

range from modifications of old favorites like "GO FISH" to all new games.

The general usefulness of games like *PILEUP* is not questioned here. However, the appropriateness of individual activities in the game may be more doubtful for some children than for others. Most adolescents, for example, do not find discussion of such personal topics as are discussed in this game easily presented on a personal level in front of a group of their peers or their family. The effectiveness of the learning activities are dependent on specific student abilities also. Activities like *CONCENTRATION* and *GO FISH* are not intellectually challenging to academically able children, for example. Two other activities that emphasize creative thought and higher levels of thinking, however, are more appropriate for this population of students.

One of the most unique aspects of the design of the game is the inclusion of coping mechanisms, both negative and positive. Cards that represent good and bad strategies for coping exist. Most importantly, the learning activities rely on the individual player's ability to deal uniquely with stressors that are introduced to them during the course of the game.

The use of such a game in a classroom situation is controversial. Game stressor topics like church attendance and pregnancy are not accepted in most public school classroom environments and teachers should screen activities carefully. However, games such as *PILEUP* can facilitate discussion and learning about life's stressors and positive coping devices among family members.

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Whole Person Associates, Inc. (Producers) (1986). *Daydreams I: Get-Aways* (Cassette Recording). Duluth, MN: Whole Person.

"When your body yearns for a break . . .  
When your mind craves tranquility . . .  
When your spirit needs refreshment . . ."

Inviting words for those of us who are continually stressed from the day-to-day vicissitudes of work, school, or home. The invitation for the respite comes from introductory material for *Daydreams I: Get-Aways*.

This cassette tape recording intends to provide relaxation experi-

ences through the use of sensory imaging techniques. It features "five mini-vacations from stress and strain," inviting the "power of your imagination [to] transport you to places of solitude, beauty, and relaxation." The following destinations are included; a) "a cozy cabin retreat," b) "the mesmerizing night sky," c) "a bubbling hot springs," d) "a sunswept mountain view," and e) "an invigorating Superior sail."

In preparation for each of these diversions, listeners are instructed to make proper physical preparation by sitting, relaxing, and breathing deeply. A tongue-in-cheek caution to not listen to the tape while driving is given. The listener is reminded that there are no rules to daydreaming. Then very mellow voices guide the listener through each experience. Accompanying each experience is music by Steven Halpern that is in itself relaxing because of its basically monophonic, uncomplicated texture and timbre.

Lichstein (1988), based on a review of the pertinent literature, suggests five guidelines that apply to the use of sensory imaging techniques with adults. These are:

1. The images used should have been experienced by the individuals involved and be relatively fresh in their memory. Sometimes input from participants is helpful in determining a scene to image.
2. A realistic, quiet, restful, pleasant nature scene is ideal.
3. Images involving all the senses should be used.
4. Participants should be invited to actually experience the image rather than just watch it.
5. Individuals who have difficulty creating an absorbing image will not benefit from the method.

*Daydreams I* fulfills the requirements of most of these guidelines. The five images used on the tape are experiences many adults are likely to have had. All the images are realistic, quiet, restful, pleasant, and placed in a natural setting. The listener is invited to experience kinetic, visual, olfactory, aural, and homeostatic senses. The invitation is clearly made to actually experience the image rather than just watch it.

However, requirements of a few of the guidelines are not satisfactorily fulfilled. While listeners are given options as to the kind of images they may experience during the "cabin retreat," they are compelled by the task of listening to the tape to either follow the line of imaging suggested by the narrator or to turn the tape off to follow some other line. The latter suggestion is not made by the

narrator. The only time options were given was during the "cabin retreat."

Finally, the guideline that the technique will not be appropriate for those who have difficulty creating an absorbing image was contradicted by the narrators. They suggest that regardless of the clarity of images by the individual, any listener will benefit from experiencing them.

Rosenstiel and Scott (1977) suggest four considerations for using imagery techniques with children. These are:

1. Tailor the scene to fit the age of the child. Guided imagery techniques can be useful for children beginning between ages six to eight years. Children as young as four years can be benefitted if directions are familiar and simple.
2. Incorporate existing fantasies and cognitions in the images used, including imaginary playmates and fictional heroes.
3. Watch children for non-verbal clues to their anxiousness or relaxation,
4. Permit children to report their images.

For very young children, the guidelines for children are probably violated by *Daydreams I*. Vocabulary and syntax of instructions given by the narrator would not be understood by young children. The scenes are not familiar to most of them, and no attempt is made to incorporate children's fantasies or cognitions in the narration. Use of the tape by individual children in private settings would not permit observation of non-verbal behaviors or reporting of images.

If teachers of the gifted use *Daydreams I* in their classrooms, they should do so only with children who can understand the vocabulary used to develop the image, and they should use only those images with which the children are familiar. Teachers may suggest to children that they incorporate specific fantasies in the image. Further, teachers should also pay close attention to non-verbal clues of anxiety and relaxation, and that they permit children to talk about the images they are experiencing.

Perhaps the best use of *Daydreams I* that I would recommend is for teachers of the gifted on a Friday afternoon or just after the last parent has departed on Parent-Teacher Conference Day. The mini-

vacations offered would be welcome solace to tired feet and frazzled nerves.

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### References

- Lichstein, K. L. (1988). *Clinical relaxation strategies*. New York: John Wiley & Sons.
- Rosenstiel, A. K. & Scott, D. S. (1977). Four considerations in using imagery techniques with children. *Journal of Behavior Therapy and Experimental Psychiatry*, 8, 287-290.