person?

JK: Aer (pause) invisible is always first person, (PER) if-if I recall. (.) I don't do that particular one anymore actually. I (.) don't need (.) toy cars (.) don't even need real ones. (.) and when I'm playing with the toy cars (.) that (.) often is third person. (PER) I see myself playing with the toy cars, (.) like that it looks so cool that I know I'm having fun and somehow that works. (pause).

JS: Do you think you're generally a positive person, do you think the things you imagine in the future for example, is it generally (.) more positive than negative? Do you worry at all?

JK: It's a little of both. I mean I th– (expels air) (pause) a-most of the stuff I imagine is quite positive, but that's a conscious choice. (LN) (.) If I let myself go, (.) er (.) for instance, (.) when I was very young, (.) I don't know how

SM SF?

Darkness is scary.

Relates dark invisible distant past self

1st person

being invisible is 1st person, returning to visibility = 3rd.

He makes a conscious choice to see the pictures as positive — generally.

young, (.) I saw a Nova program on TV about the life cycle of the universe (.) and they got to the part that eventually the sun was going to blow up, (pause) and that haunted me for months. And my parents couldn't figure out why I was so depressed and out of it and I was seeing this over and over, the sun blowing up, everything wiping out. (.) So (.) I sort of decided at some point I would guess, (.) well it's a series of decisions, you have to keep reinforcing it, (.) that I would choose more positive images. (.) Because otherwise (.) er (elongated) I think it affects you. Er I think your fantasies, the er, you're playing with your emotions, (pause) and if I play positive things I'm in a positive state of mind, (pause) more likely positive things will happen because I'll literally make better-el– there's no magic. I'll just make better choices, (.) you know. (.) Like if I think, (.) well a good example is with er um, (pause) I mean I-I must have some tendency towards negativity because my first assumption with that phone bill there at that hotel is they're ripping you off (pause). It's kind of almost paranoid, like (.) there's a conspiracy here to take our money and this is not good. Er not it's s'not a good way to approach a negotiation even if they are ripping you off. (.) So the positivity, for me anyway, is something that I have to cultivate. (pause) It's a choice and I have to keep making it.

JS: When did you make, when did you first make that choice?

JK: (pause) (sigh) When I decided I had to go on despite the fact that in a billion years or so the sun would blow up. (laughs) Sorry like, you know (.) we just got to suck it up, and-and what bothered me about that I-at that age, about four, (.) I knew I was going to die someday, (pause) that wasn't the part, (.) the part was that everything would be gone and as if we were never here, there never were humans, that's what just (.) I couldn't handle at that age (pause) and then I, (.) I don't know, I just at some point decided to suck it up and get on with things.

JS: You decided to be a positive person?

JK: (pause) Yer, as I say, it's a decision I have to keep making. (.) I decided when I was five, I had to decide again when I was six, I have to decide again when I try out for the baseball team, I make the team and decide I hate baseball, (.) er (elongated) (pause). 'Cos just being negative, it doesn't (pause) you don't make good choices.

(pause).

JS: So when you imagine yourself in the future, if it if you imagine something negative, you consciously change it?

JK: (pause) I try to. (pause) Like if-if (.) I imagine (pause) for example, (pause) I imagine my little Oscar moment, even a daydream, (.) and my ego's getting out of control. (.) I try to change it. (pause) But if it's just a pure fantasy for fun, I don't worry about that. (.) Cos. (.) Like if I'm imagining a scary thing for the fun of it,

Waitress: Excuse me, in five minutes we will close.

JK: OK. er, like you know, watching a scary movie. (.) It's safe. (.) I can imagine the worst possible thing happening he-he-he-he (spoken as a sinister voice) kind of, you know. (.) I do that sometimes you know, (.) but that's like the pure fantasy if-that creeps into anything like even the lottery ticket level of unlikely, (.) like winning an Oscar, (pause) then I try to dump it and get onto something positive. Like if I start worrying about all the things that are going-going to go wrong when I walk in that classroom, (pause) but like for instance I had a situation last year where this one kid was getting bullied by the entire class, (pause) then I start imagining scenarios where I can find positive ways that I can deal with it until one of them starts being believable, then I start to actually try doing it. (pause).

JS: So you don't actually allow any negativity in the future?

JK: I try n-well, I try to phase it out. (pause). It (.) creeps in. (.) I see it (.) and I try to imagine alternatives.

JS: Can you give me an example of what picture that creeped [SIC] in?

JK: (pause) Yeah, I mean, I saw myself (.) basically er (elongated) (.) kicking the shit out of a fifteen year old. (.) That's pretty negative (.) (laughs) k-the bully(.) I-that bothered me 'cos the kid who gets picked on, he's very (pause) he's not very social but he couldn't hurt a fly, (pause) even if he wanted to, (.) and so it just (pause) in a way I guess there was some catharsis, it just, the image popped into my head of just grabbing this, (.) the bully, (.) from behind and picking him up in a choke-hold until he passed out. (pause).

JS: So there was a lot of emotion when you thought this?

JK: Yeah, rage. (pause).

JS: OK, and was it (.) a close fantasy, was it far, was it bright or dark? (.)

JK: It was I would call it an out of control fantasy, it happened to me rather than me choosing it.

JS: So most things you choose (elongated)?

JK: Yeah, and when I have the out of control fantasy (.) I ride them out a little bit and then I pull another tape

328 from the library. (.) Try to find an alternative–

329 JS: So how long did the violent one last?

330 JK: (long pause) Long enough to scare me I guess. S'like (.) I don't know in real time, (.) but if (.) the events in

331 the story happened, would have taken about twenty minutes of real time, (.) but I don't think the fantasy lasted

332 that long. It's just–

333 JS: Is it first or third person?

334 JK: Very first person. (long pause) So I guess there's a thing going on where most (elongated) of the stuff that is

335 highly-charged emotionally, (.) that I did not choose, is first person, except for sleeping dreams which vary a lot.

336 (.) I have sleeping dreams I'm not even in. (laughs).

337 JS: And when you decided to st-to not feel this violent one, did you just stop or did you replace them with

338 something else?

339 JK: Well the first thing I did (.) was I tried to (.) imagine (.) being the kid who I'm choking out y'know. (.) Like,

340 (.) why's he doing what he's doing, why's he feeling what he's d-feeling. (pause) Er (.) try to have some empathy.

341 I mean basically the next fantasy is I try to imagine myself as this kid, (.) not the-the bully, (.) not the one being

342 bullied, (cough) (.) and then when I do that I start fantasising about, (.) from his point of view, (.) what am I like?

343 (.) Which one of those alternatives do I want to be?

344 JS: So do you ask yourself those questions or do you physically imagine you're in his body?

345 JK: Oh yeah.

346 JS: So you switch perspectives to see you–

347 JK: Absolutely yeah.

348 JS: ...through his eyes.

349 JK: Yeah.

350 JS: ...and you feel his feelings?

351 JK: W-I try to. That's very–

352 JS: But that didn't happen spontaneously, you choose to do that?

JK: That's not the-the (.) er, (.) the one about the rage-fantasy was spontaneous, (pause) and like when I used to drive that would happen sometimes driving if somebody cut me off I would, in my mind, (.) er (.) just hound them, like follow them home and beat the shit out of them or something really ridiculous, (.) and then I'd (.) kind of (.) start doing that again where I'd step back from that, (.) start seeing the like (.) OK let's play the clip of what happens right after that where you're trying to explain it to the police where you just forced a pregnant woman off the road. (.) You know s-stuff like that I would throw in there, well what if this, what if that, and that's kind of what I did with the (.) kid (elongated). (.) The thought, well (pause) what if this, what-what is he really feeling and what does he think he's doing, does he think he's hurting this other kid. (pause). Er (.) maybe he just doesn't see it. (.) You know, that kind of thing, (.) and it, (.) I felt that it, (.) well I wasn't the most popular guy with the faculty but I felt that I'd dealt with it well, the-the one kid in the class (.) was the son of er one of the owners (.) and I just talked to her as teacher to parent and said, 'Oh (.) this kid is involved in this (.) I think that he doesn't know what he's doing and I think maybe you should talk to him about this. I think, (pause) he needs to-I would like to see him have some empathy for this kid who is suffering.'. (.)

JS: OK. So when you actually had these dreams, there was the-the violence, and then the strategy of (.) of not (.) of er empathising, (.) you changed the perspective–

JS: You were alone then? This was after–

JK: This was all like happening when I'm trying to fall asleep.

JS: Right.

SF.

JK: That's usually when the involuntary stuff comes in. You'uh kind of start relaxing and get into a normal trance-like state and then if there's some bad emotions that come up, they'll play out in some sort of (.) thing. (.) Or if something just happens like I (.) probably (.) I don't remember (.) the one I remember I was falling asleep. (.) but I probably had (pause) some sort of brief flashes of some sort of rather (pause) bad fantasy, like yelling at them or something, (pause) after I left the classroom and I didn't know what to do. When I see this is going on, I see the entire class is bullying one kid (long pause) and I just want to scream at them. (pause) Er (elongated) (pause) not a good approach though, (pause) so (pause). Like sa'how' [SIC] another thing to, like there's something you know you're really not supposed to do, (.) like that would just be ridiculous like saying exactly

Recalls more distant violent fantasy

Stopped but considering consequences.

Recent use treatment by empathetic embodiment.

Violent fantasy happened at sleeping.

This and other bad emotions usually play out when trying to sleep.

post 4 hates

post 4 hates

low possibility.

THIS VIOLENCE CAME AS A SPONTANEOUS FANTASY - BEGAN TO FEEL A POSSIBLE - AND THEN WAS CONSCIOUSLY CHANGED.

JK: the wrong thing and hurting someone's feelings, that (.) you don't even believe but it would just, (.) because it's exactly the wrong thing to say, (.) sometimes I can imagine, (.) like it pops into my head me saying that just (.) like there's a part of me that wants to horrify myself I guess. (pause).

JS: But is that very possible or just removed–

JK: Completely absurd.

JS: You'd never do it?

JK: Like saying horrible things to my grandmother. No of course not (.) I mean I don't n-have the temptation, I just see in my mind (pause) a video clip. It's like a fear thing that would be a fear driven thing. (pause) Like, (pause) I don't believe like, (.) a centipede the size of an automobile is going to eat me, but if I imagine it it scares the shit out of me, (.) that kind of thing, (.) you know what I mean? So if I imagine saying horrible things to my grandmother it scares the shit out of me.

JS: But there's no possibility?

JK: No, not at all. (pause). So I don't know where that comes from but it does pop into my head.

JS: Is it first or third person?

JK: (long pause) Mostly first. (.) The stuff that pops into my head is usually first. (pause). The stuff that I control usually has some at least some third person, (.) but if it just pops in it's usually first, (.) and quite often it's more (.) like (.) visceral-physical and I don't necessarily see or hear anything, (pause) like (pause) like yeah choking that kid out, the first thing I had er er I think wasn't even an image, (.) just the feeling of having my arm around his neck in a choke-hold. (.) That's like er the first thing.

JS: The physical feeling?

JK: Yeah, that was the first thing I noticed with that one.

JS: A physical feeling in this this body or a physical feeling in–

JK: It's my arms are physically limp but I'm imagining at the same time like, (pause) the way you see things in your mind and you can feel things in your mind, (.) you know? I-I imagine what it feels like having er this kid around the throat.

JS: So it's kind of an inner-body?

Involuntary negative daydreams without possibility are common.

Impossible daydreams for certain emotions - consciously spontaneously acted on = consciously thinking.

SF

SF

1 is emotion

PCR

involuntary = 1st person - voluntary both.

Violent fantasy started kinetically i.e. embodied commencement

PHYSICAL FEELINGS IN PHYSICAL ARMS LINKED TO IMAGINED FEELINGS OF INNER BODY - THIS COMMENCED A VIOLENT FANTASY.

405 JK: (.) Yeah, yeah, exactly. Like if you imagine flying.

406 JS: Yeah.

407 JK: It's the same, similar process except it's involuntary. (.) I see I feel details. (.) I feel this rage (pause) er

408 imaginary but physical details of some sort attached to it, (.) and it becomes a little bit real.

409 JS: What about in you in your idea of you in twenty years time, do you, is there less physical feeling?

410 JK: Very much not physical generally except sometimes, (pause) semi-voluntarily, I imagine what it's going to

411 be like to say seventy years old. (.) Like, (.) how many aches and pains I have. (.) How how well can I move. (.)

412 What are my ail-ailments. Does my stomach problem get worse. What does it feel like. That kind of stuff.

413 (pause).

414 JS: Right.

415 JK: And I don't know where that comes from, I just sometimes (.) see myself as seventy years old and that's third

416 person. (.) Even though I'm feeling the aches and pains it's third person.

417 JS: Is it brighter or darker than the average thing.

418 JK: (pause) Fuzzier I would say.

419 JS: Fuzzier?

420 JK: Like out of focus. (pause) So. (.) It's like it's like these things have a background and it can be either white or

421 black (.) and it doesn't have much to do except for what-what mood I'm trying to create.

422 JS: So hang on, you're saying that when you think far ahead, the background is white or black–

423 JK: Any of these any of these is usually–

424 JS: (inaudible).

425 JK: Unless there's some like, (pause) if I imagine myself teaching a class over there, I can see the whole room

426 because I know what the entire room looks like. (pause). If I never taught there I've not seen the room, (.) I either

427 substitute a room I know, (.) or I only imagine the details I need, like (.) how many students, what kind of

428 uniforms they're wearing if any, (.) how old are they, (.) er ethnically what's the mix, (.) what language is their

429 primary language, (.) er (.) is there a blackboard or a whiteboard, those kind of things. (.) Is there a lot of

430 technology like, (.) powerpoint (.) projectors?

'involuntary = emotional = sharp — possibility?

431 JS: And it's (.) sharper (pause) than a distant (pause) fantasy?

432 JK: well it (pause) involuntary stuff (pause) sharpness (.) is, has to do with how emotionally charged it is. (.)

433 Like a big emotion, like choking out that kid, (pause) is very detailed (.) So if I'm seeing it-it would be in very

434 good focus, I know exactly what it feels like, (.) to throttle that kid (pause) physically. (pause). If it's something

435 like me as a seventy year old, it's more cerebral. (pause). I'm like (.) trying things on more like a fantasy, even

436 though it's not entirely voluntary. = involuntary can be non-emotional.

437 JS: So the-the picture just seems less in focus? EMOTION = FOCUS

438 JK: Yeah, a quieter emotion will be less in focus. Unless it's something, (.) like I'm imagining a job and I need

439 more ?nita (.) and I put it there. (.) So a big emotion (.) will have lots of (.) the details that I have will be very

440 physical, (.) and very vivid, (pause) but er softer emotion will have less detail.

441 JS: OK, well this is well over half an hour, and I think I've got more than enough.

442 JK: Cool.

New self with more possibility is sharper

Emotionally Charged is sharper, more distinct.

Easy to be more emotional about near future? So sharper?