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The application of transactional analysis to the contemporary educational scene.

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THE APPLICATION OF TRANSACTIONAL ANALYSIS
TO THE CONTEMPORARY EDUCATIONAL SCENE

A Dissertation Presented

by

Gilbert M. Slote

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

DOCTOR OF EDUCATION

September

1973

Major Subject: Education

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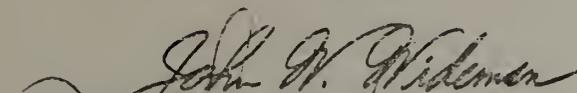
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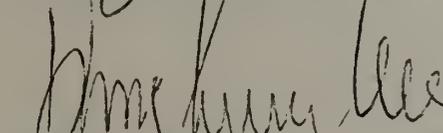
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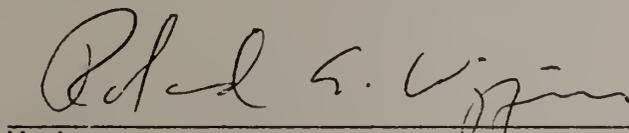
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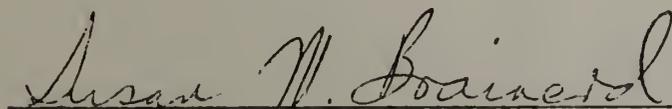
Approved as to style and content by:


Chairman of Committee


Head of Department


Member


Member


Member

May 1973

DEDICATION

This dissertation is dedicated to my wife, Arline, without whose love, help, and understanding I couldn't have succeeded. And to my sons, Adam and Jason, for their magnificent forbearance, and with whom I will now spend more time.

ACKNOWLEDGMENTS

I wish to thank the following people without whose help and support this dissertation could not have been realized:

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To the University of Massachusetts School of Education for providing the happiest year I have ever had as a student, and for allowing me to extend my reach so that it exceeded its grasp.

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CHAPTER ONE

STATEMENT OF THE PROBLEM

One of the strong criticisms of education today is that programs, ideas, practically anything is put forth in the name of education without any real justification. The feeling is that if one throws up lots of balloons some will pop, but some will stay up, too. And the more balloons one puts up the better chance of some staying up. This kind of hit-or-miss approach has its value in that some discoveries are made, but too often this approach leads to newness and change for its own sake, rather than for meaning and quality, and it also often leads to shallowness of ideas rather than a building upon ideas.

Schafer and Olexa in Tracking and Opportunity say that guesswork, hunches, and habit by themselves, do not and cannot provide a sound basis for educational policy and practice. They must be supplemented with more systematic approaches.¹

Silberman in Crisis in the Classroom points out that "...while the change in primary education grew out of the pragmatic responses of a great many teachers, it is backed by a substantial body of theory about the nature of children and the ways in which they grow and learn."²

Pratte in Contemporary Theories in Education states that we are living in an age of profound change, and theory becomes very important to us because it helps us see, order, and systematize events. A theory helps us to develop a better understanding of the connection "between

seeing and thinking about what is and what ought to be in education."³

He also states that "There are times when the most practical thing a teacher, administrator, or counselor can do is to become theoretical, for the study of theory challenges us to examine the grounds of education and all that's taught."⁴

Since education is in a great state of turmoil and is being acted upon by many forces, one could logically conclude that there is great need for a theory which could serve as a frame of reference for determining answers to our most pressing educational questions and problems.

PURPOSE

The purpose of my study is to apply Transactional Analysis theory to the contemporary educational scene so that an understanding of some of the crucial areas of education can be gained and suggestions for direction made.

PROCEDURE

Transactional Analysis will be divided into three of its components:

- (1) Structural Analysis and Transactional Analysis
- (2) Game Analysis
- (3) Script Analysis

Each component will be applied to a specific area of education, an analysis will be made and directions suggested.

Structural Analysis and Transactional Analysis will be applied to Education for Docility vs. Autonomy.

Game Analysis will be applied to Social Interaction in School Settings.

Script Analysis will be applied to Tracking and the Self-fulfilling Prophecy.

All the components will be used in a TA course for pre-service teachers.

Definition of Terms Used

What is Theory?

No one meaning for this term is acceptable to all - however, "...a common area of agreement is found in assigning to theory the task or function of producing symbolic structures or systems for purpose of correlation of concepts, generalization, explanation, and prediction. A theory is thus a plan, an instrument, for seeing, ordering, and systematizing ideas and events. It explains events of experience by ascribing to them a regularity which they can be discovered to illustrate even though the theory is not, in fact, proven."⁵ In short, a theory may be characterized as a structure of concepts, bound together by a coherent network of logical connections and anchored to a particular body of facts or data.

By virtue of its instrumental function, theory makes possible not only description, but explanation, interpretation of events, and prediction, as well.⁶

What is Transactional Analysis?

Transactional Analysis is a "specific theory of personality and group dynamics"⁷ which was developed by Eric Berne in 1954 and has seen increasing development since then, not only in theory, but in use.

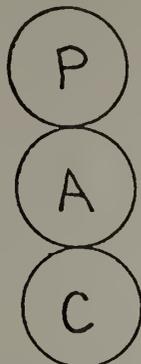
The building blocks of the theory of Transactional Analysis (TA) are three observable forms of ego function: the Parent, the Adult, and the Child. These three forms of ego function differ from the superego, ego and id of psychoanalytic personality theory because they are all manifestations of the ego. They represent visible behavior rather than hypothetical constructs. "When a person is in one of the three ego states, for instance, the Child, the observer is able to see and hear the Child, while no one has ever seen the id or super-ego."⁸

Transactional Analysis concerns itself largely with four kinds of analysis: Structural Analysis, Transactional Analysis, Game Analysis, and Script Analysis.

Structural Analysis is the analysis of individual personality based on the phenomena of three ego states - Parent, Adult, and Child. A person operates in one of three distinct ego states at any time. Diagnosis of ego states is made by observing the visible and audible characteristics of a person's appearance and ego. The Child ego state is essentially preserved in its entirety from childhood. Therefore, when a person operates in this ego state he behaves as he did when he was a little boy or girl - "...never more than seven years old and possibly as young as one hour or one day."⁹ The Adult ego state is essentially a computer, an impassionate organ of the personality, which gathers and processes data for the purpose of making decisions and predictions.¹⁰ The Parent ego state is essentially made up of behavior copied from parents or authority figures. It is taken whole, as perceived at an early age, without modification. "A person in the

Parent ego state is a playback of a video-tape recording of his parent or whoever was or is in loco-parentis."¹¹

The Basic Model:

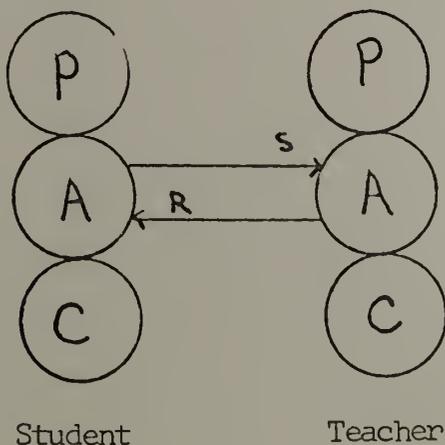


Transactional Analysis is the analysis of behavior between two or more people. The theory holds that "...just as the ego state is the unit of Structural Analysis so the transaction is the unit of Transactional Analysis."¹² It says that a person's behavior is best understood if examined in terms of ego states and that the behavior between two or more persons is best understood if examined in terms of transactions. "A transaction consists of a stimulus and a response between two specific ego states."¹³

Transactions are classified into three types:

(1) complementary or direct - where the stimulus and response arrows going from ego states are parallel. As long as the transactions are complementary, with parallel arrows, communication may proceed indefinitely.¹⁴

For example:



Stimulus and Response

Adult to Adult

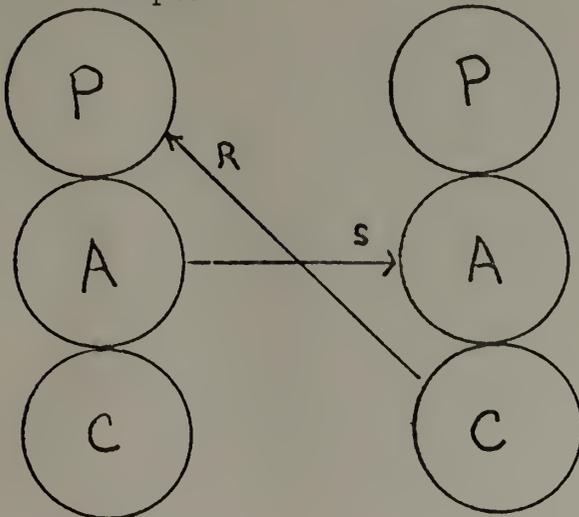
Adult to Adult

Student: What's the assignment
for tomorrow?

Teacher: Do all the examples
on page 72.

(2) crossed or broken - when the stimulus and response arrows are crossed. In such a situation communication is temporarily broken off.¹⁵

For example:



Student

Teacher

Stimulus and Response

Adult to Adult

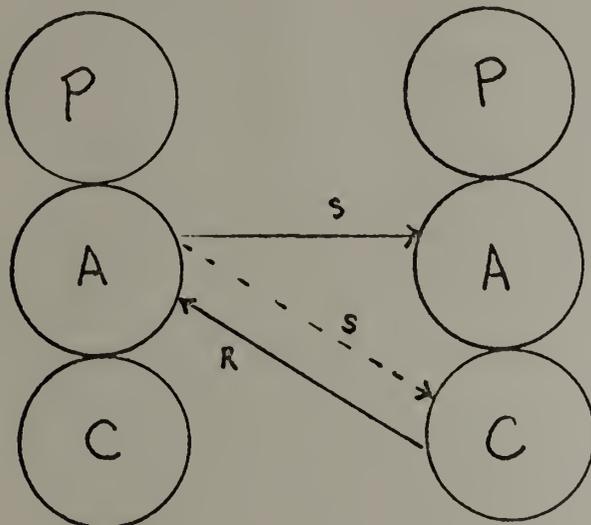
Child to Parent

Teacher: Will everyone take out their books and turn to page 67?

Student: I don't intend to do any work and you can't make me.

(3) ulterior - consisting of angular and duplex. The unbroken line, Adult to Adult, represents the social or overt level of the transaction. While the dotted line, Child to Adult, represents the psychological or covert level of the transaction.¹⁶

For example:



Student

Teacher

Angular

Stimulus and Response

Overt: Adult-Adult

Covert: Adult-Child

Response

Child to Adult

Teacher: (hoping to get a student to work harder):
Do you think you can do this work, Jim?

It's pretty tough.

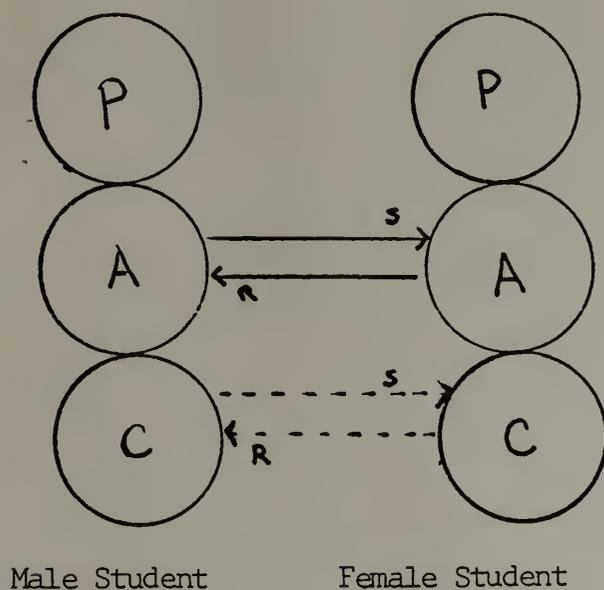
(This is an Adult request for

information which also hooks the Spunky Child who likes to take on challenges)

Student: Just watch me.

Duplex

There are two distinct levels, the underlying psychological or covert level and the social or overt level.¹⁷



Stimulus

Overt: Adult-Adult

Adult-Adult

Covert: Child-Child

Child-Child

Overt - Male Student: Can you

help me with my work?

Female Student: Yes,

I can.

Covert - Male Student: I like

being close to you.

Female Student: I like

being close to you.

Game Analysis is the analysis of ulterior transactions leading to a payoff (the reason for playing the game).

The theory says that "...a game is a behavioral sequence which

(1) is an orderly series of transactions with a beginning and an end;

(2) contains an ulterior motive, that is a psychological level different

from the social level, and (3) results in a payoff for both players. The motivation for playing games comes from their payoff."¹⁸

Steiner gives analogies:

"...structural analysis describes the relevant parts of the personality, just as a parts list describes the parts of an engine. Transactional Analysis describes the way in which the parts interact, just as a cutaway engine shows how the engine parts relate to each other. But to understand why people transact with each other at all, some driving force has to be postulated and this explanation is found in the motivational concepts of stimulus hunger, structure hunger and position hunger. Games provide satisfaction for all three of these hungers and this satisfaction is referred to as the advantage or payoff of the game."¹⁹

Stimulus hunger is satisfied by stroking or recognition. Structural hunger is satisfied by social situations within which time is structured or organized for the purpose of obtaining strokes.²⁰ Position hunger is satisfied by vindication of the basic, life-long existential positions of people:

(Success)

I'm OK - You're OK - This is the "healthy" position, the best one for decent living, the position of genuine heroes and princes, and heroines and princesses.

(Arrogance)

I'm OK - You're not OK - I'm a prince, you're a frog. This is the "get rid of" position. From this position people play "Blemish" and "Now I've Got You...."

(Depressive)

I'm not OK - You're OK - This is a self abasement position. It is the position of losers; of the "If Onlys" and "I Should Haves." From this position people play "Kick Me."

(Futility)

I'm not OK - You're not OK - This is the "futility" position of the "Why Notters": Why not kill yourself, Why not go crazy. From this position the players "Make Teacher Sorry."²¹

The payoff of a game therefore consists of strokes, a way to structure time, and a ratification of the existential position. A game provides strokes for the player without the threat of intimacy.

Related to the Payoff are:

Strokes - units of recognition

Stamp collecting - feelings which are collected such as anger, sadness, depression, etc.

Rackets - self-indulgence in feelings of anger, guilt, inadequacy, resentment, etc.

Sweatshirts - life mottoes which are apparent from a person's demeanor.²²

Script Analysis - is based upon the theory that people compulsively act out life dramas. It is "...the answer to the problem of human destiny, and tells us (alas!) that our fates are predetermined for the most part, and that free will in this respect is for most people an illusion."²³ Included are:

Script - "...an ongoing life plan formed in early childhood under parental pressure. It is the psychological force which propels the person toward his destiny, regardless of whether he fights it or says it is his own free will."²⁴

Injunctions - are parental prohibitive statements. For example:

"Don't think," "Don't feel."²⁵

Attributions - parental directive or instructive statements. For example: "You don't have any brains."²⁶

Contingencies - parental predictive statements. For example: "If you do well in school I will be very happy."²⁷

Counterscript - the acquiescence to the cultural and social demands of the parents; parental precepts.²⁸

Basic Position - the Child feeling regarding worth of self and of others.²⁹

Racket - the transactional seeking of unpleasant feelings.³⁰

Game - the favorite ulterior game transactions leading to a payoff which are used to advance the script.³¹

The Decision - a childhood commitment to a certain form of behavior, which later forms the basis of character.³²

Life Course - What actually happens; what a person sees himself doing, or the outline of his life. It can be banal (ordinary) or hamartic (harmful).³³

What is Docility? What is Autonomy?

Docility has to do with students trying to become what schools want them to be rather than helping them to take responsibility for their own education (autonomy).

Docility has to do with schools making students totally dependent upon their teachers rather than helping them develop the capacity to learn by and for themselves (autonomy).

Docility has to do with keeping youngsters in a state of chronic, almost infantile dependency rather than helping them develop into mature, self-reliant, self-motivated individuals (autonomy).³⁴

What is Social Interaction?

Social Interaction is the "...mutual modification of behavior by individuals responding to each other in social settings.

...Teaching and learning in school could function without many things considered essential but could hardly exist without teachers, learners, and administrators, interacting with each other and with others actively involved in schools....

Social interaction is the major common aspect of all educational elements, binding them together and giving them relative purpose and meaning."³⁵

What is Tracking?

In this study tracking refers to the grouping of students based on presumed ability.³⁶

It refers to the creation of separate high schools for students with different interests, abilities, or occupational goals.

It refers to dividing a high school student body into two or more relatively distinct career lines or tracks, with such titles as college preparatory, vocational, technical, industrial, business, general, basic and remedial.³⁷

It also refers to administrative adjustments among different classes and grades and a variety of intraclassroom methods of organizing and teaching a range of students into the following categories:

1. ability grouping
2. special classes for slow learners
3. special classes for the gifted
4. other special classes
5. ungraded classes
6. retention and acceleration
7. frequent promotion plans
8. parallel-track plan, etc.³⁸

And it refers to Richard Rothstein's statement that "...the fundamental principle of the tracking system is that educational opportunities adjust to the needs of the occupational structure, and not vice-versa."³⁹

For example, "The number of teachers in this society is not determined by the number of students who choose teacher training in college; rather the number of students to whom teacher training is offered is determined by the number of teacher job openings."⁴⁰

What is The "Self-Fulfilling Prophecy"?

"The Self-fulfilling Prophecy"⁴¹ is a theory formulated by Robert K. Merton which says that "...in many, if not most, situations, people tend to do what is expected of them - so much so, in fact, that even a false expectation may evoke the behavior that makes it seem true."⁴²

Merton felt that "...men respond not only to the objective features of a situation, but also, and at times primarily, to the meaning this situation has for him and once they have assigned some meaning to the situation"...their behavior and the behavior of others, which follow, are both determined by it - "Whether the meaning they ascribe to the situation is initially true or false is beside the point; the definition evokes the behavior that makes it come true."⁴³

It is rooted in the assumption that an individual's conception of himself, his abilities, his identity, his sense of worth, and his behavior is partly determined by how other people define him. "If, for example, his parents believe a child to be a dullard, he will not only come to see himself as dull but in fact will probably behave so, because of how he is treated, addressed, and expected to behave."⁴⁴

Rosenthal and Jacobson in Pygmalion in The Classroom, say that The Self-fulfilling Prophecy has to do with "...how one person's expectation for another person's behavior can quite unwittingly become a more accurate prediction simply for its having been made."⁴⁵

The Self-fulfilling Prophecy is akin to R. D. Laing's concept of attribution which has to do with telling one not what to be but

what he is. These attributions he states "...are many times more powerful than orders (or other forms of coercion or persuasion)."⁴⁶

SIGNIFICANCE OF THE STUDY

Richard Pratte has stated in Contemporary Theories of Education "...educators have found themselves forced to question the validity of either hit-or-miss classroom procedures totally lacking in a theoretical base or classroom procedures derived exclusively from prescriptive educational theories developed centuries earlier under drastically different social, economic, and political conditions."⁴⁷

This study will make available a relatively new but very applicable, appropriate, and relevant theory of social dynamics to the contemporary educational scene. It will also provide a new way of looking at this scene so that meaning and coherence will be found and new directions derived.

This study is based largely upon the concept that individuals can best be understood in terms of their relationships with others.

Albert Yee in Social Interaction in Educational Settings has stated that "...more and more psychologists and sociologists are finding that the relevance of their investigations into human behavior increase when they focus upon the individual in social settings rather than the individual and the group as separate objects of concern."⁴⁸

Thomas L. Frazier in his article "The Application of Transactional Analysis Principles In the Classroom of A Correctional School" says "...the feelings of hope, anticipation, frustration, and achievement are present in the classroom, and therefore the principles of human behavior and group dynamics can be applied here as well."⁴⁹

This study can be of great value to teachers who desire to provide more meaningful and healthful settings for their students.

It can be of great value to administrators who desire to have greater understanding of appropriate leadership and administrative behavior.

It can be of great value to teacher-training institutions who desire to help their students become more understanding and sensitive teachers.

It can be of great value to parents who desire to better understand how they contribute to their children's growth, development and success in school.

And it can be of great value to students who desire to better understand themselves, their motivations, and their relationships.

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CHAPTER TWO

A REVIEW OF THE LITERATURE ON THE APPLICATION OF TRANSACTIONAL ANALYSIS TO EDUCATION

Transactional Analysis was born in 1954 as a theory of personality and group dynamics.

Because its language is simple, easily understood, metaphorical and funny -

Because its concepts are easily represented by simple diagrams -

Because its theory is so easily taught and assimilated -
Transactional Analysis is a natural for use in the field of education.

Transactional Analysis was conceived on the West Coast and most of its early application to education was centered there. However, presently it is rapidly spreading to all parts of the country.

This chapter will cover those aspects of education to which TA has already been applied - such as:

Literature and Theatre

Transactional Analysis for Children

The Mentally Retarded

School Racial Tensions

Ghetto Education

Teaching and Administration

Literature and Theatre

Muriel James (1965) used readings from Ibsen's "A Doll's House" to introduce TA to a class of laymen in an extension course at a School of Religion. Her readings brought out the ego states of the various characters in an impressive way and the audience was readily able to grasp the structural concepts from this material and transfer them to their own transactions in the classroom.

This was the first documentation of application of Transactional Analysis to a literary work.¹

Louis Paul (1967) did a game analysis of Edward Albee's "Who's Afraid of Virginia Woolf?"

The main life games identified were:

Our Son The Pretend Child,

Alcoholic,

And If It Weren't For ...

Martha plays If It Weren't For You, George

And George plays If It Weren't For Father-in-Law.²

In an article on "Transactional Analysis in Acting," Arthur Wagner (1967), Professor of Theater at Temple University, stated:

I discussed the application of structural (the topography of personality: Parent, Adult, Child ego states) and transactional (interactions of personalities: rituals, pastimes, games, intimacy) analysis of character for the actor. For the past two years I have introduced this theoretical material, taken from Dr. Eric Berne, to the students in my professional training classes at Tulane and Ohio Universities, and I have impressive evidence that it is a concrete, expeditious, and fruitful approach to character analysis, especially for the young student-artist. The response to the theoretical base

is immediate and trusting, partly because the simplicity of concept and colloquial jargon are more readily handled than any other psychological dynamic.³

Warren Cheney (1968) analyzed "Hamlet" using Transactional Analysis. He drew up Hamlet's Script Check-list which included Hamlet's

Life Course: I should kill myself.

Counterscript: Revenge my father's murder, rescue my mother from that incestuous, adulterous, murderer uncle.

Rectify all that's rotten in Denmark.

Position: I'm Not OK - You're Not OK.

Games: Ain't It Awful, "I have late lost all my mirth".

Wooden Leg - Plea of insanity.

Buzz off - to Ophelia.

Mythical Hero: His father, King of Denmark.

Parental Injunction (from Queen): Don't grow up. Don't become a man, remain my little boy and stay by my side forever.

Program: (laid down for Hamlet by his father)

Don't get hurt in battle.

Rackets: Inadequacy, fear, guilt, anger and hurt.

Stamps: Inadequacy, guilt, anger, hurt.

Sweatshirt: Front: I'm Weak, Pity Me.

Back: Kick Me.

Tragic Ending: Suicide

Script Antithesis: Don't Kill Yourself.⁴

Transactional Analysis for Children

David Kupfer (1966) taught a simplified four-hour course to a group of children ranging in age from 8 to 14. The prerequisite for the course was that one or both parents be in a TA group at the time the course was given.

It was expected, and the parents were so informed, that the classroom material would be explored further at home. Most of the youngsters showed great interest in the material presented and grasped the concepts quite well. In several instances, they recognized games played in the household, games of which their parents had not been aware. One ten-year-old boy remarked at the end of the course: "Isn't it too bad that not all people in the United States know about this, now we can understand them but they won't understand us."⁵

TA For Kids (1971) by Alvyn M. Freed, is the first book intended to present TA to boys and girls.

It is the first book written about TA that is intended for children - specifically - boys and girls in grades three-six.⁶

It is written in such a way that it may be read by children or to them by grown-ups.

The Mentally Retarded

Dr. Denis Marks (1968), a pediatrician and Medical Director of Laurel Hills, Sacramento, California, demonstrated that TA could be used effectively with the Mentally Retarded. An hour-long videotape made in 1968 yielded proof positive that PAC and the four positions were not too difficult for the Mentally Retarded but actually learnable and usable.⁷

In the spring of 1970, the Alameda County Mental Retardation Service (MRS), headed by pediatrician Dr. Virginia Y. Blackledge, offered a 10-lecture TA series to the parents of the mentally retarded with Warren D. Cheney, ITAA (CM) of the Berkeley Transactional Analysis Institute as lecturer. Presented as an Adult Education course at Oakland Technical High School, the series attracted 46 registrants, approximately half of whom were professionals, special education teachers, nurses and administrators; the other half was composed of parents and foster-parents of the mentally retarded.⁸

The lectures covered all segments of a standard TA 101 (Basic TA Principles) with illustrative case material drawn from experiences of the mentally retarded and their problems both at school and at home. The first half of each session presented theory; the second half operated as a workshop. At the final lecture, the class was shown videotape of the work done with TA and the mentally retarded by Dr. Denis Marks, Medical Director of Laurel Hills, Sacramento, California. Enthusiasm over the potential of TA with the mentally retarded led to a special summer workshop conducted by Mr. Cheney at the Berkeley TA

Institute. In addition, a repeat of the lecture series sponsored by the Alameda County Mental Retardation Service was held during the fall semester at Chabot College, Hayward, while a special workshop in the Adult Education series offered case-work for both parents and their mentally retarded children, using a videotape for instant playback.

Tom Harris in I'm OK, You're OK (1970) pointed out that:

When we recognize that all children struggle under the load of the NOT OK, we begin to appreciate what an oppressive burden is carried by the retarded child. He not only feels NOT OK, he is, in fact, less OK in intellectual endowment than other children. His mental retardation frequently is accompanied by other physical handicaps and visible deformities, which evoke from others responses that underline his low estimate of himself. In competition with other children his position is continually reaffirmed, and the act of boiling emotions multiplies his problems. He, in fact, has difficulty using the defective computer he has, because it is further impaired by the continuing subversive influence of the NOT OK.⁹

He shows how Dennis Marks, a pediatrician who is the director of Laurel Hills, uses TA in his one-hundred bed, residential center for the retarded. The age range is from six months to forty-seven years, and the retardation range from 30-75 I.Q. Most are teenagers and young adults.¹⁰ He works with a group of thirty, once a week.

They sit in a circle, two deep, from which Marks and the blackboard are visible to everyone. The Contract (a term they are comfortable with) is, "We are here to learn P-A-C, which will help us understand how people tick so that we can trade a lot of uproar for pleasant pastimes and activities." The group is first introduced to the basics of P-A-C: the identification of three parts of a person, represented by the three circles, Parent, Adult, and Child. Marks helps the children identify "what part is talking" when a member of the group makes a statement. For instance,

he will ask the group "Now who's talking?" "Is this John's Parent, or his Adult, or his Child?" In this manner they also learn to identify words. "If you look at a piece of fruit and it's spoiled and you say 'that's bad,' that is Parent. It is critical and you are making a judgment. If you come running into the playroom in tears and cry 'everyone is bad to me,' that is Child. The youngsters very quickly learn to identify words and actions in this way. They find it satisfying and an experience which helps them recognize they have an Adult, or a computer.¹¹

Underlying the program is the often repeated statement, I'm OK - You're OK, which the youngsters repeat in unison at the beginning and end of each session. It is the key that turns off their emotions and turns on their Adult.¹²

Harris quote Marks as to how he uses TA to control aggressive behavior:

I walked into a room one day where there were three people holding one youngster who was in tremendous agitation, trembling with rage, and struggling to hit everyone around him. He was a boy with an IQ of 50 and, on most occasions, was attractive and pleasant. I walked over to him and put my arms around him tightly to restrain him. He was trembling and screaming "Leave, leave me alone..." After about twenty seconds, I said, "Now, Tom, how am I restraining you? Is this Parent, Adult or Child? He shouted "Parent!"

I said, "Not really, Tom. I'm not spanking you. That would be Parent. And I'm not fighting with you. What would that be?"

"That would be Child," he said.

"So how am I restraining you, with my Parent, Adult, or Child?"

"With your Adult," Tom replied.

"OK, that's good, Tom," I said. "Now we'll show these people how we can do it. Now you take my hand and we'll say what we always say." He took my hand and mumbled, "I'm OK - You're OK," and we walked together into the TV room where I suggested he join the youngsters who were in there watching a program. The whole episode, from encountering a trembling, adrenalin-charged, furious child, to walking into the TV room together took exactly three minutes. The key was to turn off the Child and turn on the Adult. This was done by the simple question, "How

am I restraining you?" There was no way to deal with this angry, boiling mass of feelings called his Child; there was certainly no way at that moment to get what was bothering him. My objective at the moment was simply to modify his behavior and get past the episode. Nothing "reasonable" could be said or heard while his Child was in control.¹³

Harris shows how Marks handles a runaway situation:

This is the case of a shy eighteen-year-old girl, with an IQ of 68, who speaks with a tiny voice and usually has very little to say.

One day I walked by her room and found she was all packed, ready to leave. When she saw me she blurted, through the tears streaming down her face, "I don't need this place any more. I'm going away."

The usual parental approach would have been to deny her feelings by something like:

"Of course you're not leaving. Now you go to lunch with the other children. You are not going anyplace. And besides, where is your transportation?"

This would only have made her Child more determined and more obstinate and more angry. There is no way to "reason" with the mass of feelings in the Child when the Child is in control.

"You're sure not feeling OK today, Carolyn. Somebody must have really hooked your Child."

"Yes" she responded quickly.

"Well, what happened?" I said.

"They won't let me buy a pocketbook," said Carolyn.

"You know," I said, "I like your Not OK Child, but now I want to talk to your Adult. So I'll tell you what...you grab my hand and we'll say I'm OK - You're OK." Which we did.

This was the key which had been shaped in the weekly sessions since the beginning of the year. Then I was able to talk to her Adult, and her Adult could recognize there was nobody there who could take her shopping that day to get the pocketbook she wanted, and that they perhaps could go tomorrow or the next day. This was simple, once her Adult was back in commission, but impossible as long as the Child was in control.¹⁴

School Racial Tensions

In the Fall of 1969, in an effort to employ TA as a means of helping to reduce racial tensions in the San Francisco outer Mission district's Balboa High School, a team of ITAA'ers from the San Francisco Transactional Analysis Seminar - Mel Boyce, Warren Cheney and John Miller, began working last Fall with the faculty in a lecture-discussion group and subsequently, in the Spring of 1970, in three small groups.

Impetus for this undertaking came from Vice-Principal Florence Cohehn, who had presented the several factors causing tension at Balboa in a report made at SAFTAS in October, 1969, four weeks after the severe series of riots and fights had closed the school and resulted in the death of one white boy from knife wounds. The students had polarized into white versus black, the Spanish-Americans and blacks each claiming the other group had killed the boy. Authorities blamed heavy and wide-spread pill-popping plus the influence of outside organized groups including Hells Angels and Gypsy Jokers.

One result of the situation was the establishment of a "Crash Pad" at Balboa staffed by a black psychiatrist and a black counselor providing students with on-the-premises help for overdoses of drugs. The other result was the start of a TA training program funded by the Board of Education, offering any teacher who wished to have the training an opportunity to study TA and receive credit toward teacher training units, the amassing of which led to increases and promotions.

While it was not new that TA was being used in schools, the program at Balboa may well have been the first attempt to use TA as

a method for reducing racial tensions. Boyce, Cheney and Miller saw TA as not only providing a new level of awareness for both teachers and students coming out of the training, but also demonstrating that TA amounts to a new kind of communication. A further potential was that TA could supply the teacher with a new way of maintaining discipline by allowing him to avoid the standard parental-authoritarian technique of threatening punishment every time a student showed defiance, refusal to work, or lack of participation.

Follow-up planning included offering TA workshops for conferences of School Administrators who came from elementary, junior and senior high schools in all districts of San Francisco.¹⁵

In 1970 some of the results of the use of TA as a means of reducing racial tensions in San Francisco's Balboa High School were reported. Mel Boyce described the encounters with the faculty who, at first, could not seem to get away from Ain't It Awful (the troubles we've had; the way the world is going) and If It Weren't For Them. Mel Boyce, John Miller, and Warren Cheney gave a four-lecture introduction to TA, held ten small group training sessions and two classroom demonstrations. Some teachers became enthusiastic about the idea of operating from their Adult and endeavoring to hook the Adult of their students in the learning process, but others found the thought of giving up Parent-Child transactions as the foundation of their classroom approach tremendously threatening. One of the main problems plaguing staff members was the lack of a philosophy about what the schools were supposed to be doing; this fostered an uncertainty about their own role, and the options they had in doing their job.

Warren Cheney outlined a Progression to Prejudice starting with He's different (white, black, yellow, brown, red) and going through the successive steps of He's strange (he's not understandable, he's a threat, he's dangerous; if he's dangerous, avoid him, treat him like an enemy, hate him.) Cheney characterized racial strife as eventually becoming Parent-Parent conflict which is so rigid that attempts to resolve it lead to nothing but conflict perpetuation.¹⁶ "P-P conflict needs to be analyzed by Adult-Adult work," he said.

During the nine months of the TA project at Balboa High School, there were no outbreaks of violence.¹⁸

Ghetto Education

Jerome White (1969) described the utilization of TA in an effort to increase the possibilities for success among students in an urban ghetto junior college. These students are confronted by a multitude of pressures: the need for money, lack of sleep because of the full-time jobs many of them hold down in addition to their school work, the hazards of ghetto life, ambivalence about the value of education in a world where black applicants frequently don't get hired even when trained, and messages from the environment that it's futile to sacrifice present enjoyments or material benefits for a vague hope about the future. In addition, many lack "know-how" in completing educational assignments and other related study skills.¹⁹

On the premise that "the strengthening of the educational response can come only with the reinforcement of the Parent to Child message and the addition of learning 'know-how' by the Adult,"²⁰ several procedures were instituted whereby "both of these processes might be programmed for young people."²¹ One was a course of study based on operant conditioning principles to provide successful educational experiences in successive steps. Another employed successful upper-classmen and/or acknowledged Black student leaders to serve both as effective Parent models and as the source of Adult-Adult information in their roles as assistant teachers, tutors, counselors, discussion leaders, and resource personnel. Weekly group therapy sessions focused on specific short-term contracts, for example, to complete an overdue book report, and on recognizing the rackets involved in not doing assignments and then feeling badly.

Validation of the premise was found in the experience of honors students, who reported strong support from their parents for their educational efforts, who had a specific career goal (many in public service fields and professions) and saw it as related to the life style toward which they aspired, and who also felt a strong identification with black nationalism and pride.²²

Teaching and Administration

Lloyd Breakey (1962), Director of the Big Horn Mental Health Center in Cody, Wyoming, wrote:

Just before the Center opened here, the local populace heard a great deal of (anti-mental health) material and has viewed the proceedings with some skepticism. Twenty miles away at Powell, I've talked about Ego states to one group of High School teachers. A reputation as a prophet is in direct proportion to the distance from home; at Worland, ninety-two miles away, I have found many eager audiences. Classes have been organized and completed there with a group of A.A.U.W. women, a group of city, county, and state employees and six separate groups of teachers, which, by administrative fiat, have covered all of the one hundred-plus teachers in the school system. I am now carrying the message to all school administrators there and now have hopes that a more effective organization can be carried out at the top where, I believe, it is always a good place to start if one had the necessary leverage and sales ability. The Coordinator of Elementary Education there has commented that he can notice a marked difference in the number and nature of problems that teachers are bringing to him this year. There is a marked decrease in their tendency to see students as "lazy or ornery." The questions are much better focused. The use of (transactional analysis) has apparently been effective in getting across the idea that behavior is purposeful and meaningful.²³

Stanley Soles (1963), a professor of Education at San Francisco State College, used Transactional Analysis as a framework for viewing the roles of the teacher. He pointed out that compulsory attendance laws which bring students to school place the teacher in a situation like others in institutional settings such as Parole officers. He also collected evidence from teachers and pupils on ways of "pleasing" and "bugging" teachers. He provided examples both from his study and from anthropologist Jules Henry's book Culture Against Man (1963). He pointed out that teachers can stop games by recognizing and naming them, and then refusing to play.²⁴

David Kupfer (1966) described how Barbara, a fifth grade teacher, offered her class of ten-year-olds a series of 14 lessons in TA:

1. Contracts (Teacher-student contract was discussed and sealed with handshakes).
2. Appropriate Behavior.
3. Inappropriate Behavior.
4. The Voices Inside Us. (Introduced PAC with playground examples).
5. Names for the Voices.
6. The Natural Child.
7. Can Grownups Act Like Natural Children?
8. Examples of Grownups Acting like Children.
9. Examples of Grownups Acting like Adults.
10. Scolding Parents.
11. Helpful Parents.
12. Natural Child Experiences.
13. Parental Experiences.
14. Adult Experiences.

Exhibits of reactions of the class members to the lessons were shown. For example: student drawings and essays showing Parent-Adult-Child relationships.²⁵

Cecille Hochman (1966) described a Montessori school. The Adult is left free to data-process in its own order, in contrast to the permissiveness of the Bank Street School, where the child is left to "express itself" with little Adult control; it is different from using teaching machines, where the Child has to proceed in the order set by the machine. Montessori schools are "normalizing" rather than "abnormalizing." The teachers vary in effectiveness; some tend to become more interested in the "official" materials used than in the children, and do not cope well with "extraneous" materials: for example, they are effective in the school room but at a loss when the children play in the garden with trees and flowers. Some do not cope well with spontaneity; they want "a reason" if children wish to walk in the rain.²⁶

Dr. Morris Haimowitz (1965), Chief of the Bureau of Human Relations of the Chicago Board of Education, organized a workshop attended by 250 school personnel which focused on game analysis as a way for teachers to deal more effectively with the complex ethnic and pedagogical problems in the Chicago school system.²⁷

Robert Wald (1966) described his observations at a centre where teaching machines were used to teach children as young as three years to read and touch-type, with the result that five-year-old children were able to publish a literate "newspaper" with almost no supervision. The machines also produced remarkable results with older, disturbed children. The machines represented a "pure" Adult and there was no Parental pressure on the children to learn from them. Their

learning was based (descriptively) on "spontaneous curiosity." The experiments were "hard" in that the results were described purely objectively.²⁸

In a paper entitled "Graduate School Games," Joe Fagan (1967) wrote:

Most children and many adults spend considerable time in educational institutions, but, considering the scope and importance of the education process, there has been very little interest in and exploration of the games endemic to academia.

Theoretically, education involves Adult-Adult transactions with the teacher saying, "This information is important and useful," and the student responding, "I'm storing it in my computer." However, this makes a large number of Parent-Child or crossed transactions, the extent of these being revealed by the number of drop-outs and failures, and the nature of the educational structure.

Graduate school as a sub-section of the educational enterprise generally fosters Parent-Adolescent interactions on the part of professors and graduate students. Most graduate students live on a relatively meager stipend (allowance) provided by the department or a professor's research project and in return help keep the house running by providing various low level services. Any involvement outside the department that would make for greater financial or personal independence is discouraged. Students are expected to act like responsible adults, yet still defer to the professor's superior judgment and wisdom. The professor overtly communicates to the student "Grow up and get wise," but this may hide messages that say, "But if you end up different from me, you're wrong," or "But if you do, I'll zap you for showing me up," or "But if you do, I'll make you feel guilty for leaving me behind." As a result, graduate students often feel perplexed about how smart to be, what to do if they either do or don't know more than the professor, whether they are supposed to do it their way or his, and whether they are actually supposed to finish their degrees and leave. This atmosphere powerfully supports games involving hanging on, and phobic avoidance of the outside world.

About 15 graduate students were enrolled in a required course that had a carefully nurtured reputation for being hard. Initially, the entire class did poorly, this being supported by extensive "Ain't It Awful," with "Stupid" and "If It Weren't For the Impossible Professor" developing quickly. These were further

supported by "See How Hard I'm Trying," with the students spending several minutes over the course of an evening half-heartedly poking around in the assigned material, followed the next day by supporting each other in a common pastime of "I Studied ALL Night and Still Couldn't." The game as a class project was finally broken up by the fact that a few students, either isolated or concerned with their own survival, stopped playing and some others also extricated themselves when the game was pointed out to them. If the class had been able to maintain the game en masse then the Payoff would have been for the entire graduate faculty to have become involved in punitive action towards class members, or in blame and isolation of the professor, or both. For this kind of "Stupid" the collusion of the whole class is required, since lone players can easily be flunked. To sustain a really hard game, a third role is probably necessary to supplement the demanding Father and compliant Child, that is, the sympathetic Mother or sibling who says "Of course, he's demanding too much." (The third hand makes another game possible - the bright student who deliberately encourages other students to play to insure his advanced place on the grade distribution curve).

That entire classes can form collusions to play "Stupid" (this probably requiring the chance enrollment of several hard players) was confirmed by several other faculty members who could remember with considerable pain, similar experiences.

The antithesis of the game is "So study," but it is also important that a teacher examine his reasons for being willing to play, these including "Blemish," and "I'm Only Trying To Help You," and also a variety of Graduate Faculty Games.²⁹

William Piehl (1968) described the use of TA in his work as a public school consultant. Children, between the ages of 7 and 11, are referred to a group by a teacher or administrator. In the first session, he establishes contracts (Why do you think you're here? What do you want to do about it?) and introduces the three ego states using cartoon drawings to illustrate them.

In presenting the concept of games he distinguishes "fun games" from "phony games" whose purpose is to trick someone. One which the children all recognize and enjoy talking about, Piehl calls MIMFT - Making Life Miserable For Teacher. This kind of discussion can be

used to identify the successive moves in a game which lead to a pay-off and to demonstrate that a player has the choice at various stages as to whether or not he will continue the game. Games teachers play, such as "Courtroom" are also analyzed.

The idea of script is presented as a "broken record" which repeats the same thing over and over; again the fact that you can choose not to go on repeating the same old pattern is underscored.³⁰ "Children really enjoy the TA approach," he said; "They can make choices and they become very adept at analyzing their behavior and that of their teachers in terms of P-A-C."³¹

Piehl also uses TA with parents and teachers, and in addition, gives a six-hour orientation course for principals and school psychologists. He commented that because of the communications revolution of the past decade, even small children can use words effectively to express feelings while grown-ups increasingly use words to obscure and evade feelings. As a result, he said, he tends to talk more with kids, and play more with grownups.³²

In "Teachers and Stroking" (1971), Pat Hough uses TA to analyze the transactions that take place in school. She says there is some straight education without Adult interference. For example,

Teacher: This information is useful and important for general knowledge.

Student: I'll store it in my computer.³³

She also says that "...in any classroom, hallway, playground or lunchroom, one can observe many Parent-Child, Child-Parent parallel transactions, and many crossed transactions."³⁴

She feels there are more negative strokes than positive strokes in teacher-student transactions and lots of witch messages such as:

You'll never learn how to speak properly...read, write, etc.;

Why do you always ask such stupid questions?;

You always whine, look bad, smell bad, etc.;

Your brother never gave me problems;

Why can't you follow directions, sit up straight, pay attention, etc.?³⁵

She says that negative strokes are given for any infringement of school rules such as talking, fighting, running in the halls, and throwing snowballs. The Natural Child often gets negative strokes for too much spontaneity, excitement, and laughter. Children in their Adapted Child get lots of positive strokes; for example: for keeping quiet, doing errands, doing homework, playing watchdog in class, or tattling, etc. Pat says that teachers who complain about having many "bad" kids in class are negative stroke givers. In these classes, students have learned it is easier to get negative strokes than positive strokes, and so they may as well take them - after all, negative strokes are better than no strokes at all.

She added that teachers can learn to become aware of their stroke giving patterns and work on changing them.³⁶

Jennie Lou Ernst in "Using TA in a High School Learning Disability Grouping" (1971), tells how using TA provides her with the key to unlocking a student's disability, whether academic or social (usually both). She adds that it offers the student options which

he can use in the "Now". Jennie Lou cites a case called Choosing a Solution:

Cathy announced one morning, "I'm going to have a fight in gym today. There's no way out of it". She had shouted at another girl on her team the day before and the girl had spread the word that she was going to "get her" in gym.

Fighting in school brings an automatic two-day suspension, which is unexcused absence and work cannot be made up.

Teacher: "Do you want to have a fight?"

Cathy: "No, but my friends won't let me back down."

Teacher: "What about her friends? Will they let her back down?"

Cathy: "Probably not. We have a lot of the same friends."

Teacher: "Oh, so it's a multi-handed 'Let's You and Him Right'. Is it worth giving up two days of grades to provide some action for your friends?"

The "OK Grid" goes on the board. Alternatives for Cathy are viewed:

(1) Get Away From - Keep Away from her. Switch gym classes.

"But I would still see her around school."

(2) Get Rid Of - "I could let her hit me and not hit her back and she would get suspended and I would not. But it would be worse when she got back to school.

(3) Get Nowhere With - "We could just keep sparring - keep things at a stalemate, a deadlock."

(4) Get On With - "I could figure a way to tell her she's OKay."

Cathy reported back after gym class. "What happened?" "Nothing." "It's the most amazing thing! I just went up to her and said hello and shook hands with her and that's all there was to it." "HOORAY"³⁷

Jennie Lou Ernst felt that the use of TA helped reduce the number of visits of students to the dean's office and aided in showing at least two years' progress in their academic ability. "And it was FUN!"³⁸

In "The Application of TA Principles in The Classroom of a Correctional School" (1971), Tom Frazier states:

the objectives of education may differ from the objectives of psychotherapy, however the feelings of hope, anticipation, frustrations, and achievement are present in the classroom, and therefore the principle of human behavior and group dynamics can be applied here as well.³⁹

He points out that the games played in the classroom are the same played at home or in the therapy room; the use of contracts in TA prove equally useful in the classroom, and knowing how to come on Nurturing or Critical Parent, plug in your Adult, and Let your Kid out are invaluable. Life Scripts which include the bad feeling rackets, the games, the injunctions - interfere with the learning process. The student who feels "not-OK" about himself will see little reason to study and learn, and so before the learning process can take place. Frazier feels the teacher can become aware of the main element of the student's life script and can help him to make new constructive decisions for himself.⁴⁰

Frazier believes that focusing on the here-and-now gives clues to students' fragmenting their experiences. Some examples are: the high-pitched voice, the tapping pencil, the rocking movement of the knee.

...a teacher can wonder what the high-pitched voice (not the words) is saying. "Putting words to the pencil tapping, what kind of message would it have?" "What is the student saying with the knee's rocking movement?"⁴¹

Thus teachers have an opportunity to help the Student relate the rocking knee and the high-pitched voice (which are part of him) to the feeling underlying the action so that he may check the appropriateness of his feelings.

An Adult look at anxious Child feelings is a good way to decide to drop them, if they are out of proportion to the reality at hand.⁴²

Ken Ernst (1972) in Games Students Play, said every parent, school board member, principal, counselor, teacher, and student needs a "game detector" to help him figure out who is trying to do what to whom and how to stop it, if it needs stopping.⁴³

His contribution has been to take many of the games in Eric Berne's Games People Play⁴⁴ and apply them to school situations.

Craig Johnson and James Cramer (1973), members of The Tom Harris Institute of Transactional Analysis, Sacramento, California, in their feature article for "Instructor Magazine" entitled "The OK Classroom"⁴⁵ describe how TA can be used by the classroom teacher with elementary school children.

They point out that whenever ego states are presented, it's helpful to reinforce the ideas with discussion and activities. For example,

Children can cut out magazine pictures showing facial or whole body expressions indicating the different ego states. These can be pasted on big circles as collages. Cartoons can also be used. This is useful activity because the expressions are frozen; ego states in life often flash from one to another making it difficult for the new interpreter.⁴⁶

Questioning can bring attention to ego states. For example:

What ego state are you in now? can be asked of a child who is working busily, who has laid down the law to someone, or who is acting silly.

Other Questions are:

When did you last get mad?
 How did you look? What ego state is that?
 How do you look when you are working?
 What ego state is that?⁴⁷

The article has many other suggestions for using TA in the classroom as a means of making the classroom an OK classroom and "a place where teachers and children understand and feel good enough about themselves to get on with the business of learning and living."⁴⁸

Summary

Although TA has touched upon many areas of education, its potential has not been fully utilized. Only one book applying Transactional Analysis, Games Students Play, by Ken Ernst, has been written specifically for educators. Dennis Marks, Jennie Lou Ernst, and Tom Frazier have all made valuable contributions utilizing TA in the field of Special Education. Dennis with the mentally retarded student, Jennie Lou with the High School Disability student, and Tom with the Correctional School student. Jerome White has utilized TA effectively with the Ghetto college student and Pat Hough, a social worker, used TA as a way of looking at a school - particularly in the area of stroking.

Just as this study was completed, Craig Johnson and James Cramer have begun running workshops for teachers so that TA could effectively be introduced into the classroom. This is a beginning.

There are still many unexplored aspects of education to which TA could be effectively applied - specifically in the areas of self-concept, learning environment, and interpersonal relationships. My study will explore these dimensions of education.

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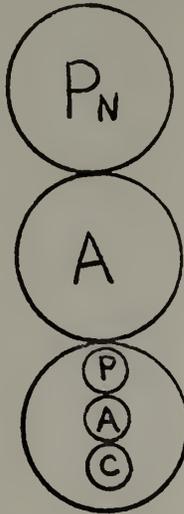
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33. Pat Hough, "Teachers and Stroking," TA Bulletin, Vol. 1, No. 3, July 1971, p. 38.
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35. Loc. cit., p. 38.
36. Ibid., p. 39.
37. Jennie Lou Ernst, "Using Transactional Analysis In a High School Learning Disability Grouping," TA Journal, Vol. 1, No. 4, October 1971, p. 210.
38. Ibid., p. 40.
39. Tom Frazier, "The Application of TA Principles in The Classroom of a Correctional School," TA Bulletin, Vol. 1, No. 4, October 1971, p. 16.

40. Loc. cit., p. 16.
41. Ibid., p. 18.
42. Loc. cit., p. 18.
43. Ken Ernst, Games Students Play, Millbrae, Calif., 1972, p. 10.
44. Eric Berne, Games People Play, New York, Grove Press, 1964.
45. Craig Johnson, and James Cramer, "The OK Classroom," Instructor, Vol. LXXXII, No. 9, May 1973, pp. 33-40.
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CHAPTER THREE

THE APPLICATION OF TA SCRIPT ANALYSIS TO TRACKING AND THE SELF-FULFILLING PROPHECY

TA Theory (for Script Analysis) is based upon the following
model:¹



The top P is the Nurturing Parent ego state and says, "You're OK."

It says You're good!

You're smart!

You're beautiful!

You're healthy!

You're right on!

It supports, takes care of, and protects the child.

The top A or Adult ego state is essentially a computer, which gathers and processes data for the purpose of making decisions.

The Child ego state is composed of three subdivisions:

The Parent in the Child called the Pig Parent, Adapted Child,
or Witch Mother

The Adult in the Child called the Professor

The Child in the Child called the Free or Natural Child.

The Pig Parent or Witch Mother says "You're not OK." It says:

You're bad!

You're ugly!

You're stupid!

You're sick!

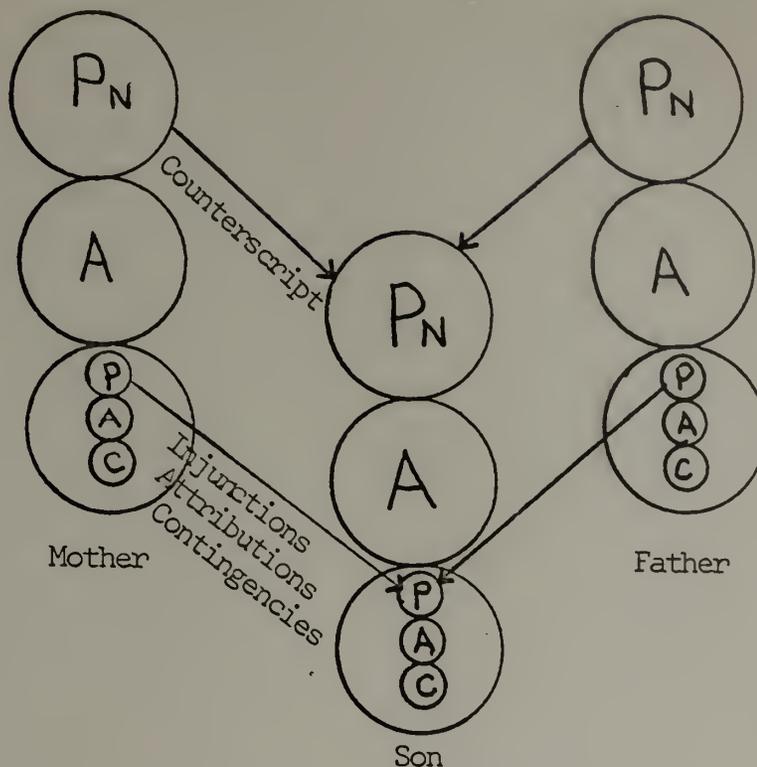
You're crazy!

Its messages are opposite to that of the Nurturing Parent and it is harmful and destructive. It is the part of you which sends out critical messages in the form of Injunctions, Attributions, and Contingencies. It becomes a fixture in your head that maintains oppression and it keeps telling you not to think, not to feel, not to nurture, not to give strokes, etc..

The Professor is the part of the personality that deals with intuition and creativity, also with matters of a personal nature such as feelings and emotions. It senses fear, hatred, suspicion, anger, love, and appreciation in others. It is less accurate than the Adult, but nevertheless, very accurate.

The Free or Natural Child is the most beautiful part of people. It is not learned and deals with spontaneity.

A Script Matrix is a design for looking at a Script.²



A Script is a life-plan imposed upon children by powerful parental messages consisting of injunctions, attributions, and contingencies.

It is Eric Berne who said, "Children are born Princes and Princesses but are turned into Frogs by their parents. They are born OK and are made not OK."³

An Injunction is a statement that limits the activity of the child in some way. It is a statement of "don't" and "be." Some examples of injunctions are "Don't think, Don't do, Don't be," etc....⁴

An Attribution is an encouragement of "be" and a statement of "do." An Attribution tells people what they are: for example, when one says, "You are smart, clumsy, strong," etc., one is really saying "Be smart, be clumsy, be strong," etc. Hypnotists use this device.

When they want to put you to sleep they don't say "Fall asleep" but they do say "You are falling asleep." The attribution one ascribes to a person defines him. It is an instruction to be obeyed implicitly.⁵

Contingencies are predictive statements. For example: If you enjoy yourself, you will get into trouble.

Because the Injunction, [Attribution, and Contingency] is often implanted by strokes given by the parent at the time he transmits his "message," the child comes to perceive his failure to obey the Injunction as posing a threat to his psychological survival. These strokes or units of recognition may be positive or negative. Obviously, in the "Don't be" injunction, they are usually negative. But if no positive strokes are delivered, then negative strokes become very important: The child would rather be treated badly than completely ignored. Strokes may also be categorized as unconditional or conditional: Parents may love their child unconditionally, just for being; or they love him just for doing things they approve of; or he may be loved for both being and doing. Similarly, parents may dislike a child just for being; or he may receive negative strokes only when he does something bad, and be ignored the rest of the time; or he may receive both unconditional and conditional negative strokes. The child who is given a "Don't be" Injunction is often slapped and scolded by his parent just because he exists. As a general rule, however, the "Don't be" Injunction is implanted by conditional as well as unconditional negative strokes: The child will be slapped and scolded if he tries to break the bars of his crib, bangs his head, throws his bottles around, spills his milk, throws his toys on the floor, etc. If, on the other hand, he is quiet and can be left alone in his room for long periods, doesn't get in anyone's way, doesn't "bug" anyone, he will be ignored. Thus the child learns that his parents will give him strokes (i.e., recognition) for being bad and forget that he exists if he is good. And now he is in a quandary: If he is recognized, he hurts; but if he does nothing to deserve a spanking or scolding and that's the only way he can attract his parents' attention, he is lonely - and loneliness is infinitely more painful. There is still another possibility: If the child is given an Injunction [and Contingency] to stay out of the way, and gets positive strokes for staying out of the way, he will begin to realize that he will be loved for not being there, and scolded if he is. And this type of situation, in which the parent actually gives the child warm, loving strokes, when he obeys an Injunction [or Contingency], however irrational, may have an even more noxious effect, in terms of the child's future development.⁶

Often, when Injunctions, Attributions, and Contingencies are being sent out, a person switches from Script to Counterscript, which is usually a brief period of time when one breaks out of his destructive trend and takes care of himself in a positive way. An Alcoholic would be in his Counterscript when he is seemingly "off the bottle." The Counterscript is also defined as an acquiescence to the cultural and social demands that are transmitted through the Parent.⁷

The Self-fulfilling Prophecy says that people tend to do what is expected of them. It is rooted in the assumption that an individual's conception of himself, his abilities, his identity, his sense of worth and his behavior, is partly determined by how other people see him.⁸

"...when people believe something to be true and they have an emotional investment in its being true, they will be motivated to make what they have predicted come to pass."⁹

TA theory says that we make prophesies in the form of attributions, injunctions, and contingencies because we have a wish to do so. When a mother tells her son he is clumsy, she is really saying "I want you to be clumsy." One might then ask, why would any mother want her son to be clumsy? This is the heart of the problem, for a parent may have a number of reasons for what she is doing: the child may not have been a wanted child, it may give her a way of venting her anger which serves as an excuse for not taking care of him, etc..¹⁰

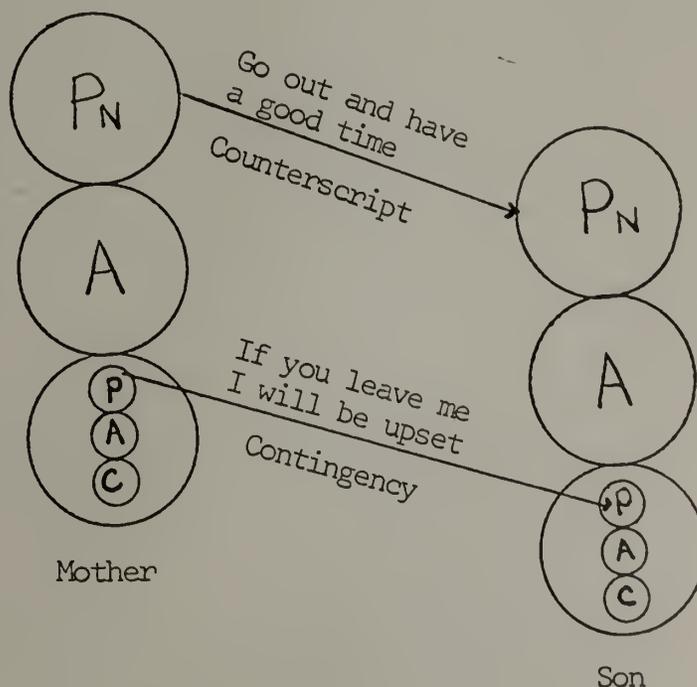
There is usually duplicity in all this, however, (and this is what makes scripting so deceptive) because while mother is strongly encouraging her son to be clumsy (often non-verbally) through attributions and control of stroking, she is, at the same time, urging him

to be careful (counterscript). The counterscript is the camouflage, however, because mother really expects her son to be clumsy, and he fulfills the prophecy.

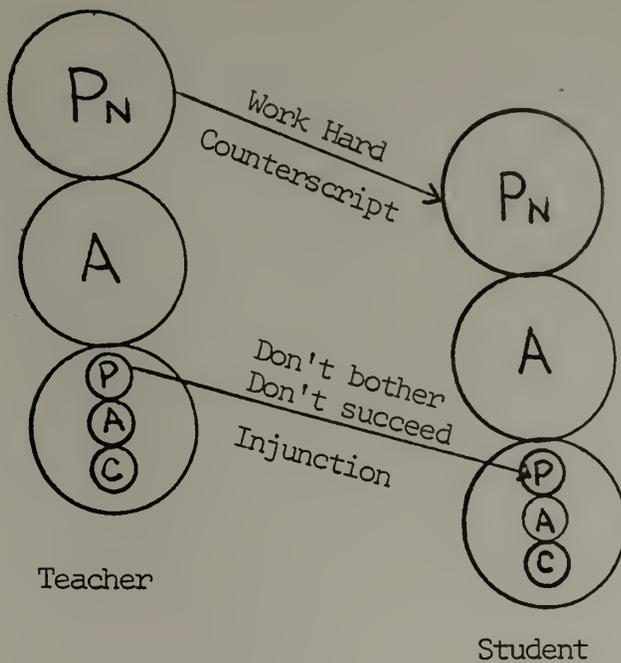
Examples of this kind of behavior in teaching are given by David Hargreaves:

Often the teacher's behavior towards a pupil may in effect be putting him in what Bateson et al. (1956) have called a double bind. This arises when a person is given a message with two elements, one of which denies the other, so that a response becomes difficult or impossible. A typical example of the double bind is the injunction of a possessive mother to her son to go out and have a good time with his friends but indicating non-verbally that she will be upset if he leaves her alone. Teachers can be very skilled, though unintentionally so, at such communications. For example, a teacher may overtly encourage a child who is making little progress to work hard but also at the same time indicate that further effort is likely to be of no avail. Or the teacher may verbally give a pupil permission to embark on an activity whilst indicating that if the child does so he will incur the teacher's disapproval. ¹¹

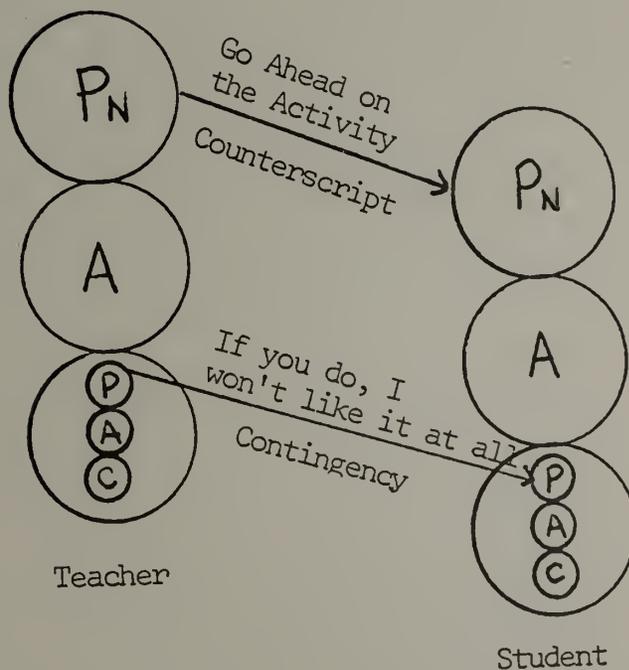
SCRIPT MATRIX: A SON



SCRIPT MATRIX: A STUDENT



SCRIPT MATRIX: STUDENT



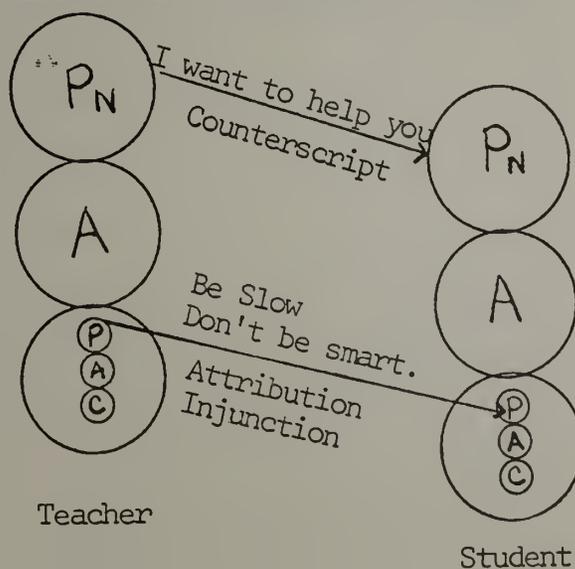
Examples of scripting and the self-fulfilling prophecy are seen in schools in the form of "tracking," which is a way of grouping children homogeneously, into upper and lower groups according to achievement level. The rationale is that:

...while students considered bright are expected to learn more efficiently and effectively when instructed in homogeneous ability groups, those considered dull are also expected to benefit. The track system is expected to enhance the likelihood that the school will be able to remedy the slow or dull student's educational deficiencies.¹²

What happens, however, is that the teacher usually develops the expectancy that the "behind group" will remain so, which contributes to a paradox - for instead of correcting deficiencies, this grouping process (through attribution and self-fulfilling prophecy) contributes to the very problem it was designed to solve.¹³

But, is this grouping procedure really designed to correct deficiencies in the first place? One can see from the script matrix below that it is not. For although the overt statement may have been "I want to help you," the much stronger covert injunctions and attributions were "You're slow (Be slow) and "You're not as smart as the other children (Don't be smart)."

SCRIPT MATRIX: HOMOGENEOUS GROUPING



Imagine the script messages given (in the form of attributions, and prophecies) when the following terms are used:

emotionally disturbed
mentally retarded
physically handicapped
socially maladjusted
culturally deprived
disadvantaged
compensatory education
inner city
ghetto school
welfare
free lunch, etc.

Teachers have to be aware of two dangers; the first consists in the process of categorizing itself and the second consists in the communication of the predictive element of the categorization with its potentiality for stimulating a self-fulfilling prophecy.¹⁴

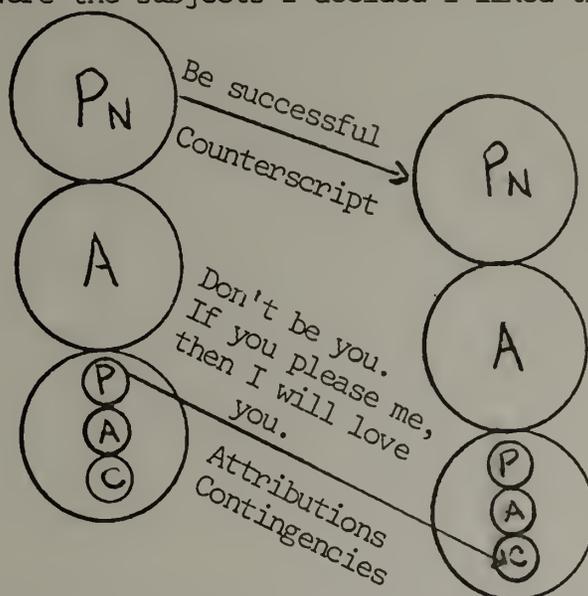
The report card carries attributions with it. A 'C' student is given the attribution of being Average, an 'A' student is given the attribution of being Superior. And the 'D' student is given a definitely "not OK" attribution. All these letter grades give students attributions which may remain with them for the rest of their lives.

Kids also get contingency messages like: "If you get all A's, then mommy and daddy will love you," or "If you do not get all A's, mommy and daddy will be disappointed." In other words, strokes from parents are conditional, that is, they're based on the child pleasing

the parent. I'm OK - You're OK, if you live up to my expectations.

An example follows:

When I was a child, my parents patted me on the head for doing some things, but withdrew their rewards when I did other things. So I began to conform to their values and expectations because those pats on the head were pretty important to me. When I got to school, the teachers hit me with the importance of getting good grades. They made grades seem so important that I soon believed them. But in order to get good grades, I had to conform to their values and expectations, which I did. So, again, I got more pats on the head. And the subjects in which I got the most pats on the head were the subjects I decided I liked the most.¹⁵



The scripting and tracking of Black youngsters in schools is so well exemplified in The Autobiography of Malcolm X.

I kept close to the top of the class, though. The topmost scholastic standing, I remember kept shifting between me, a girl named Audrey Slaugh, and a boy named Jimmy Cotton.

It went on that way, as I became increasingly restless and disturbed through the first semester. And then one day, just about when those of us who had passed were about to move up to 8-A, from which we would enter high school the next year, something happened which was to become the first major turning point of my life.

Somehow, I happened to be alone in the classroom with Mr. Ostrowski, my English teacher. He was tall, rather reddish

white man and he had a thick mustache. I had gotten some of my best marks under him, and he had always made me feel that he liked me. He was, as I have mentioned a natural-born "advisor," about what you ought to read, to do, or think - about any and everything. We used to make unkind jokes about him: why was he teaching in Mason instead of somewhere else, getting for himself some of the "success in life" that he kept telling us how to get?

I know that he probably meant well in what he happened to advise me that day. I doubt that he meant any harm. It was just in his nature as an American white man. I was one of his top students, one of the school's top students - but all he could see for me was the kind of future "in your place" that almost all white people see for black people.

He told me, 'Malcolm, you ought to be thinking about a career. Have you been giving it thought?'

The truth is, I hadn't. I never have figured out why I told him, 'Well yes, sir, I've been thinking I'd like to be a lawyer.' Lansing certainly had no Negro lawyers - or doctors either - in those days, to hold up an image I might have aspired to. All I really knew for certain was that a lawyer didn't wash dishes, as I was doing.

Mr. Ostrowski looked surprised, I remember, and leaned back in his chair and clasped his hands behind his head. He kind of half-smiled and said, 'Malcolm, one of life's first needs is for us to be realistic. Don't misunderstand me, now. We all here like you, you know that. But you've got to be realistic about being a nigger. A lawyer - that's no realistic goal for a nigger. You need to think about something you can be. You're good with your hands - making things. Everybody admires your carpentry shop work. Why don't you plan on carpentry? People like you as a person - you'd get all kinds of work.'

The more I thought afterwards about what he said, the more uneasy it made me. It just kept treading around in my mind.

What made it really begin to disturb me was Mr. Ostrowski's advice to others in my class - all of them white. Most of them had told him they were planning to become farmers. But those who wanted to strike out on their own, to try something new, he had encouraged. Some, mostly girls, wanted to be teachers. A few wanted other professions, such as one boy who wanted to become a county agent; another, a veterinarian; and one girl wanted to be a nurse. They all reported that Mr. Ostrowski had encouraged what they had wanted. Yet nearly none of them had earned marks equal to mine.

It was a surprising thing that I had never thought of it that way before, but I realized that whatever I wasn't, I was smarter than nearly all of those white kids. But apparently I was still not intelligent enough, in their eyes, to become whatever I wanted to be.

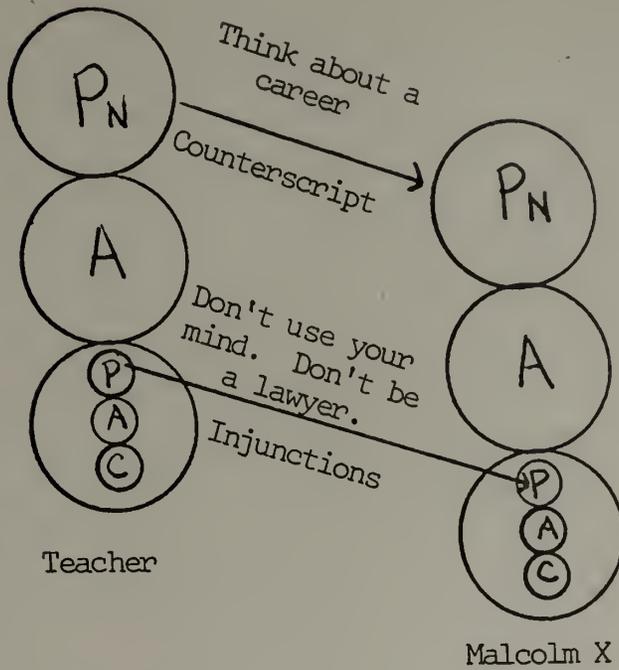
It was then that I began to change - inside.

Malcolm reflected that "...if Mr. Ostrowski had encouraged me to become a lawyer I would today be among some city's professional bourgeoisie."¹⁶

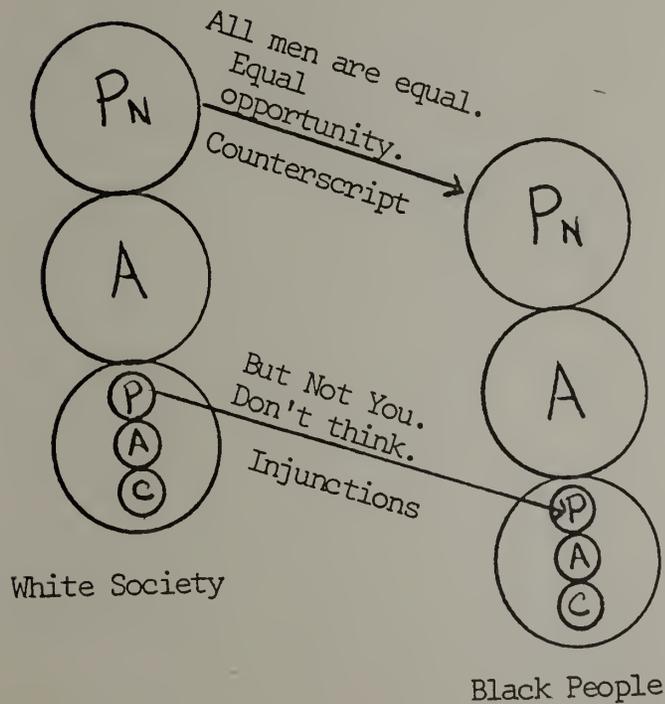
Malcolm's script messages were "don't think, don't get ahead and you're not as good as a white man." These messages are typical of the black man's script described by Senator Fred Harris in the foreword to the book, Black Rage. In it he spells out not only the injunctions but the counterscript as well:

The message is simple - that despite the passage of five civil rights bills since 1957, despite the erosion of legal supports for segregated institutions, despite greater acceptance of Negroes into our major institutions, both public and private, it is still no easy thing to be a black person in America... what does this mean? The answer is clear, yet terribly difficult for most of us to see - that 'the civilization that tolerated slavery dropped its slaveholding cloak but the inner feeling remained...(that) the practice of slavery stopped over a hundred years ago, but the minds of our citizens have never been freed.¹⁷

SCRIPT MATRIX: MALCOLM X



SCRIPT MATRIX: BLACK PEOPLE

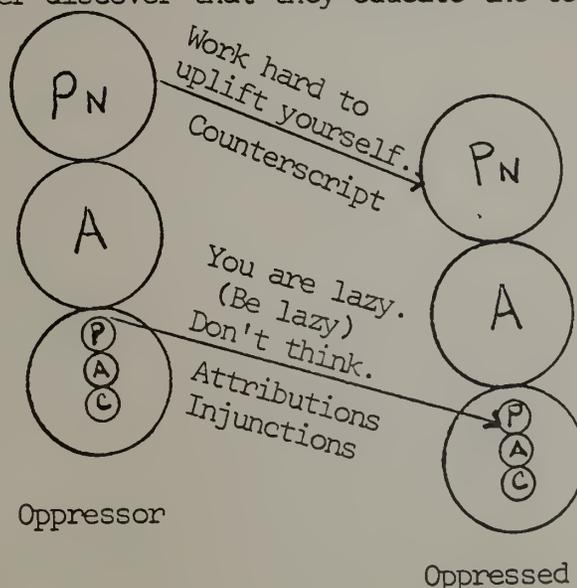


In his book, Pedagogy of the Oppressed, Paulo Freire, the great Brazilian educator who developed methods for teaching illiterates, describes how the peasants acquire severe scripts of self-doubt and low esteem:

Self-depreciation is a characteristic of the oppressed which derives from their internalization of the opinion the oppressors hold of them. So often do they hear that they are good for nothing, know nothing and are incapable of learning anything - that they are sick, lazy, and unproductive - that in the end they become convinced of their own unfitness.¹⁸

He further elaborates on how the lecturing or narrative method of education (he calls it banking) also contributes to a low self-concept script:

In the banking concept of education, knowledge is a gift bestowed by those who consider themselves knowledgeable upon those whom they consider to know nothing. Projecting an absolute ignorance onto others, a characteristic of the ideology of oppression, negates education and knowledge as processes of inquiry. The teacher presents himself to his students as their necessary opposite; by considering their ignorance absolute, he justifies his own existence. The students, alienated like the slave in the Hegelian dialectic, accept their ignorance as justifying the teacher's existence - but, unlike the slave, they never discover that they educate the teacher.¹⁹



But where does this desire for wanting people to be stupid, to be slow, to be inferior, to fail, originate? TA theory says that it is rooted in the Pig Parent - or Witch Mother - that part of the personality which is bent upon destruction and which is grown under conditions of competitiveness, and scarcity of strokes.

Jules Henry, in Culture Against Man, explains:

In a society where competition for the basic cultural goods is a pivot of action, people cannot be taught to love one another, for those who do cannot compete with one another except in play. It thus becomes necessary for the school, without appearing to do so, to teach children how to hate, without appearing to do so, for our culture cannot tolerate the idea that babes should hate each other. How does the school accomplish this ambiguity? Obviously through competition itself, for what has greater potential for creating hostility than competition? One might say that this is one of the most "creative" features of school. Let us consider an incident from a fifth-grade arithmetic lesson.

At the Blackboard

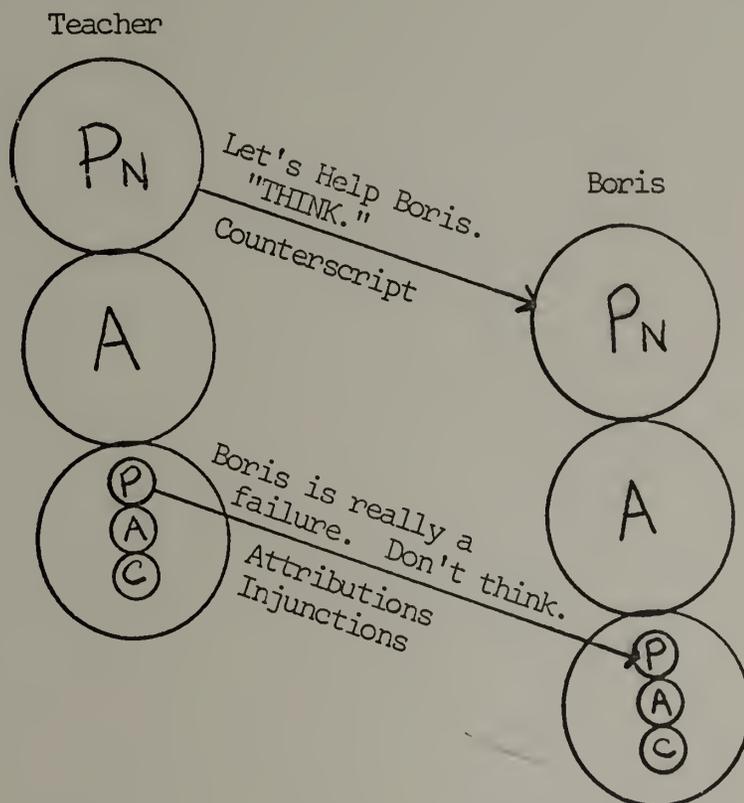
Boris had trouble reducing " $12/16$ " to the lowest terms, and could only get as far as " $6/8$ ". The teacher asked him quietly if that was as far as he could reduce it. She suggested he "think." Much heaving up and down and waving of hands by the other children, all frantic to correct him. Boris pretty unhappy, probably mentally paralyzed. The teacher, quiet, patient, ignores the others and concentrates with look and voice on Boris. She says, "Is there a bigger number than two you can divide into the two parts of the fraction?" After a minute or two, she becomes more urgent, but there is no response from Boris. She then turns to the class and says, "Well, who can tell Boris what the number is?" A forest of hands appears, and the teacher calls Peggy. Peggy says that four may be divided into the numerator and the denominator.

Thus Boris' failure has made it possible for Peggy to succeed; his depression is the price of her exhilaration; his misery the occasion for her rejoicing. This is the standard condition of the American elementary school, ...because so often somebody's success has been bought at the cost of our failure. To a Zuni, Hopi, or Dakota Indian, Peggy's performance would seem cruel beyond belief, for competition, the wringing of success from somebody's failure, is a form of torture foreign to those non-competitive redskins. Yet Peggy's action seems natural to us; and so it is. How else would you run our world? And since all but the brightest children have the constant experience that

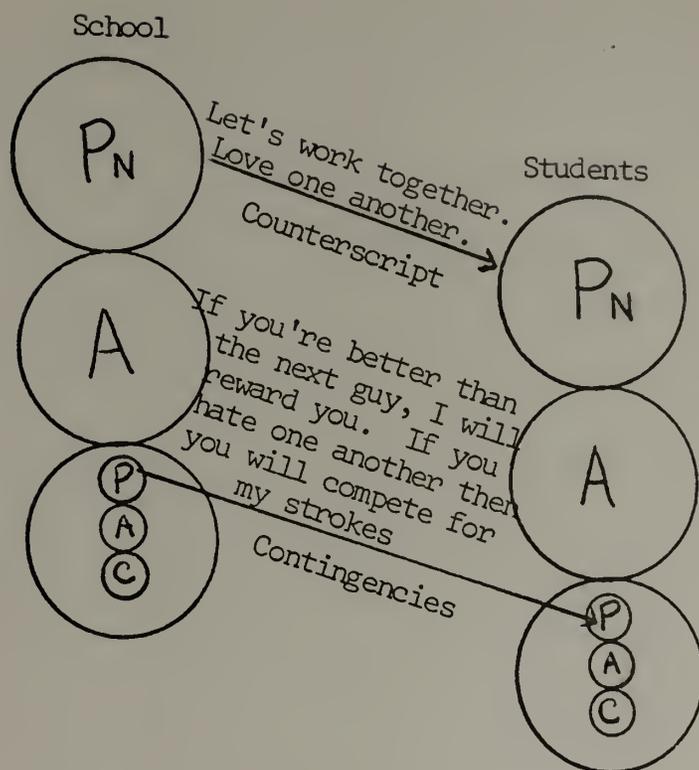
others succeed at their expense they cannot but develop an inherent tendency to hate - to hate the success of others, to hate others who are successful; and to be determined to prevent it. Along with this, naturally, goes the hope that others will fail. This hatred masquerades under the euphemistic name of "envy."

Looked at from Boris' point of view, the nightmare at the blackboard was, perhaps, a lesson in controlling himself so that he would not fly shrieking from the room under the enormous public pressure....It was not so much that Boris was learning arithmetic, but that he was learning the essential nightmare. To be successful in our culture one must learn to dream of failure.²⁰

SCRIPT MATRIX: BORIS IN SCHOOL



SCRIPT MATRIX: SCHOOL



And Claude Steiner, in his article "The Stroke Economy," says that the problem has to do with the availability of strokes, which are units of recognition, of love. He states that:

...strokes are as necessary to human life as other primary biological needs such as food, water and shelter - needs which if not satisfied will lead to death -21

He feels we live in a stroke economy in which a

...free exchange of strokes which is both a human propensity and a human right has been artificially controlled for the purpose of rearing human beings who will behave in a way which is desirable to a larger social order.

This manipulation of the stroke economy, unwittingly engaged in by the largest proportion of human beings, has never been understood as being a service to the established order, so that human beings have not had an opportunity to evaluate the extent to which such control of the stroke economy is to their own advantage and to what extent it is not.²²

Hope For the Future

In the traditional educational set-up where competition is keen, tracking rampant, testing and grading prevalent, and stroking controlled, scripting is an outcome. However, in newer forms of education such as exemplified in Open Education, scripting of students is kept to a minimum because the student:

Is not compared to others or judged

Engages in self-evaluation

Engages in individualized learning and proceeds at his own rate (tracking and homogeneous grouping are non-existent)

Often makes Adult to Adult contracts

Takes on greater responsibility for his own learning (much of it is self-selected)

Engages in more meaningful learning activities (often the community is the school)

Is trusted and given more freedom

I suggest that there be no permanent record cards as traditionally conceived (joint evaluation folders of students' work are more effective).

I suggest that IQ and other standardized tests be eliminated (these are attributive).

I suggest that all letter and percentage grading be eliminated, with "pass-no record" substituted.

I suggest that schools deal with success rather than failure.

William Glasser, in Schools Without Failure, says:

Too much of our present educational system emphasizes failure and too many children who attend school are failing. Unless we can provide schools where children, through a reasonableness of their capacities, can succeed, we will do little to solve the problems of our country.²³

Summary

In this chapter I have shown how Transactional Analysis Script Theory offers us a way of looking at education. I have shown how teachers and society impose scripts upon students - force them to make life-decisions which are not really their own, nor in their best interest. As educators, we are saying one thing (counterscript), yet doing another (through injunctions, attributions and contingencies.)

I have offered suggestions for ways of preventing and avoiding scripting of students.

Too often children come to school as Princes and Princesses and they are sent out as Frogs. It is our responsibility to see that they remain Princes and Princesses.

END NOTES

1. This model is derived from the one presented by Claude Steiner at a Script Workshop in New York City, June 1972. Most of the definitions are basically his. The concept of Contingency, however, comes from a workshop given by Leonard Campos in New York City, December 1972.
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3. Eric Berne, What Do You Say After You Say Hello?, New York, Grove Press, Inc., 1972, p. 37.
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7. Claude Steiner, Games Alcoholics Play, New York, Grove Press, Inc., 1971, p. 47.
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11. David Hargreaves, Interpersonal Relations and Education, London, Routledge and Kegan Paul, 1972, p. 65.
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15. H. Kirshenbaum, S. Simon, R. Napier, Wad-Ja-Get?, New York, Hart Pub., 1971, p. 87.

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19. Ibid., pp. 58-59.
20. Jules Henry, Culture Against Man, New York, Random House, 1965, pp. 295-296.
21. Claude Steiner, "The Stroke Economy," Transactional Analysis Journal, July, 1971, Vol. 1, No. 3, p. 9.
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CHAPTER FOUR

GAME ANALYSIS AND SOCIAL INTERACTION IN SCHOOL SETTINGS

HOW GAMES GET STARTED

When a teacher faces a class he is looking at a set of students each having his own script which is "A life plan based on a decision made in childhood."¹ Surrounding this decision, which is arrived at largely through compliance with injunctions² (Prohibitions or negative commands from a parent), attributions³ (directive or instructive statements from a parent), contingencies⁴ (predictive statements from a parent) are a Basic Position - I'm OK - You're OK, I'm OK - You're Not OK, I'm Not OK - You're OK, or I'm Not OK - You're Not OK,⁵ Rackets - "The bad feelings we hold onto as adults, often copied from our parents, which we experienced and got rewards (strokes) for when we were little children,"⁶ and Games - "sets of ulterior transactions, repetitive in nature, with a well-defined psychological payoff."^{7,8} Each student has his own program or "...life style which results from all the elements of the script apparatus taken together."⁹

Bob Goulding illustrates Script Formation - which includes the decision, injunction, racket, and game as follows:

When I was in Miami in October, I was sitting on one of the benches at the Airport waiting for my plane to New York. A little child, probably 9 or 10 months old, was in a stroller, parked across the aisle from me. His mother was reading the paper, ignoring him; he had a bottle in his hand. He looked

at the bottle, and dropped it on the floor. He then pulled at Mother's pant-suit until she looked at him; she got up with a scowl, walked to where the bottle was, picked it up, shoved it at him, and sat down to read her paper. He looked at the bottle, looked at her, pitched the bottle again, pulled on her pant-suit; she looked, swore, got up, picked up the bottle, thrust it at him, told him to "hold onto the goddamn thing," sat down, went behind her paper. He looked at her, looked at the bottle, threw it again, waited a few seconds, pulled at her pant-leg. She looked at him, hollered at him, got up, got the bottle, shoved it in his mouth, scolded him harshly. He cried, and looked pained; she went back to her paper.

I interpreted that as "How do I get attention around here? Oh, yeah, if I bug Mom, she will scold me, which is better than being ignored in this big, strange place!"¹⁰

He had a limited number of options.

Mother had more options. She could pick him up, play with him, be warm and cuddly with him, and be intimate with him. She could totally withdraw and ignore him. She could say "What's going on with you, old Buster?" in a pastime kind of way. She could feed him if he's hungry (activity). She could say "I'll get your bottle for you" in a ritual kind of way. She could play games with him.

I saw her returning his plea for strokes and recognition with a game play - which ended up by him feeling badly. She gave a game response which this kid charted away in his head as "Whenever I ask for some recognition and help, she bawls me out."

I saw this kid getting his game started by asking for strokes and getting a response whereby he feels badly (racket).

Now, we see this kid in school five years from now. He's got a much bigger Adult, which is full of lots of good facts and he's in the first grade. He tells his teacher that he spilled the paint (similar to the past event of dropping the bottle). When his teacher asks him what happened, he gives her a response which satisfies her. But after the third and fourth day of this same behavior, she says, "Johnny, you're always spilling the paint." She bawls him out and he feels sad. Within a period of a few years he spends lots of time transacting with people in a way which leaves him feeling sad - since he began it all by crying in the airport when he was 10 months old. So he now has a basic core feeling, which he has developed whereby he sees a limited number of options - his main option being to play games and end up feeling badly (sad) - which is his primary racket.

Johnny can go home from school and on his way be thinking about the bad time he had in school, and instead of playing with his friends, maintain his sadness long after the action is over. And he can continue to feel sad by thinking that

tomorrow will be the same in that he will feel sad again. So Johnny can play games to maintain his racket or he can in his own phantasies find ways of maintaining his sad feeling.¹¹

Thus one can see how we play games to maintain rackets that were decided upon early in life. And that's what happens in schools. Teachers, Students, Administrators transact over and over again to relive the same old scenes based upon early decisions and fulfilled by rackets and games.

Since rackets and games are basically developed around attributions, injunctions and contingencies which are parental limitations of behavior, the question which logically follows is - Why would any parent want to encourage or script bad or harmful behavior in his or her own child?

Fredell Maynard, in an article entitled "Dangerous Games Families Play", explains it this way:

P. K. Jones - a girl who never went by another name - turned up in a College English class I taught many years ago. I noticed her right away because she had such an extraordinary, such a truly uncanny instinct for the wrong thing. She would arrive late for class usually breathless and inappropriately dressed (flying wool mufflers in spring, seersucker slacks in winter). She tripped over other people's feet, scattered papers, lost her homework assignments, came without a pen on examination days. She stammered so excruciatingly that I avoided asking her questions. But sometimes she'd volunteer, and we would all endure the agony of her reaching for a word that dissolved in static. Once, because P.K. was obviously bright and in need of help, I invited her over for coffee. She ate a cookie, but declined the proffered cup. "I'm afraid I might spill - or drop it," she explained.

I wondered a lot about P.K. that year. Was something physically wrong? Was it a case of brain damage, of childhood trauma? I never had a clue as to the real source of trouble until she flunked out and her family who came to help her move, took me to dinner in gratitude for what Mrs. Jones called my "wonderful patience with P.K."

None of the other Joneses was remotely like the girl I knew. Father was a successful lawyer, was urbane and charming, a witty and sophisticated talker. Mother was a lacquered beauty. There was an older brother studying medicine, and a bouncing little sister very sure of her charms. P.K. said almost nothing during the meal. When she tried to speak, someone interrupted and took over, or - equally disastrous - everyone stared at her until the inevitable stammer produced a tableful of weary sighs. (She's done it again!)

I heard a great deal about the other children - how Derek, age five, dissected his first teddy bear with a surgeon's skill, and how Betty had won first place in a baton twirling competition. There were stories about P.K. too - stories that were rather amusing if you weren't the subject. I heard how she made her only basket in a high school basketball game... in the opposite team's basket. How, when she took her father's trousers to the tailor shop, she reversed the instructions: the pair meant to be shortened was lengthened, and the pair to be lengthened was cut short. "From the moment she was born," Mother Jones said wonderingly, "that child did everything upside down and backward."

P.K. flushed and looked down at her plate. That's when I asked a question that had always bothered me. "Were you christened P.K.? Is that your real name?" "Oh, no," her father answered for her. "She's actually Priscilla. But we've always called her P.K. - for Poor Kid." Priscilla had been made into a Poor Kid because for complicated reasons of its own, this family needed a Poor Kid. And further, that the group's half-conscious maneuverings kept one member frozen in that role as somebody they could reprove, manipulate, pity and scorn. P.K.'s ineffectiveness assured that they were effective, well-organized, superior.¹²

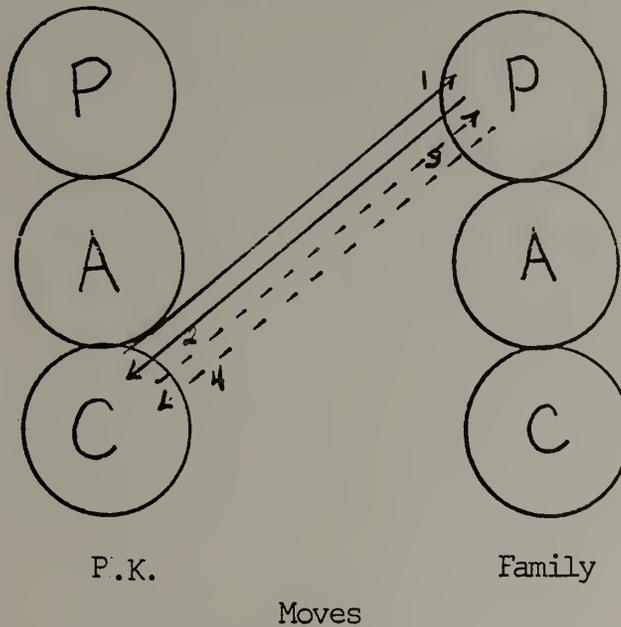
When P.K. goes to school, she plays her Stupid game, which is the way she learned to get strokes, and she attracts teachers who will play with her. Fortunately, Fredell Maynard, who wrote the article, would not play her game.

P.K.'s Stupid Game

Sweatshirt: Front - I'm stupid

Back - So What Can You Expect

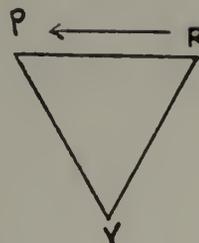
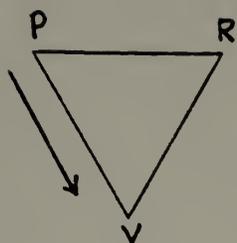
Diagram Analysis



- P.K. 1. Does wrong thing.
- Family 2. You're stupid.
- P.K. 3. Don't expect anything of me.
- Family 4. I have a scapegoat to NIGYSOB.

Drama Triangle Analysis

Role Switches



P.K.

Family

P - Does wrong thing

R - You're our child

V - Gets put down

P - You're Stupid

Formula Analysis

P.K. Con (Bait) - Doing the wrong thing.

Family Gimmick - (Weakness) - I feel better when I have a scapegoat.

Family Response - You're stupid.

P.K. Switch - Don't expect anything of me. I'm stupid.

Payoff for P.K.:

Reinforces decision - I'm stupid.

Position - I'm not OK - You're OK.

Racket - depression.

Strokes - Negative and conditional, for doing the wrong thing.

Fantasy of Past - When P.K. was a child, her family needed a scapegoat, and P.K. was it.

Payoff for Family:

Reinforces decision - I can prove I'm OK when I compare myself to others who are not.

Position - I'm OK - You're not OK

Racket - Superiority

Strokes-Conditional - When somebody is put down.

Fantasy of Past - When Mom and Dad were children, they learned how to pass on their hurts from their parents.

Fredell Maynard points out that the "Family Scapegoat" or "You're It phenomenon" is

...as old as human society. Men have always attempted to protect themselves from malevolent fate by literally or symbolically sacrificing one of their number. It's a way of saying to the gods, "Don't take me. Take him!" The scapegoat offers the additional advantage of uniting a group; its members can stop hating each other and hate him because he's different. This device, familiar in nations (hate the Jews) and in communities (hate the poor, or the queers, or the blacks,) is used in families too. A husband and wife with deep unresolved hostilities and tensions may be unable to confront each other directly but they have to let off steam somewhere. What better object than a child? He's there, he's helpless, he's flexible. In time, as he adapts to the assigned role, he will actually deserve the anger his parents have stored up. Furthermore, he's expendable. A wife doesn't dare destroy her provider and a husband can't sacrifice his housekeeper, but they can strike at each other through a scapegoat child.¹³

George Bach and Peter Wyden in their book, The Intimate Enemy, give additional evidence of the ways in which parents pass on their own hurts to their children.

It is common for parents to be overly stern to kids who fail to display traits that will enhance the parents' self-esteem. Parents who are clumsy often punish children for

not being graceful enough. Punishing kids for not being smart enough usually means that the parents feel stupid; by punishing their "stupid" kids they deny their own feelings of inferiority. Punishing kids for low grades often means that the parents are less educated than they want to be. If teenagers are too promiscuous, it may mean the parents are immoral or frigid.¹⁴

The authors add that parents use teasing as a form of release.

Parents fool themselves that children like to be teased. In truth, they put up with it, at best, to accommodate the parents' need for a hostility release. When children allow themselves to be teased like "good sports" they are actually just hungry for parental affection. They are accepting the teasing or other hostilities as substitutes for genuine encouragement. To be teased is better than to be ignored.¹⁵

And game playing, taught by parents to their children, is also very well delineated.

Since justifiable releases of personal hostility are hard to come by in today's etiquette-conscious society, parents sometimes seduce a child into committing an "objectionable" act solely in order to let out their aggressions against the scapegoat youngster. They may tell a boy to "have a great time" when he goes out, and then condemn everything the boy does. Most children seem to sense this parental need to give expression to "disciplinary wrath." Kids usually find it easiest to accommodate these parental set-up operations and later practice the same folly on children of their own.

Seduction for the purpose of scapegoating at times involves unconscious actions on the part of parents (or teachers) who actually go so far as to entrap a child into disappointing adults, perhaps by giving him too much spending money so he can later be accused of extravagance. The disappointments are then used to justify the adult's own punitive and unfair aggression against the child for being "unreliable," "disobedient," or simply "a pest."¹⁶

Game Analysis Methodology

I use three ways to analyze games:¹⁷

1. With a diagram that shows:

an overt transaction - what is observed to be happening

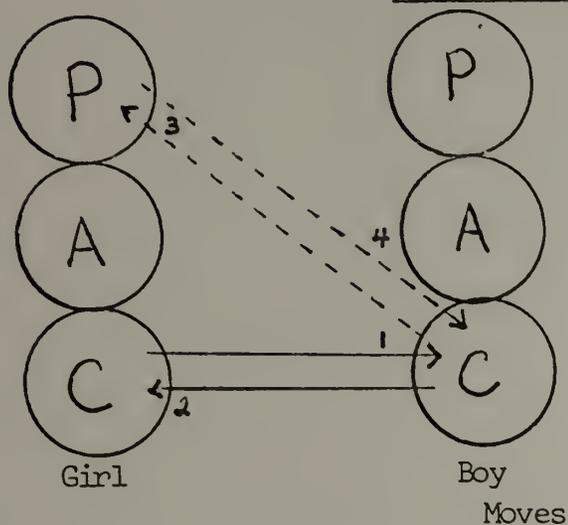
a covert transaction - what is not seen but happening

at an ulterior level.

a payoff - the reason for playing the game.¹⁸

For example, The Game - Rapo

Diagram Analysis



*The unbroken arrows represent an overt transaction and the broken arrows represent a covert or ulterior transaction.

Girl 1. Gives demure look to boy next to her.

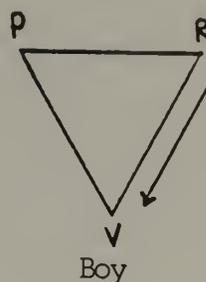
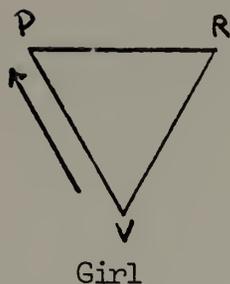
Boy 2. Responds positively to girl. Takes for a car ride.

Boy 3. Tries to kiss girl and gets rebuffed - proving (girls are bitches).

Girl 4. Just what do you think you're doing - rebuffs boy proving (men are beasts).

2. With the Drama Triangle¹⁹ - A Way of analyzing games by seeing how players move around a triangle, either from a Victim, Rescuer, or Persecutor role. There must be at least one switch in roles if the action is to be called a game. I look for the Switch.

Role Switches



Victim - going with boy for a ride. Rescuer - Let's go for a ride.
 Persecutor - Buzz off Buster. Victim - Kicked.

Note: Each of the parties involved is playing his own game. In Rapo - the girl plays Rapo and the boy plays Kick Me.

3. With a Formula²⁰

$$C+G = R--S--P$$

C = Con or a bait which serves as an attraction.

G = Gimmick or weakness-need of player.

R = Response of player who is attracted by the bait.

S = The surprise ending. Switch pulled by originating player.

P = Payoff - reason for playing the game.

Formula Analysis

Girl. Con (Bait) - Demure look.

Boy. Gimmick (Weakness) - Likes girls.

Boy. Response - Tries to kiss girl.

Girl. Switch - Buzz off Buster.

Payoff for Girl: Men are beasts.

for Boy: Girls are bitches.

I also look for the player's "Sweatshirt" which is:

...an attitude clearly advertised by the person's demeanor, just as clearly as though he wore a sweatshirt with his script slogan on the front. Some common script sweatshirts are "Kick Me," "Don't Kick Me," "I'm Proud I'm An Alcoholic," "Look How Hard I'm Trying," "Buzz off," "I am Fragile," and "Need a Fix?" Some sweatshirts have a message on the front and a "kicker" on the back: for example, a woman comes on like "I'm looking for a Husband," but when she turns her back it clearly says: "But You Don't Qualify."²¹

The front of the sweatshirt is often looked at but it is the back where the game slogan or "kicker" is written.²²

For example, in the game Rapo, the girl's sweatshirt says:

On the front - I'm looking for a guy, and

On the back - But not you.

The Switch

A series of transactions becomes a game, when there is a switch. In Rapo, the girl switches from Victim to Persecutor and the boy from Rescuer to Victim. The switch is very important. In spotting games, look for the switch. In the game Stupid, the student at first is Victim but ends up Persecutor. In Tell Me This, the teacher starts out as Rescuer but ends up as a Persecutor. In Why Don't You, Yes But, and Wooden Leg, the player starts out as a Victim and ends

up a Persecutor. The Blemish player goes from Rescuer to Persecutor and the Cops and Robbers player from Persecutor to Victim.

The Payoff

The Payoff is the reason for playing the game.

It reinforces an early decision the player may have made for himself; in Rapo, for example, that men are no good, not to be trusted, etc. - which a girl may have learned from or been told by her mother.

It reinforces a position taken early in life, in Rapo, for example, I'm OK - You're (men) not OK.

It reinforces the Racket (recurring bad feeling). In Rapo, for example, the girl may feel (superior) - but it is a bad feeling because it comes at the expense of someone else, and it keeps the girl from having a close relationship.

It provides lots of strokes - just from the action itself. The strokes are either negative or positive, conditional or unconditional. In games, of course, strokes are generally negative (or positive, covering up negative) and conditional.

I view games (a recurring transactional pattern), as part of a Life Script which is taken on when one is a youngster.

I use the Rubberband - which is "a hunch about how the student's present behavior may have begun in childhood."²³ I call it Fantasy of the Past. For example, as a little girl, the Rapo player may have been told that men are not to be trusted.

SCHOOL GAMES

(Analysis and Examples)

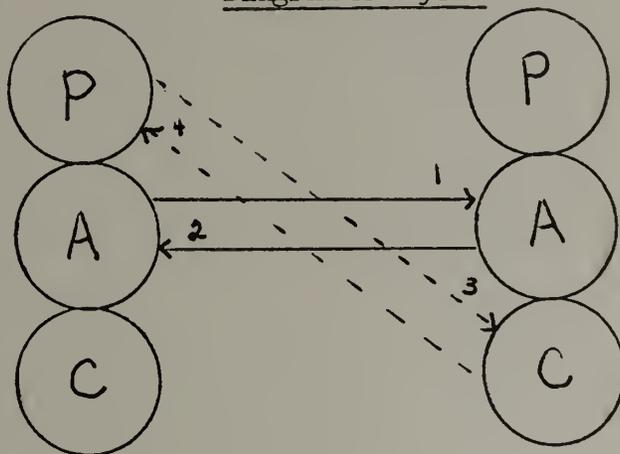
Let's Get the Teacher

(A Trapping Game)

The Let's Get The Teacher player does pretty much as the name implies - gets the teacher. He gets satisfaction when, in fact, he feels he is "getting the teacher."

Sweatshirt: Front - Be Careful of Me.

Back - Now I've Got You.

Diagram Analysis

Teacher

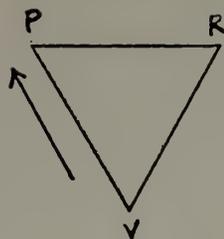
Student

Moves

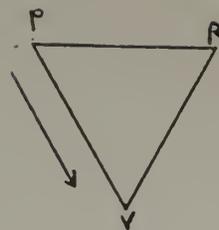
- Teacher. 1. Calls upon various students for answers.
- Student. 2. Answers question.
- Student. 3. Let's get the teacher by answering incorrectly.
- Teacher. 4. Kick me.

Drama Triangle Analysis

Role Switches



Student



Teacher

V - Having to answer questions from
teacher

R - Wanting to teach students.

P - All students answering
incorrectly

V - Seeing students answer
incorrectly.

Formula Analysis

Student. Con (Bait) - Student answering questions from teacher.

Teacher. Gimmick (Weakness) - Wanting to be successful with the student.

Teacher. Response - Calling upon students for a correct response.

Student. Switch - All students answering incorrectly.

Payoff for Student:

Reinforces decision - I can get attention by bugging or by
being angry or sneaky.

Position - I'm not OK - You're not OK.

Racket - Anger.

Strokes - Negative and conditional for bugging or making
fools of others.

Fantasy of Past - As child, got attention when bugging someone or releasing anger.

Payoff for Teacher:

Reinforces decision - I won't succeed at what I want to do. I'm a loser.

Position - I'm not OK - You're OK.

Racket - Sadness, frustration, loser.

Fantasy of Past - As child, got strokes for being a loser.

How To Stop the Game

Use lots of contractual Adult-to-Adult learning.

Teach value clarification and have lots of class discussion.

Know that a Prejudicial Parent ego state often hooks a Rebellious

Child ego state.

Be able to stay in Adult, much of time, or to switch from Adult to other ego states.

Have some Child-Child transactions with student: laughing, joking, sharing fun things.

Let's Get The Teacher

A good illustration of a class where the pupils unite against the teacher is given in The Blackboard Jungle (Hunter, 1955).

"All right," Rick said, "will you take the first one, Miller?" He had chosen Miller purposely, hoping the boy would start things off right, especially after his chat with him the other day...

Miller made himself comfortable in his seat again, and then studied the first sentence. Rick wasn't really anticipating much difficulty with the test. This was a fifth-term class, and they'd had most of this material pounded into their heads since they were freshmen. The first sentence read: Henry hasn't written (no, any) answer to my letter.

Rick read the sentence and then looked at Miller, "Well, Miller, what do you say?"

Miller hesitated for just a moment, "Henry hasn't written no answer to my letter," he said.

Rick stared at Miller and then looked out at the class. Something had come alive in their eyes, but there was still no sound. The silence was intense, pressurized almost. "No," Rick said, "It should be 'Henry hasn't written any answer.' Well, that's all right. I want to learn your mistakes. Will you take the next one, Carter?"

Carter, a big red-headed boy, looked at the second sentence in the test, If I were (he, him), I wouldn't say that. "If I were him," he said rapidly, "I wouldn't say that."

Rick smiled. "Well," he said, "If I were you, I wouldn't say that either. "He" is correct."

Something was happening out there in the class, but Rick didn't know what it was yet. There was excitement showing in the eyes of the boys, an excitement they could hardly contain. Miller's face was impassive, expressionless.

"Antoro, will you take the next one, please?" Rich said. He had been making notes in his own book as he went along, truly intending to use this test as a guide for future grammar lessons. He looked at the third sentence now.

It was none other than (her, she).

"It was none other than her," Antoro said quickly.

"No," Rick said. "The answer is 'she'." Take the next one,"

"George threw the ball fast," he said. "Threw the ball?" Rick said, lifting his eyebrows. "Threwed? Come now, Levy. Surely you knew 'threw' is correct." Levy said nothing. He studied Rick with cold eyes. "Belazi," Rich spoke tightly, "take the next one." "It is them who spoke," he said.

He knew the game now. He knew the game and he was powerless to combat it. Miller had started it, of course, and the other kids had picked it up with an uncanny instinct for following his improvisations.²⁴

Let's Get The Teacher

...how to establish order? I fell back on teacherly words. "You've had enough time to run around. Everybody please go to your seats. We have work to begin."

No response. The boy who had been so scared during the morning was flying across the back of the room pursued by a demonic-looking child wearing black glasses. Girls stood gossiping in little groups, a tall boy fantasized before four admiring listeners, while a few children wandered in and out of the room. I still knew no one's name.

"Sit down, we've got to work. At three o'clock you can talk all you want to."

One timid girl listened. I prepared to use one of the teacher's most fearsome weapons and last resources. Quickly white paper was on my desk, the blackboard erased, and numbers from 1 to 10 and 11 to 20 appeared neatly in two columns.

"We're now going to have an important spelling test. Please, young lady"---I selected one of the gossipers "what's your name? Neomia, pass out the paper. When you get your paper, fold it in half, put your heading on it, and number carefully from one to ten and eleven to twenty, exactly as you see it on the blackboard." Reluctantly the girls responded, then a few boys, until after the fourth, weariest repetition of the directions the class was seated and ready to begin - I thought.

Rip, a crumpled paper flew onto the floor. Quickly I replaced it; things had to get moving. Rip, another paper, rip. I got the rhythm and began quickly silently replacing crumpled papers.

"The first word is "anchor." The ship dropped an anchor.

"A what?"

"Where?"

"Number two is "final." Final means last, final. Number three is "decision." He couldn't make a decision quickly enough."

"What decision?"

"What was number two?"

"Anchor."

"I missed a word."

"Number four is "reason." What is the reason for all this noise?"

"Because it's the first day of school."

"Yeah, this is too hard for the first day."

"We'll go on without any comments whatever. The next word is _____."

"What number is it?"

"_____ direction. What direction are we going? Direction."

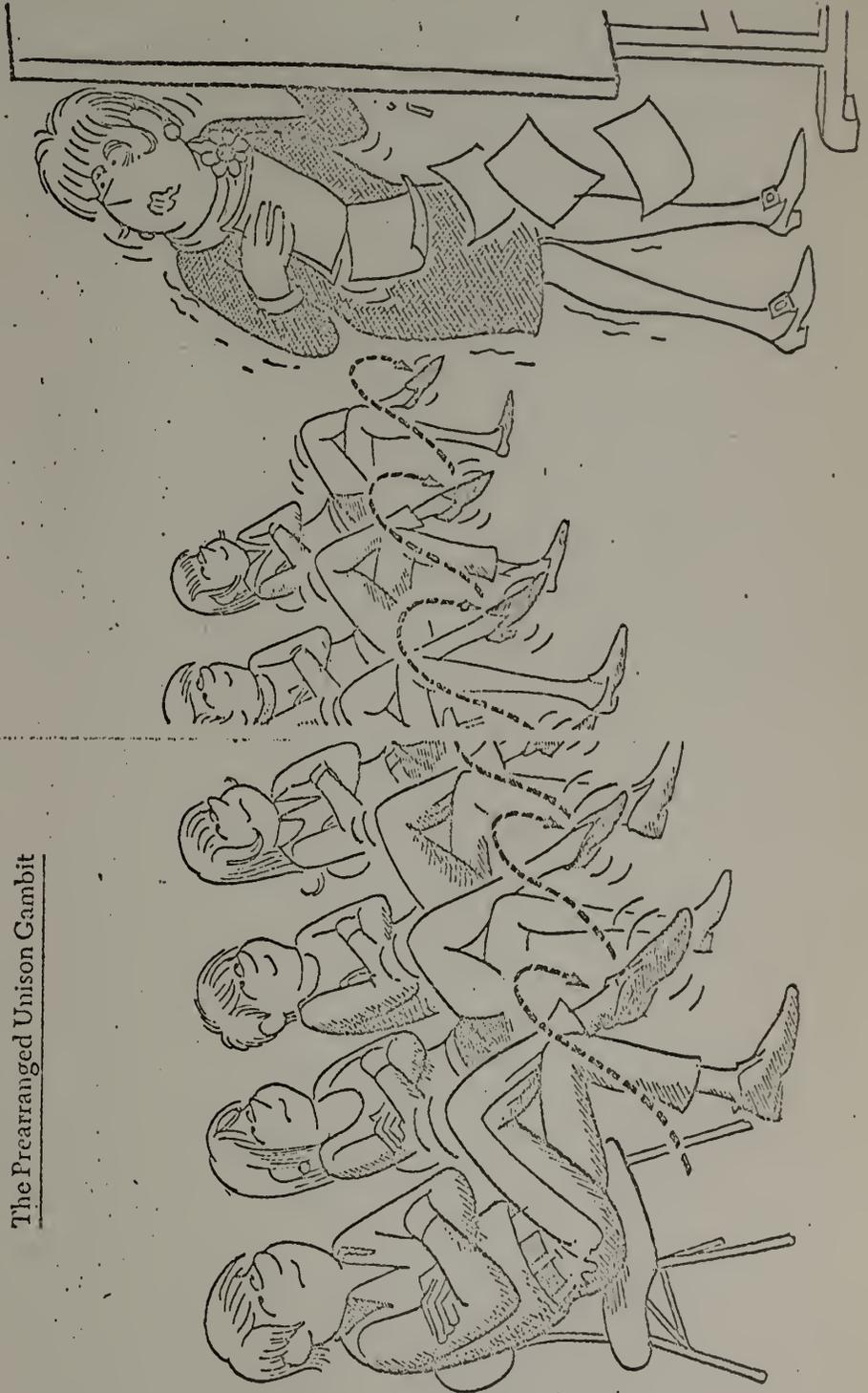
"What's four?"

The test seemed endless, but it did end at two o'clock.²⁵

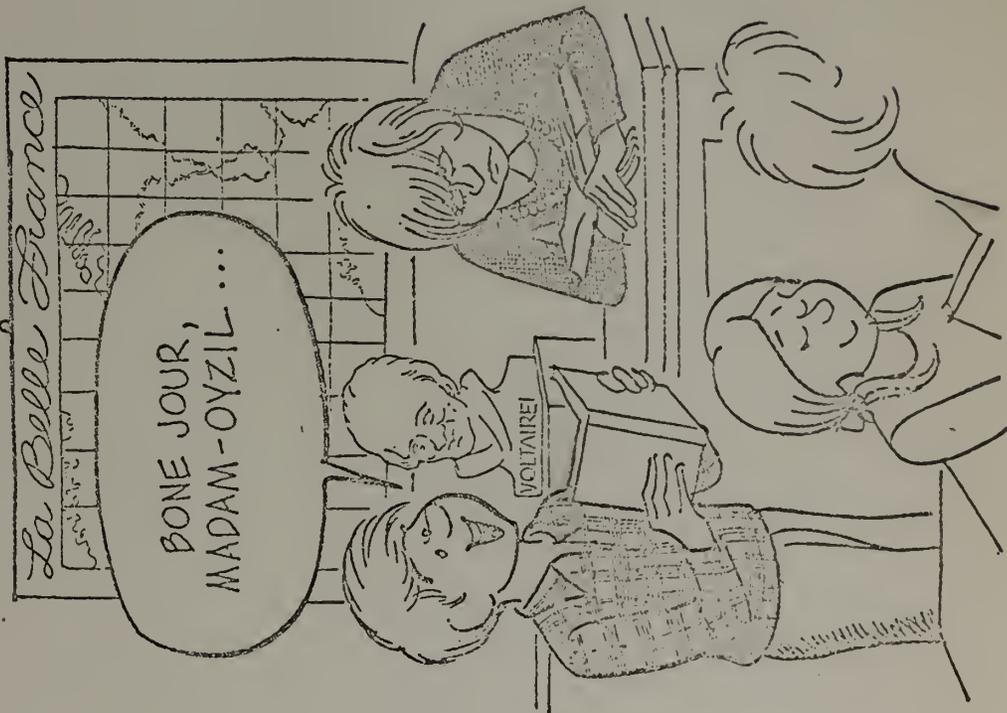
Let's Get the Teacher

HOW TO DRIVE TEACHERS CRAZY

The Prearranged Unison Gambit



The Atrocious Pronunciation Ploy



HOW TO DRIVE TEACHERS CRAZY

The days of the frog in the drawer and the tack on the chair are long gone. Today's sophisticated, more psychologically oriented students have developed a whole range of teacher-tortures which make the pranks of yesterday look like kindergarten stuff.

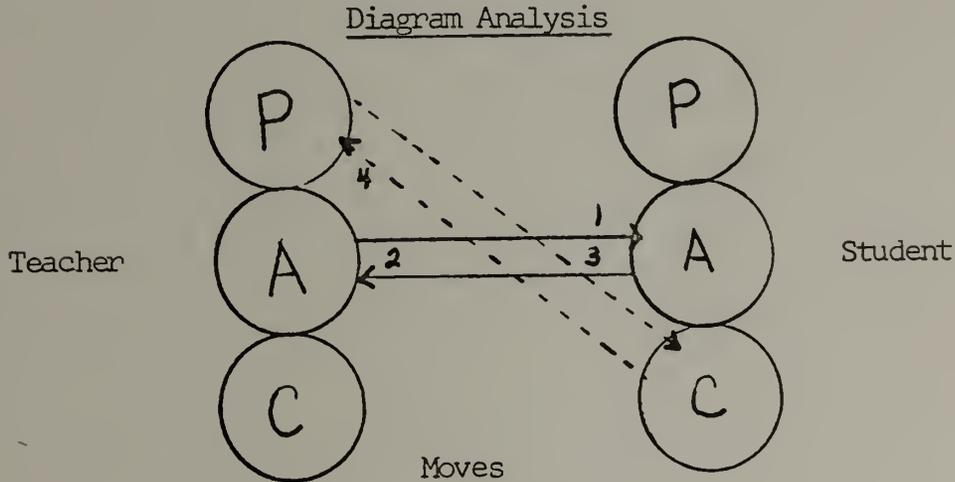
Now I've Got you, You S.O.B. (NIGYSOB)

(A Trapping Game)

The NIGYSOB player waits for someone to make a mistake and then pounces on the person when he does, in fact, make a mistake. The NIGYSOBer is a dangerous and unsatisfying person to be in contact with, in that he's always waiting for you to err and then he spots it.

Sweatshirt: Front - Watch out.

Back - I told you so.



Teacher. 1. Here is the assignment.

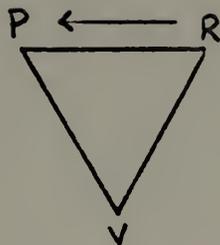
Student. 2. I didn't do it.

Teacher. 3. NIGYSOB.

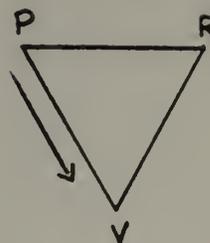
Student. 4. Kick me.

Drama Triangle Analysis

Role Switches



Teacher



Student

R - Here is the assignment

P - I didn't do the assignment.

P - You fail

V - Kick me.

Formula Analysis

Teacher. Con (Bait) - Here is the assignment.

Student. Gimmick (Weakness) - Laziness.

Student. Reponse - I didn't do the work.

Teacher. Switch - NIGYSOB - You fail.

Payoff for Teacher:

Reinforces decision - That people are not to be trusted.

Position - I'm OK - You're not OK.

Racket - Anger.

Strokes - (false positive), (negative) for triumphing.

Fantasy of Past - got stroked as a child for finding errors or mistakes - Parent taught child to be angry by his/her being angry often.

Payoff for Student:

Reinforces decision - "I'll never make it."

Position - I'm not OK - You're OK (Kick me).

Racket - Depression

Strokes - (negative) for being a loser.

Fantasy of Past - Stroked for not succeeding.

How To Stop Game

Teach TA and Game Analysis.

Contractual learning.

Carefully following rules and regulations important when dealing with

NIGYSOB player.

Now I've Got you, You S.O.B.

This episode was related by a young substitute teacher:

"Last Friday, I was given the worst assignment in school: the bottom sixth-grade class. I faced fourteen lunatics and talked to the walls." Half of them were in and out of the room. The screaming and yelling was beyond endurance. No assistance came from anyone. Finally, I threw up my hands. My voice was gone. My legs felt weak. Then the assistant principal appeared at the door and started to insult me in front of the class. He said, "You certainly have a talent for lousing things up. If you gave them work to do, instead of relaxing, perhaps you would have order in the room. Why aren't they working? What are you here for?"

"I was dumbfounded and mortified."²⁸

Now I've Got You, You S.O.B.

Through the corner of his eyes, the teacher saw Patricia passing a note to another girl. He jumped from his seat, pounced on Pat's friend and yanked the note out of her fingers. He started reading it aloud, but stopped suddenly. The note contained obscene adjectives attached to his name. The teacher's face reddened in rage.

"You dirty little so and so," he called out at Pat. "How dare you?" Pat started crying.

"Your crocodile tears won't save you this time," said the teacher. I want to see your parents and tell them what a disgusting daughter they brought up."²⁹

Now I've Got You, You S.O.B.

McHabe: What is the meaning of this?

I: Of what?

McH: You let him go out of the room unescorted?

I: He had to go.

McH: Unescorted?

I: There was no hall proctor.

McH: You should have waited for me.

I: The situation did not warrant waiting.

McH: Do you realize his exam paper may be invalidated?

I: Why?

McH: He may have been looking up answers!

I: I don't think so. He told me he wouldn't.

McH: He told you?

I: Yes.

McH: And you believed him?

I: I believe him.

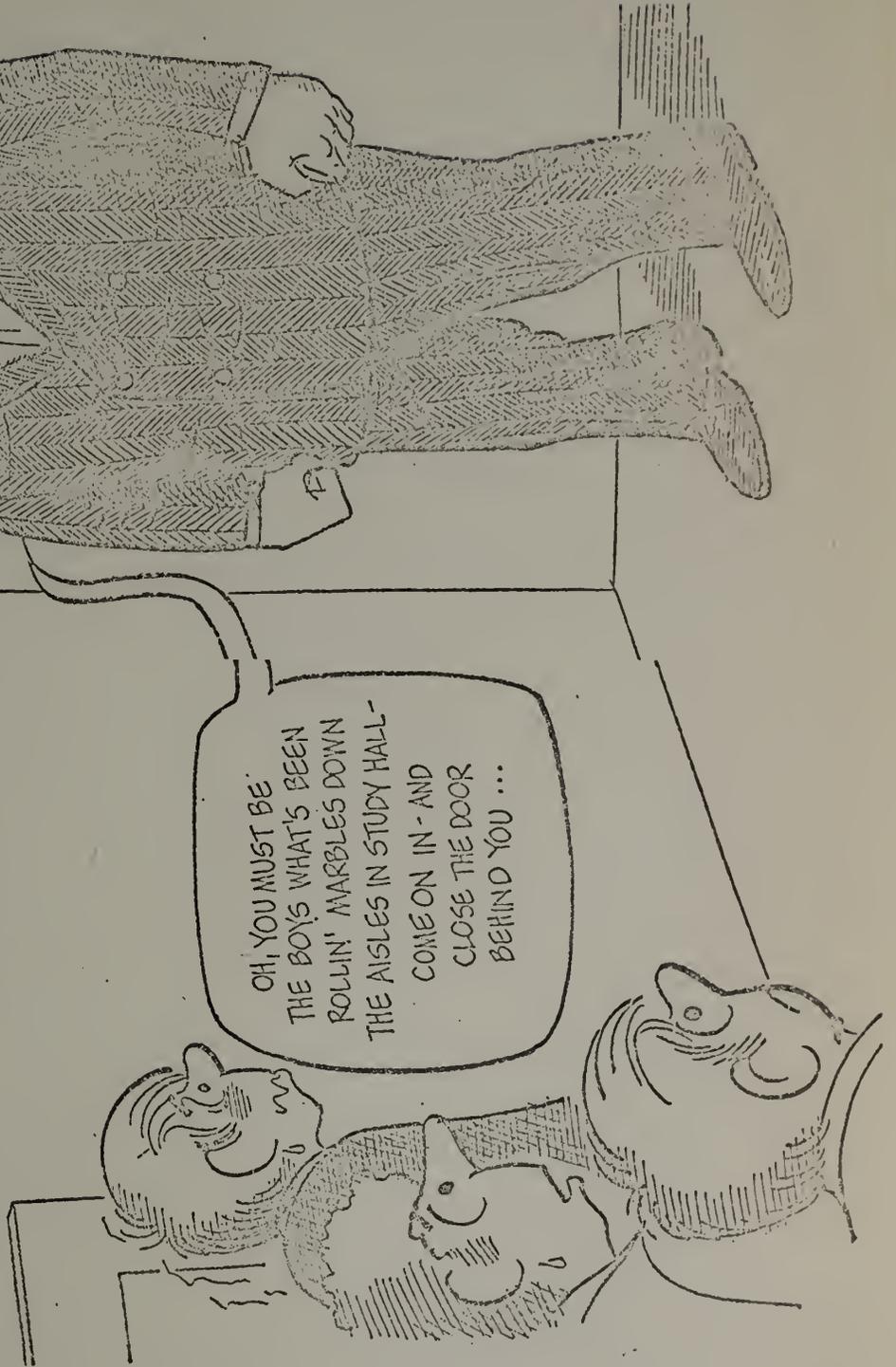
McH: Go back to your seat, young man. Miss Barret, this is not the time and place to explain to you the gravity of your position. You had explicit instructions; you disobeyed them. You'll hear from me later. In the meantime you will please put his paper aside when he is finished. The outcome of his examination will have a direct bearing on you. You understand that?

I: I think so.³⁰

TEACHERS TODAY

The Hulk

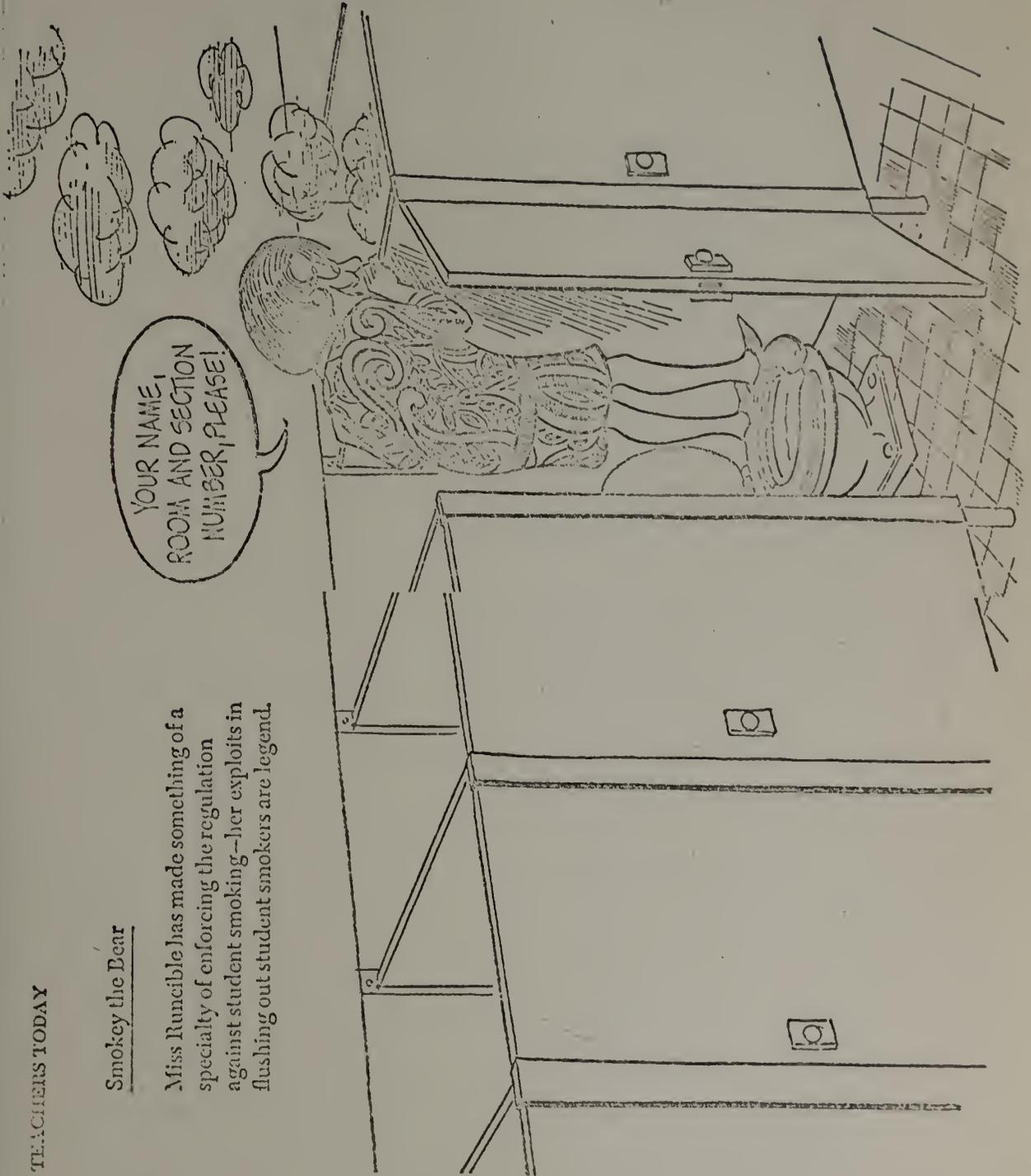
His ostensible assignment as driving instructor is a blatantly obvious cover for his genuine role as *enforcer*.



TEACHERS TODAY

Smokey the Bear

Miss Runcible has made something of a specialty of enforcing the regulation against student smoking—her exploits in flushing out student smokers are legend.

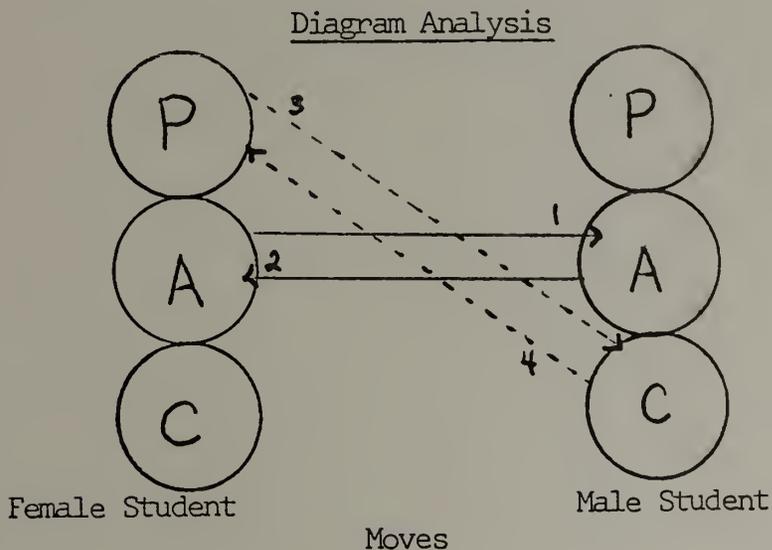


Rapo
(A Trapping Game)

The Rapo player sets up people with a tease and then puts them down when they bite. Essentially a Rapo player has no intention of having a successful relationship - particularly with the person of the opposite sex.

Sweatshirt: Front - Looking for a guy.

Back - But not you.



Female Student. 1. Inviting and suggestive moves.

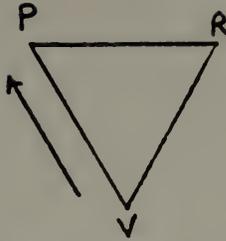
Male Student. 2. Interested and aggressive reaction.

Female Student. 3. Yes But, or Buzz off, Buster.

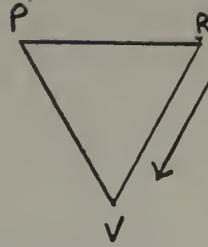
Male Student. 4. Kick Me.

Drama Triangle Analysis

Role Switches



Female Student



Male Student

V - Arouses male student.

R - Interested and aggressive moves.

P - Yes But, or Buzz off, Buster.

V - Kicked.

Formula Analysis

Con (Bait) - Sexy dress and come-on look.

Gimmick (Weakness) - Sexual feelings.

Response - Makes advances.

Switch - Yes But, or Buzz off, Buster.

Payoff for Female student:

Reinforces decision - That men are not to be trusted, etc.

Position - I'm OK - You're not OK (men).

Racket - Anger or depression.

Strokes - For abiding by decision.

Fantasy of Past - As a little girl, because of unfair treatment by her father, or because of Dad's bad treatment of Mom, decided that men were beasts.

Payoff for Male student:

Reinforces decision - That girls are bitches.

Position - I'm not OK - You're not OK.

Racket - Depression, gloom, sadness.

Strokes - For being kicked.

Fantasy of Past - As a little boy, because of unfair treatment by his mother, or because of Mom's bad treatment of Dad, decided that girls were bitches.

How To Stop Game

Teach TA and Game Analysis and what a Payoff is.

Get in touch with what it means to be a Persecutor, Rescuer, and Victim.

Are you usually a Victim? A Persecutor? How can you change that?

Rapo

Cheri came in before class, sat down, and turned around to watch the boys come in the door. They talked about girls, baseball, and cars. She smiled sweetly at one of the boys and lowered her eyes demurely. He came over behind her, because she was sitting sideways. She brushed his hand as she moved around and turned to apologize and smiled at him. He pondered a moment, smiled a bit to himself, and leaned forward to whisper something to her. She gathered herself up in a huff and said "What do you think I am? Get Lost!"³³

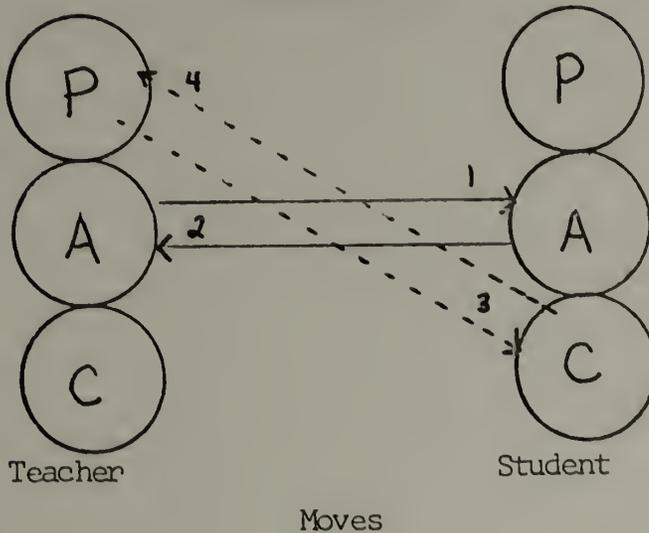
Tell Me This
(A Trapping Game)

The Tell Me This player is ostensibly an open-minded person - but is really looking for only one thing - that which pleases him.

Sweatshirt: Front - I respect your opinion.

Back - Give me the answer I want.

Diagram Analysis



Teacher. 1. Can you answer this question?

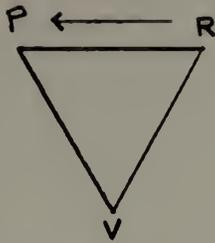
Student. 2. Is the answer....?

Teacher. 3. I will have to tell you what is correct.

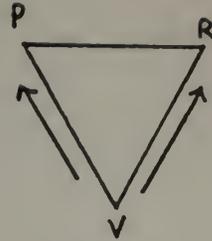
Student. 4. I'm a captive, a slave. If I don't go through the motions I won't graduate.

Drama Triangle Analysis

Role Switches



Teacher



Student

R - You can learn this way, i.e., if
you try to answer my questions.

V - Listens to question and
teaching style. (Responds
to Rescuer)

P - I have to tell you what's correct.

V - I'll try to give you the
answer you want. I must
obey if I'm to graduate.
(Responds to Persecutor)

Formula Analysis

Teacher - Con (Bait) - What's the answer to this question? Can you
give me the answer to this question? I want
to develop your thinking and reasoning ability.

Student - Gimmick (Weakness) - Being a captive student I have to
respond.

Student - Response - Is the answer....?

Teacher - Switch - Since you students don't know, I will have to
tell you.

Payoff for Teacher:

Reinforces decision - Mother/Father knows what's best for me.

Position - I'm OK - You're not OK.

Racket - Superiority, control.

Strokes - Conditional for being only one to know answer, or what's correct.

Fantasy of Past - As child, got strokes for listening to Mommy and Daddy and doing what told to do.

Payoff for Student:

Reinforces decision - I must obey if I'm to survive, at least until I'm big enough to be independent.

Position - I'm not OK - You're OK.

Racket - Sadness, joylessness.

Strokes - Negative and conditional for being adapted, for being a prisoner.

Fantasy of Past - As child got strokes necessary for survival, therefore did what was necessary to get them.

How To Stop Game

Have more contractual learning and Adult to Adult transactions.

Teach Value Clarification.

Have lots of classroom discussion.

Tell Me This

The teacher may play the game called "Argentina."

"What's the most interesting thing about Argentina? She asks.

"Pampas," says somebody. "Nooo."

"Patagonia," says somebody else. "Noooooo."

"Aconcagua," offers another pupil. "Nooooooo."

By this time they know what's up. It's no use remembering what's in the book, or what they're interested in.

They're supposed to guess what's in her mind, so she's got them in a corner, and they give up.

"Nobody else wants to answer?" she asks in her phony gentle tone. "Gauchos!" she declares triumphantly, making them all feel stupid simultaneously. There is nothing they can do to stop her, and it is very hard for even the most charitable student to let her keep her O.K.³⁴

Tell Me This

The whole trouble with the institution (school) is that it tells kids they should think, and then refuses to acknowledge or tolerate any new ideas. Basically, it's trying to teach you to function within it - not to change it. Which is why it's made such a mess of the militant kids. In coming to school at all, these kids are saying, "Hey man, I need something! I'm mad. I'm confused. Do something with me!"

These are kids who have learned to express their hostility, to recognize their identity, and to seek change. They're as ripe as they come. And they're smart. But we haven't channelled any of their energies.³⁵

Tell Me This

Although the world in which we live is an uncertain one with few uncomplicated answers to problems, the schools tend to convey the notion that each problem has a clear and simple answer. Often what is purported to be a free and open discussion is nothing more than a manipulation of questions, phrases and words until the teacher-prepared or "correct" answer is given.

The teacher often has a list of questions that he asks students and a set of sequential statements that he uses to get students to zero in on the answers that are acceptable to him. I am not arguing against the use of questions or sequential statements designed to assist a student in perceiving a number of plausible relationships among ideas. What I am protesting is the use of questions or statements carefully designed to deceive the student into thinking that there is only one acceptable answer in each instance - an answer that happens to be identical to the one held by the teacher.

A number of writers, including Holt and Leacock, find that this practice of deceptive questioning is widespread in the schools. Some teachers try to elicit from students not only the correct meaning, but also specific words, even though several different words would convey essentially the same meaning the teacher is looking for. Children are even denied the use of their own words to convey to the teacher the meaning he wants. One instance of this practice is reported by Leacock who observed a poetry class.

T: You read poetry for your...?

C: Enjoyment.

T: What else?

Another child: Entertainment.

T: Yes, another word?

Marcia: Recreation.

T: Yes, but what does it make you feel?

Roger: Good.

T: Yes, it's good for you, and don't you also read it for pleasure?

T: Writes the word "pleasure" on the board....

The above incident is not an uncommon one. Under the guise of open discussion the teacher asks more and more pointed questions until the specific word or answer he is looking for comes out. He then writes it on the board to make sure every student sees that it is indeed the correct response. He will then proceed to explain to students why it is so.

Many teachers have no conception of the nature of a genuinely honest discussion.

"I ask the leading question to get the answer that I want," said a teacher when discussing "experience charts." "As we are discussing, I will put down the main thoughts of what I want to go down on the chart. They enjoy that. They like to talk. They enjoy discussion..."

So many teachers do not realize that in an honest discussion each participant must be free to raise the questions that he believe are important, to express the feelings and ideas he values, and to suggest the conclusions or solutions that seem most plausible to him. Inquiry is phoney when personally meaningful and socially important issues are not raised, when answers to questions reflect the teacher's preference, and when students' perceptions are excluded from the learning process. To achieve the goal of assisting each individual to develop all that is constructive in him and relate this to the human condition, the school must provide the learner with the opportunity to engage in open and genuine inquiry. School must be a place where each student can probe any issue about man and his environment and determine whether or not a principle of conduct, a statement of causality, or a solution to personal and social problems is based on evidence and persuasive argument.³⁶

Blemish

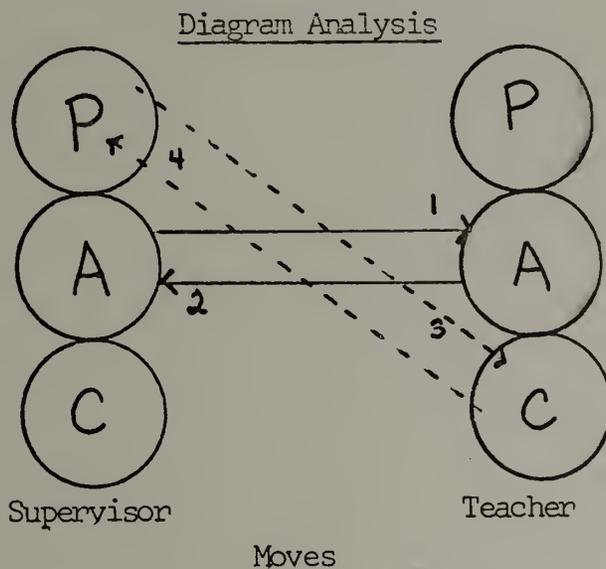
(A Fault-Finding Game)

A Blemish player is hiding Not-OK feelings about himself. He usually finds blemishes in others so that they don't see his own. The Blemish player will find faults no matter what the situation.

Sweatshirt: Front - You have weaknesses.

I'll catch you at something.

Back - Don't see how inadequate I am.



Supervisor. 1. Observes teacher.

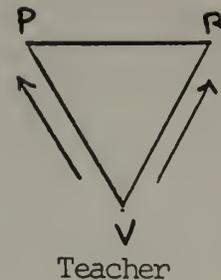
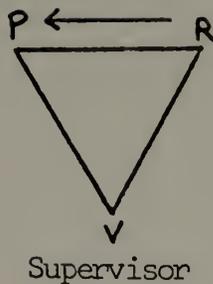
Teacher. 2. Gives lesson.

Supervisor. 3. Faults teacher.

Teacher. 4. Gets faulted.

Drama Triangle Analysis

Role Switches



R - Observes lesson

V - Gives lesson (Response to Rescuer)

P - You have weaknesses

V - Gets faulted (Response to Persecutor)

Formula Analysis

Supervisor. Con (Bait) - I wish to observe you.

Teacher. Gimmick (weakness) - I have no choice.

Teacher. Response - Teacher gives lesson.

Supervisor. Switch - You have the following weaknesses....

Payoff for Supervisor:

Reinforces decision - I can hide my own weaknesses by finding weaknesses in others.

Position - I'm OK - You're not OK (hides I'm not OK - You're OK)

Racket - Superiority covering inferiority.

Strokes - Conditional for finding faults, weaknesses in others.

Fantasy of Past - As child, got stroked, attention for finding faults.

Learned game from parents.

Payoff for Teacher:

Reinforces decision - People are out to get you.

Position - I'm not OK - You're OK.

Racket - Depression.

Strokes - Negative - conditional for being faulted.

Fantasy of Past - As child got noticed for flaws.

How To Stop Game

Don't be timid.

Know job description and follow it thoroughly.

Be independent in that if things get bad, be prepared to leave.

Stroke Blemish player to see if that helps.

Blemish

One of the problems of being a first year teacher was that I was intimidated by my department head and lived in fear of his unannounced visits to my class. His comments on my teaching were restricted to searing remarks about the smudged blackboards, the uneven window shades, and the stinking gym suits I let kids leave in my closet.

Having been berated for not decorating the bulletin boards in my room, and realizing that I was simply not the bulletin-board type, I had asked the kids to take care of it and keep me out of trouble. They'd done a valiant job, but Adolf Farber seemed unimpressed.

I taught very hard as he sat in the back of the room looking around. But just as I was getting to the clincher question, Mr. Farber bolted out of his seat, strode to the front of the class, and ripped a large poster off the wall. The kids were as startled as I.

"What do we have here?" he asked me.

"We have a poster that Reginald Thompson made," I ventured.

"Don't you notice anything unusual about it?"

I noticed that it was colorful; that the slogan under the picture he'd drawn proclaimed rather cleverly the rewards for staying in school; that the poster represented more hours of work than anything Reginald had done all year. He wasn't too good at English, but he was an artist; this had been his chance to show me he cared. But I was too upset by the redness I felt in my face to volunteer any more information. The kids always made a big fuss when I blush. It's one of the few talents I have that they lack.

"There's a misspelled word on this."

Farber was incredulous. He was horrified.

"We don't hang up mistakes here at North."

He dumped the poster in the wastebasket and left.³⁷

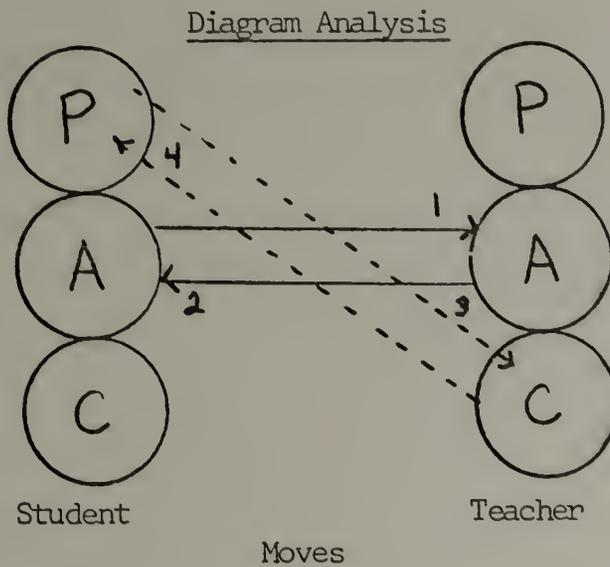
Do Me Something

(An Avoidance of Responsibility Game)

The Do Me Something player says "Here I am - Teach me. I'm here, its your responsibility for what happens to me."

Sweatshirt: Front - I want to succeed.

Back - So how come you didn't help me.



Student. 1. I'm here - Teach me.

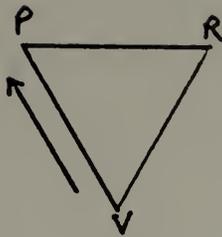
Teacher. 2. This is what you're supposed to learn.

Student. 3. You didn't enable me to learn.

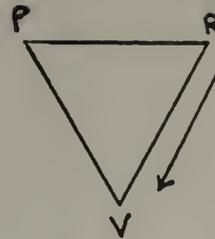
Teacher. 4. Look how hard I've tried.

Drama Triangle Analysis

Role Switches



Student



Teacher

V - I'm here - Teach me.

R - Here is what you are to learn.

P - You didn't "learn me."

V - Look how hard I've tried to
get you to learn.

Formula Analysis

Student. Con (Bait) - I'm here. Teach me.

Teacher. Gimmick (Weakness) - Wanting to look good to others.

Teacher. Response - Here is what you're supposed to learn.

Student. Switch - I didn't learn anything - Do me something.

Payoff for Student:

Reinforces decision - I can get others to do things for me
so I don't have to do them myself.

Position - I'm not OK - You're not OK.

Racket - Anger, frustration.

Strokes - Conditional - by putting responsibility on others.

Fantasy of Past - As child, found he could make parent to things
for him rather than do them himself.

Payoff for Teacher:

Reinforces decision - It's important that I create good appearances for others.

Position - I'm OK - You're not OK.

Racket - Concern about what others think.

(Look how hard I'm trying.)

Strokes - Conditional - being concerned with appearance to others.

Fantasy of Past - As child got strokes for doing things for show.

Parents did things for show. Important what the Joneses think.

How To Stop Game

Use expressions like:

What do you want for you? and

What can you do about what you want?

These are Adult statements and avoid the Child hook "Here I am - Do Me Something" which is intended for the Parent ego state.

Do Me Something

"What would you like to learn this year? (to class)
My name is Mr. Kohl."

Silence, the children looked up at me with expressionless faces, thirty-six of them crowded at thirty-five broken desks.

(This is the smartest class?)

Explain: (they're old enough to choose, enough time to learn what they'd like as well as what they have to.)

Silence, a restless movement rippled through the class. (Don't they understand? There must be something that interests them, that they care to know about.)³⁸

If It Weren't For...

(An Avoidance of Responsibility Game)

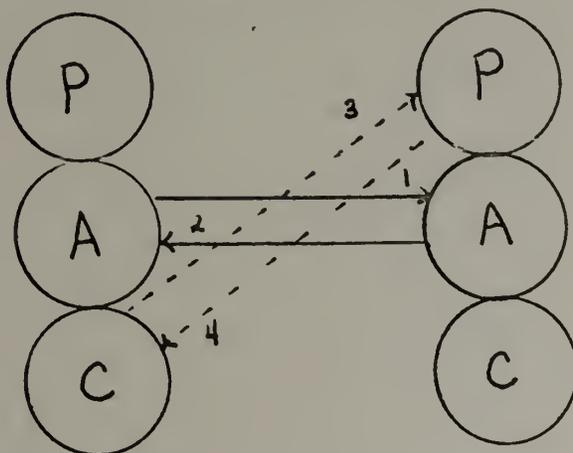
The If It Weren't For...player avoids taking responsibility.

Rather he puts the blame for his failure on someone or something else.

Sweatshirt: Front - I'm a loser.

Back - But it's not my fault.

Diagram Analysis



Student

Teacher

Moves

Student. 1. Doesn't complete work.

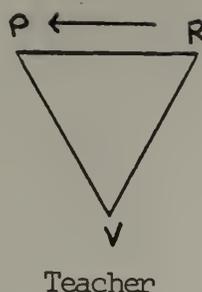
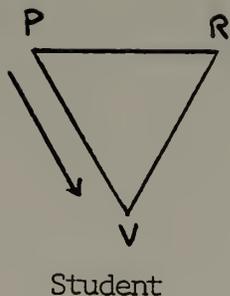
Teacher. 2. Fails student.

Student. 3. If it weren't for the lousy teacher I had - I could have passed.

Teacher. 4. I Was Only Trying to Help, or Look How Hard I've Tried.

Drama Triangle Analysis

Role Switches



P - Doesn't do work.

R - Gives out work.

V - Fails course. If it
weren't for...

P - Fails student.

Formula Analysis

Student. Con (Bait) - Doesn't complete course work.

Teacher. Gimmick (weakness) - Follows rules.

Teacher. Response - Fails student.

Student. Switch - I could have passed - If it weren't for the
lousy teacher I had.

Payoff for Student:

Reinforces decision - Mom will give me attention if I don't
make it; put the blame on someone else. She will
then stroke me.

Injunction - Don't make it.

Position - I'm not OK - You're not OK either.

Racket - Blaming others, avoidance of responsibility.

Strokes - Negative and conditional for not making it and putting blame elsewhere.

Fantasy of Past - As child, learned that mother would console (stroke) him/her, when not succeeding and when blame others - If It Weren't For....

Payoff for Teacher:

Reinforces decision - I must be blameless - People are ungrateful.

Position - I'm OK - You're not OK.

Racket - Being blameless.

Strokes - Conditional for appearances; for pleasing mom or dad. Look How Hard I've Tried.

Fantasy of Past - As child, learned that being blameless was important - not necessarily success or truly helping others.

How To Stop Game

Give permission to succeed.

Use contractual learning.

Provide choices and alternative routes.

Stroke for successes and seeing things through.

Stay in Adult. Don't let the If It Weren't For player's Child hook your Critical or Nurturing Parent.

If It Weren't For...

So many children were confused and alienated by the time they entered fourth grade that only miracles of effort and attention could reclaim them. If one wanted to unwind the tangled skein of illiteracy, especially illiteracy of impoverished children, one had to begin in the first three grades.

I listened to these accusations, repeated in substance by school people from all sections of the country, and I observed that none of those who placed the fault in the shifting strata of three primary grades was or had been a teacher in those grades. Having observed this, I was reminded of the defense of ineffective freshman English courses I have heard offered by colleagues in colleges and universities: What, after all, can we hope to accomplish in a brief year when we are given students so badly prepared by their High School English teachers? First three; last three grades - the practice of assigning responsibility for a child's failure, whether absolute or comparative, to some dimly seen figure in the lightless past, is as reprehensible in reading specialists as it is in English professors. In neither case does it help the student.³⁹

If It Weren't For...

For the most of that year Frank and I agreed that CA-- as the school soon began calling it--was absolutely the worst class we could have imagined. Nothing worked right. We had a lot to blame it on, griping to each other, commiserating together, telling each other it wasn't our fault. It was the administration's fault for one thing, scheduling things wrong. Then it was the kids' fault, for not being the right kind of kids. It was also the school's fault, for manifesting an atmosphere in which you wouldn't do anything unless you were made to.⁴⁰

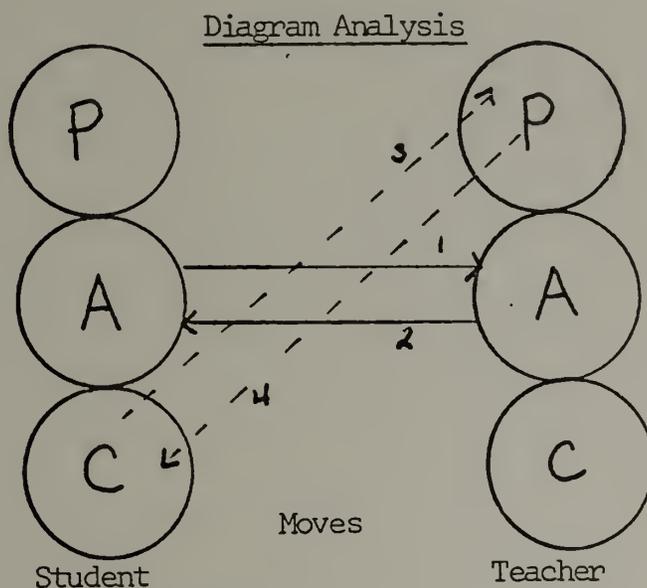
Kick Me

(An Avoidance of Responsibility Game)

The Kick Me player sets himself up to be kicked. He's a loser and transacts to end up being a loser.

Sweatshirt: Front - Kick Me.

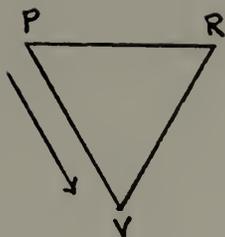
Back - There I Go Again.



- Student. 1. Cuts classes.
- Teacher. 2. Goes by regulations.
- Student. 3. Kick Me.
- Teacher. 4. NIGYSOB.

Drama Triangle Analysis

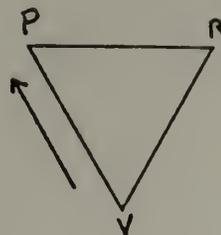
Role Switches



Student

P - Cuts classes.

V - Kicked.



Teacher

V - Student cuts his classes.

P - NIGYSOB.

Formula Analysis

Student. Con (Bait) - Cuts class.

Teacher. Gimmick (Weakness) - Rule follower.

Teacher. Response - You fail.

Student. Switch - Kick me.

Payoff for Student:

Reinforces decision - I won't make it.

Position - I'm not OK - You're OK.

Racket - Depression

Strokes - Negative and conditional for not making it.

Fantasy of Past - As child, got attention when doing badly.

Payoff for Teacher:

Reinforces decision - I will obey the rules.

Position - I'm OK - You're not OK.

Racket - Superiority.

Strokes - Positive and conditional for following rules.

Fantasy of Past - As child, got strokes for following parent rules;
for being Adapted Child.

How To Stop Game

Teach TA and Game Analysis.

Don't Kick the Kick Me player but:

- a) "Kiss 'em" - give numerous positive (unconditional strokes).
- b) Help the Kick Me player begin to accept positive strokes
instead of his usual program to ignore, "washout," not
feel, or undo positive strokes.

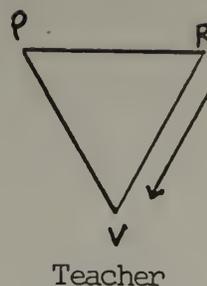
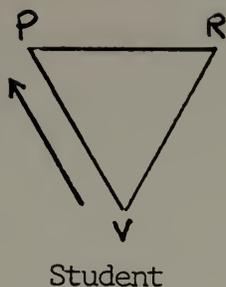
Kick Me

One day I had to talk with the father of a kid in my class. The boy had been in constant trouble in school since the beginning. He would not do school work, and he refused the only alternative offered by the school, namely to do nothing. He was a bright boy, busy and active, none of his actions fit what his teachers and the school wanted him to do, even though many of them (not all, by any means) were perfectly reasonable and even constructive in themselves. The father opened up very fiercely by informing me that he knew the boy needed discipline, that he was willing to do his part, followed with a list of punishments he was prepared to inflict and said I had his permission to be tough, to belt the kid around when he needed it, and so on. He was accepting a role which is pretty familiar to teachers - it is what they mean when they write "Parents Cooperative" on cumulative folders - that of the parent who accepts the verdict of the school about his own child.

I told him that those punishments and that insight about needing discipline weren't anything new, were they? Hadn't he and the boy's teachers agreed every year, and hadn't they belted him and restricted him and kept him after school and isolated him in the classroom and forbade TV and made him sit two hours in his room each night to study and sent him to the office and paddled him and suspended him for seven years of schooldays and wasn't it clear that however wonderful and cooperative these plans were, that they hadn't worked?⁴¹

Drama Triangle Analysis

Role Switches



V - Asks for help.

R - Here's the advice.

P - See What You Made Me Do.

V - I was only trying to
help you.

Formula Analysis

Student. Con (Bait) - Asks for advice.

Teacher. Gimmick (Weakness) An I'm Only Trying to Help You player -
a Rescuer

Teacher. Response - Gives advice.

Student. Switch - Your advice was lousy. Now I'm in trouble.
See what you made me do.

Payoff for Student:

Reinforces decision - Don't listen to other people, they'll
only mess you up.

Position - I'm OK - You're not OK.

Racket - Resentment.

Strokes - Negative and conditional - for messing up and blaming
others.

Fantasy of Past - As child, was told that people are not to be trusted.

Payoff for Teacher:

Reinforces decision - People are ungrateful.

Position - I'm OK - You're not OK.

Racket - Depression.

Strokes - Negative and conditional - for helping people who turn out to be resentful.

Fantasy of Past - As child, was told that people are ungrateful.

How To Stop Game

Don't play "I'm Only Trying to Help You" by being a Rescuer.

Stay out of the Nurturing Parent role of giving advice and get into the Adult role and ask "What do you want for you?" "How can you get it?"

Keep the transactions Adult to Adult.

Avoid his Adapted Child ego state hooking your Nurturing Parent ego state.

See What You Made Me Do

The liberal teacher's liberalism is conditional on the children's empathy toward his problem. He expects the children to be as sensitive to his problem as he feels he is to their problem. He reacts angrily to their lack of appreciation and unwillingness to uphold their end of the bargain. He feels personally betrayed and begins to shout at the children demanding that they keep quiet, and stay in their seats. The demands are ineffective, for he had granted these freedoms previously.⁴²

So he begins to take action. He sends a child to the principal's office, writes letters home to some of the children's parents - and upon cooling down he says: "I never intended to get anybody in trouble - now it's too late. See What You Made Me Do!"

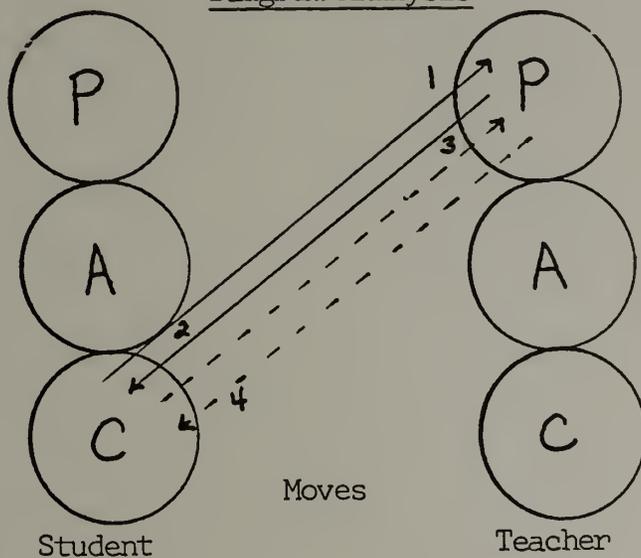
Stupid

(An Avoidance of Responsibility Game)

The Stupid player can be both a Victim and a Persecutor. He is a Victim in that he doesn't ever succeed and is often used as a scapegoat. But he is also a Persecutor in that he ends up being absolved of any responsibility - which is what he wants. Nobody can really expect anything of one who is stupid.

Sweatshirt: Front - I'm Stupid.

Back - So leave me alone.

Diagram Analysis

Student. 1. Stupid Act.

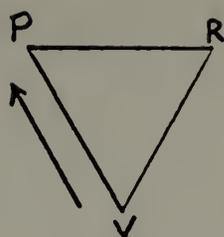
Teacher. 2. What a dummy you are.

Student. 3. Now, nobody can expect anything of me.

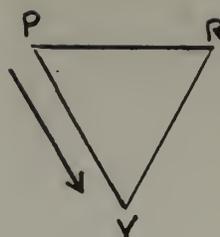
Teacher. 4. NIGYSOB.

Drama Triangle Analysis

Role Switches



Student



Teacher

V - Stupid Act.

P - You're stupid.

P - Don't expect anything of me.

V - How can I get to this student?

Formula Analysis

Teacher. Con (Bait) - Stupid Act.

Student. Gimmick (Weakness) - Now I've Got You, You S.O.B.

Teacher. Response - What a dummy you are.

Student. Switch - Nobody can expect anything of me since I'm stupid.

Payoff for Student:

Reinforces decision ' "I'm stupid. I'll always be stupid."

Position - I'm not OK - You're OK.

Racket - Depression, sadness.

Strokes - Negative - for doing the wrong thing.

Fantasy of Past - As child, got strokes (attention) for doing wrong thing; hot potato* (scapegoat).

* Hot Potato - When hurts are passed from parent to child.

Payoff for Teacher:

Reinforces decision - People are not to be trusted.

Position - I'm OK - You're not OK.

Racket - Anger.

Strokes - False positive for triumphing - conditional.

Fantasy of Past - Got stroked as a child for finding errors or mistakes.

How To Stop Game

Teach TA and Game Analysis.

Don't call the Stupid player Stupid, or laugh at him.

Stroke the Stupid player when he accepts responsibility.

Stay out of a Rescuer or Persecutor role but remain in an Adult role.

Stupid

There are some children who are reluctant to speak because their parents never permit them to finish a sentence or to answer for themselves; others have been laughed at or ridiculed, and thereby discouraged. This constant correcting and nagging seems to be a widely spread malpractice in the education of children. The dire result is that such children carry with them for years a feeling of degradation and inferiority. One can notice it in such persons who use the stereotyped introduction before they begin a sentence: "But, please don't laugh at me." We hear this frequently and we recognize at once that such people were laughed at frequently when they were children.⁴³

Stupid

If we constantly tell a child that he is bad or stupid, he will become convinced in a short time that we are right and he will not have sufficient courage thereafter to tackle any task presented to him. What happens then is that the child fails in whatever he tries to do. The belief that he is stupid takes firmer root. He does not understand that the environment originally destroyed his self-confidence and that he is subconsciously arranging his life to prove this fallacious judgment correct. The child feels himself less able than his comrades, he feels himself restricted in abilities and possibilities. His attitude shows unmistakably his depressed frame of mind, which is in direct proportion to the amount of pressure exerted upon him by an unfavorable environment.⁴⁴

Stupid

Once in a blue moon, almost every parent hears his son or daughter declare, "I am stupid." Knowing that his child cannot be stupid, the parent sets out to convince him that he is bright.

Son: I am stupid.

Father: You are not stupid.

Son: Yes, I am.

Father: You are not. Remember how smart you were at camp?

The counselor thought you were one of the brightest.

Son: How do you know what he thought?

Father: He told me so.

Son: Yeh, how come he called me stupid all the time?

Father: He was just kidding.

Son: I am stupid, and I know it. Look at my grades in school.

Father: You just have to work harder.

Son: I already work harder and it doesn't help. I have no brains.

Father: You are smart, I know.

Son: I am stupid, I know.

Father: (loudly) You are not stupid!

Son: Yes, I am!

Father: You are not stupid, Stupid!⁴⁵

Stupid

His father used to say to him with a contemptuous smile: "You're so stupid." That was about the only time his father ever spoke to him, so Butch decided early that the thing to do was act stupid - ...since his father made it clear that he didn't want any "smart asses" around the house. What he was really saying was: "You'd better act stupid when I'm around here," and Butch knew it.⁴⁶

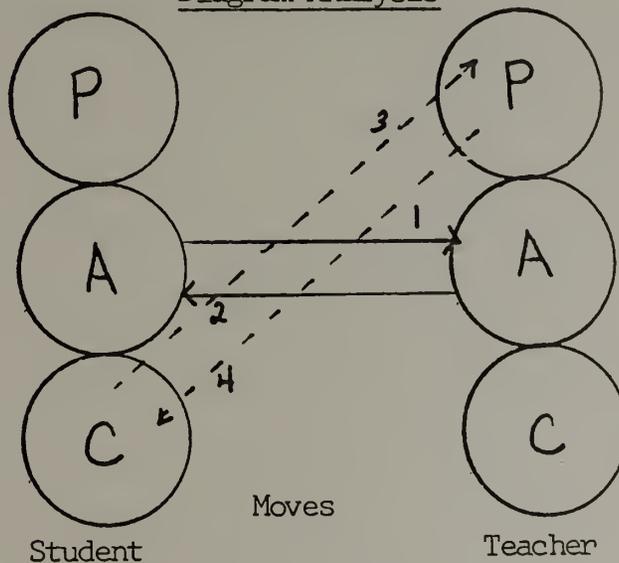
Wooden Leg

(An Avoidance of Responsibility Game)

The Wooden Leg player avoids responsibility by finding excuses of a personal nature. What can you expect from a person with a handicap, asthma, poor eyesight, etc.?

Sweatshirt: Front - Watch me try.

Back - My Wooden Leg held me back.

Diagram Analysis

Student. 1. May I take your course?

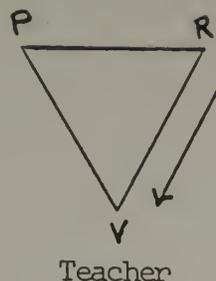
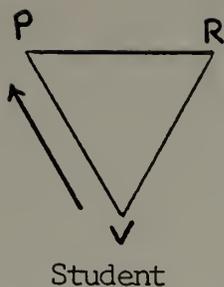
Teacher. 2. Yes, of course.

Student. 3. I couldn't do the work because of my asthma.

Teacher. 4. I'm so sorry. Don't worry about it.

Drama Triangle Analysis

Role Switches



V - I can't do the work because of
my asthma.

R - You can take my course.

V - I'm being controlled.

P - I can control you.

I'm a patsy.

Formula Analysis

Student. Con - I'm interested in your course. May I take it?

Teacher. Gimmick (Weakness) - Wanting to be popular; a patsy.

Teacher. Response - Of course.

Student. Switch - I couldn't do my work because of my asthma.

Payoff for Student:

Reinforces decision - I can avoid responsibility because
I'm sick.

Position - I'm not OK - You're OK.

Racket - Sadness, Depression.

Strokes - Conditional, sympathetic.

Fantasy of Past - Child got strokes (conditional) by being sick.

Child learned he could control parent with illness.

Payoff for Teacher:

Reinforces decision - If I'm forgiving and easy-going, I
can be liked.

Position - I'm OK - You're not OK.

Racket - Guilt

Strokes - Conditional for being sorry.

Fantasy of the Past - Child got strokes for being a "good" adapted
child.

How To Stop Game

Teach TA and Game Analysis.

Use Contractual learning.

Provide alternative routes.

Don't accept excuses.

Wooden Leg

I like every thing we do in class but
I don't like reading books & myths too
I don't like. P.S. I don't like grammar.
Oral reports I don't care for. You
forget we're not normal like the good
schools.

A True Pupil⁴⁷

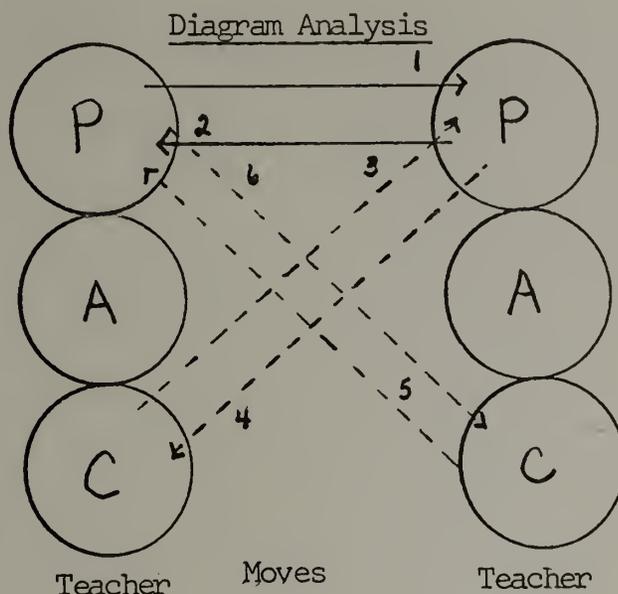
Ain't It Awful
(related to Blemish)

(A Complaining Game)

The Ain't It Awful player feels inadequate and unsuccessful - but rather than face himself and make changes he puts the blame elsewhere - on society, on the times, on something or someone else.

Sweatshirt: Front - Ain't It Awful

Back - I'm inadequate, I'm scared.



Teacher 1. 1. Ain't it awful how bad kids behave today?

Teacher 2. 2. You can say that again. Kids today don't have any respect.

Teacher 1. 3. Please tell me it's not my fault that I'm not succeeding.

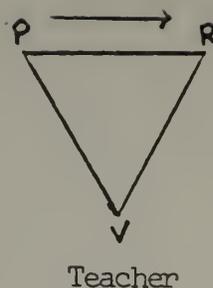
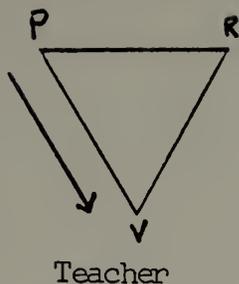
Teacher 2. 4. It's not your fault.

Teacher 2. 5. Please tell me it's not my fault I'm not succeeding.

Teacher 1. 6. It's not your fault.

Drama Triangle Analysis

Role Switches



P - Ain't it awful how kids are today?

P - Kids are bad today.

V - Please tell me it's not my fault.

R - It's not your fault.

Formula Analysis

Teacher - 1. Con (Bait) - Ain't It Awful how bad kids are today?

Teacher - 2. Gimmick (Weakness) - In same spot - a commiserator.

Teacher - 2. Response - I agree; you can say that again.

Teacher - 1. Switch - Please tell me I'm not inadequate.

Payoff for Teachers 1 and 2:

Reinforces decision - I won't succeed and it's OK to put
the blame on others.

Position - I'm OK - You're Not OK - hiding I'm not OK -
You're OK.

Racket - Depression, inadequacy.

Strokes - Negative and conditional, for not assuming
responsibility.

Fantasy of Past - As child, got strokes when not assuming responsi-
bility. Learned complaining from parents.

How To Stop Game

Teach TA and Game Analysis.

Don't listen sympathetically.

Change subject.

Take Adult responsibility for learning new methods.

Ain't It Awful

During the lunch hour, the lunchroom is filled with teachers gossiping about their troubles with administrators, children, and parents...they are always rehashing school boycotts, wildcat strikes, incidents with black militants, flare-ups with the P.T.A., incidents of brutality with children, and teachers being attacked by children and parents.⁴⁸

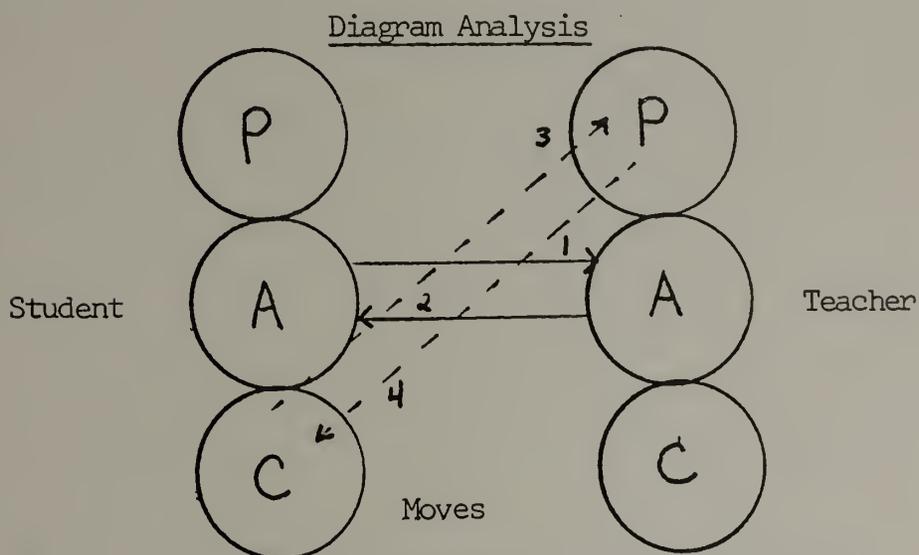
Why Does This Always Happen To Me?

(A Complaining Game)

The Why Does This Always Happen To Me player sets himself up to be kicked so that he can complain "Why am I the one to have all the bad luck?" Since he's decided he's a loser he makes sure he ends up that way - and then has something to complain about.

Sweatshirt: Front - Watch me do something wrong.

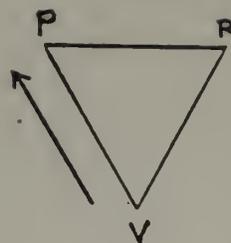
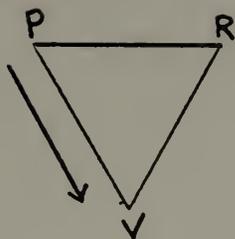
Back - Why does it always happen to me?



- Student. 1. Does something wrong (provocative behavior).
 Teacher. 2. You shouldn't have done that.
 Student. 3. Why am I the one to be picked on all the time?
 Teacher. 4. Rules must be obeyed.

Drama Triangle Analysis

Role Switches



P - Provocative behavior - does something wrong.

V - Why does this always happen to me (being punished)?

V - Student messes up.

P - Rules must be followed, you are punished.

Formula Analysis

Student. Con (Bait) - Does something wrong; provocative behavior.

Teacher. Gimmick (Weakness) - Going by the book, following regulations strictly.

Teacher. Response - Sorry, I have to punish you. That's what the rules call for (NIGYSOB).

Student. Switch - Why do all the bad things always happen to me? Why not someone else? They do the same things so why am I the one to be picked on? I'm resentful.

Payoff for Student:

Reinforces decision - Have bad luck and people pick on me (while others go free).

Position - I'm not OK - You're OK.

Racket - Resentment, Depression, Complaining, Paranoia (being picked on).

Strokes - Negative and conditional - for complaining about his misfortune being worse than others - for being resentful.

Fantasy of Past - As child, got strokes for doing something wrong and complaining about being picked on and having worst luck; for being resentful.

Payoff for Teacher:

Reinforces decision - If I follow the rules my parents will love me. If I obey their rules my parents will love me.

Position - I'm OK - You're not OK.

Racket - Superiority.

Strokes - Conditional for being regulation conscious.

Fantasy of Past - As child, got strokes for tattletaling and for doing just what he was told to do.

How To Stop Game

Teach TA and Game Analysis.

Use contractual learning.

Provide options and alternatives, so that success can be realized one way or another.

Use self-evaluative techniques.

.
Why Does This Always Happen To Me?

Note in suggestion box:

The reason my marks are low is because teachers call on me the one time I'm unprepared and never all the times I am.

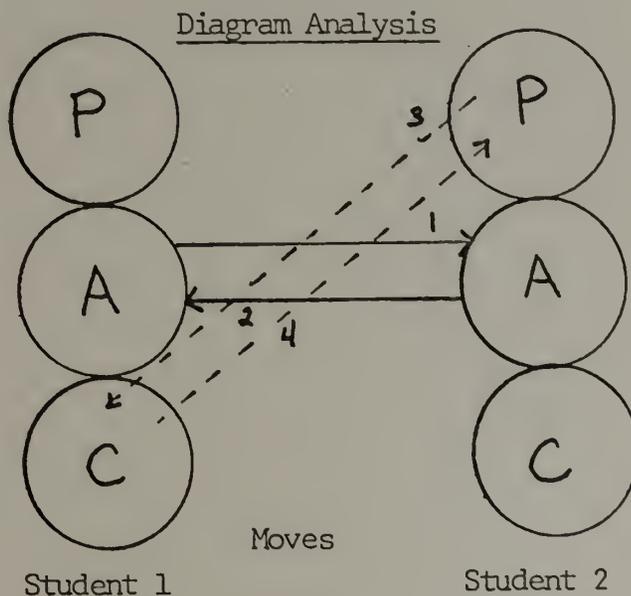
Disgusted⁴⁹

You Can't Trust Anybody
(A Blaming and Complaining Game)

The You Can't Trust Anybody player proves it by setting himself up to have something stolen - he leaves something lying around, etc. Then, when the object is stolen, he can definitely say what he always thought - You can't trust anybody.

Sweatshirt: Front - Carefree.

Back - You Can't Trust Anybody.



Student 1. Leaves locker open.

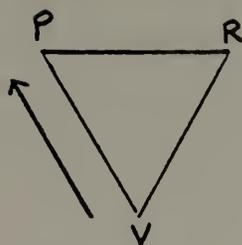
Student 2. Steals.

Student 1. You can't trust anybody.

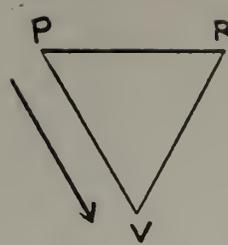
Student 2. People are fools.

Drama Triangle Analysis

Role Switches



Student 1



Student 2

V - Leaves locker open.

P - Steals valuables.

P - You can't trust anybody -
authorities are thieves.

V - If caught.

Formula Analysis

Student 1. Con (Bait) - Leaves locker open with valuables in it.

Student 2. Gimmick (Weakness) - Steals

Student 2. Response - Takes valuables from locker.

Student 1. Switch - I knew it all along - You can't trust anybody.

Payoff for Student 1.:

Reinforces decision - You can't trust anybody.

Position - I'm OK - They are not OK.

Racket - Complaining

Strokes - Negative and conditional - for proving people
are untrustworthy.

Fantasy of Past - As child, had parents that played the same game
and passed it on to him.

Payoff for Student 2:

Reinforces decision - I can show how strong I am by taking
other people's things.

Position - I'm not OK - You're not OK

Racket - Bum Rap

Strokes - Negative and conditional - if caught or generally.

Fantasy of Past - As child, got attention by stealing - from parents,
from peers.

How To Stop Game

Teach TA and Game Analysis.

Teach how people set themselves up for payoffs that continually happen.

Discuss Adult ways of avoiding the You Can't Trust Anybody payoff.

You Can't Trust Anybody

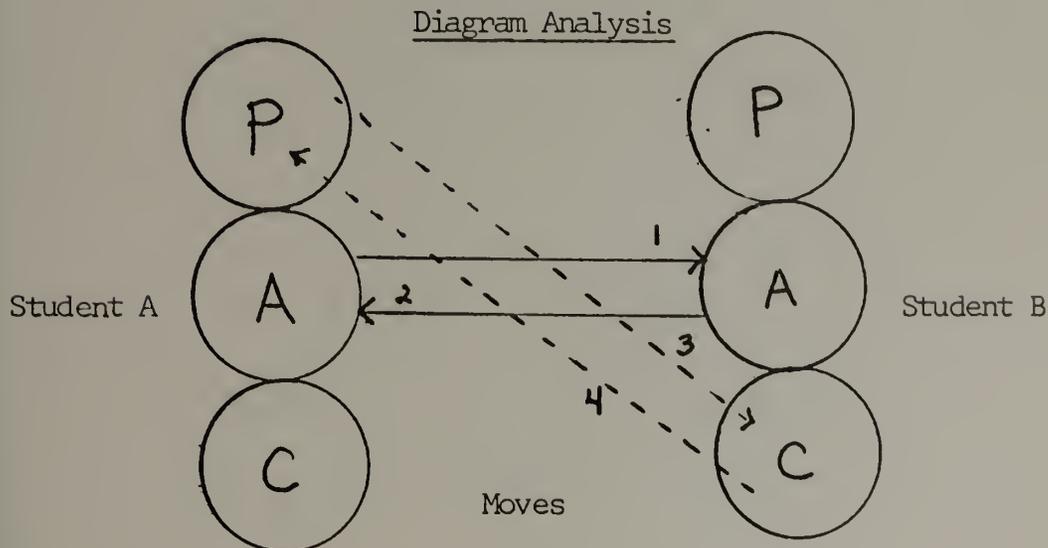
One of the biggest drags in a school is the fact that whenever a kid wants to go anywhere, or whenever you want to send a kid somewhere to get something or do something, you have to stop and write out a pass, sign it, date it, put down the time and his expected destination. If you didn't then the kid was sure to get stopped by some adult in the halls or wherever he was and get in trouble for being in the halls without a pass. Then the kid would come back to you, sometimes with the adult in question or with some goofy Rally boy or Rally girl who was On Duty at the time, and demand that you save him from detention or calling his mom for this sin, and you'd have to say Yeah, I sent him out, or Yeah, I said he could go...then like as not the kid hadn't gone where you said for him to go or where he said he was going, and so you had to go into that, and in the end everyone was mad and nothing had been accomplished, except maybe the kid had gotten his smoke in the bathroom, supposing that was what he wanted.⁵⁰

Let's You and Him Fight
(A Making a Fool of Others Game)

The Let's You and Him Fight player believes people are fools and when he sets them up to fight with each other he proves himself right.

Sweatshirt: Front - You know what he said about you.

Back - People are Fools.



Student A. Linda said something about you.

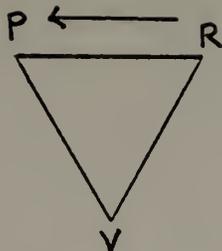
Student B. I'll do something about it.

Student A. People are patsies, fools.

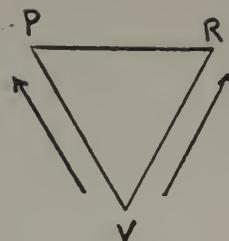
Student B. Tell me I've kept my honor.

Drama Triangle Analysis

Role Switches



Student A



Student B

R - Do you know what she said
about you?

P - You fool.

V - What did she say about me?
(Response to Rescuer)

V - Being manipulated - made a
fool of. (Response to Per-
secutor)

Formula Analysis

Student A. Con (Bait): Linda said something about you.

Student B. Gimmick (Weakness): I must protect my honor.

Student B. Response: I'm going to do something about that.

Student A. Switch: Boy, is it easy to manipulate people. Look at
them go at it.

Payoff for Student A:

Reinforces decision - that people can be manipulated and by
doing so I'm in control.

Position - I'm OK - They're (you're not) OK - People are fools.

Racket - Anger.

Strokes - (false positive) for manipulating people.

Fantasy of Past - As child, learned this game from parent.

Payoff for Student B:

Reinforces decision - It's important to listen and respect what people tell you - or it's important to confront someone who says something bad about you even if you aren't sure - or your parent listened to gossip and taught you how to play the game.

Position - I'm not OK - You're OK.

Racket - Anger, depression.

Strokes - for gossiping; for listening; for getting into set-up fights (negative) conditional; for listening to others; for making a fool of one's self.

Fantasy of Past - As child, learned this game from parent; stroked for fighting with another child when told that another child said something about him.

How To Stop The Game

Teach TA and Game Analysis.

Discourage gossiping.

Avoid Parental hook of "Do you know what he said about you? and

Respond Adult - "I'm not interested," or Parent - "You shouldn't repeat what others say," rather than Child - "Oh, please tell me."

Let's You and Him Fight

Cathy announced one morning, "I'm going to have a fight in gym today. There's no way out of it." She had shouted at another girl on her team the day before and the girl spread the word that she was going to "get her" in gym.

Fighting in school brings an automatic two-day suspension, which is unexcused absence and work cannot be made up.

Teacher: "Do you want to have a fight?"

Cathy: "No, but my friends won't let me back down."

Teacher: "What about her friends? Will they let her back down?"

Cathy: "Probably not. We have a lot of the same friends."

Teacher: "Oh, so it's a multi-handed 'Let's You and Him Fight.' Is it worth giving up two days of grades to provide some action for your friends?"⁵¹

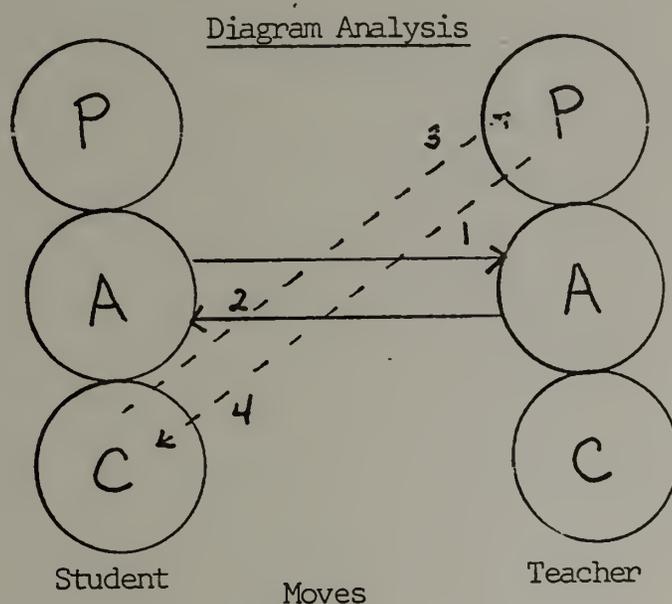
Schlemiel

(A Making a Fool of Others and "Messing up" Game)

The Schlemiel player has a guilt racket and goes around looking for forgiveness. He messes up and then says he is sorry. When he is forgiven his guilt is temporarily absolved. But then he has to mess up again because his guilt is never completely absolved.

Sweatshirt: Front - Watch me mess up.

Back - I'm sorry.



Student. 1. Messes up. I'm sorry.

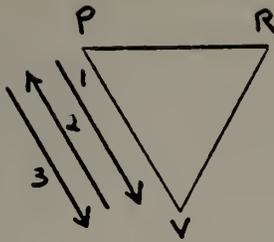
Teacher. 2. It's OK.

Student. 3. Ha! Forgiveness is permission to mess up again.

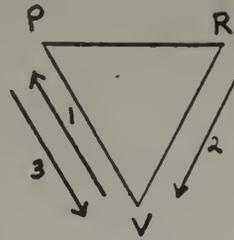
Teacher. 4. I must be polite and show what good manners I have.

Drama Triangle Analysis

Role Switches



Student



Teacher

P - Messes up.

V - Things are messed up.

V - I'm sorry, please forgive me.

R - You're forgiven for

P - Messes up things again.

messing up.

V - Oh, not again!

Formula Analysis

Student. Con (Bait) - Messes up - I'm sorry - please forgive me.

Teacher. Gimmick (Weakness) - I must be polite and forgiving.

Teacher. Response - Forgiveness.

Student. Switch - I can be forgiven if I mess up and I can continue
to mess up.

Payoff for Student:

Reinforces decision - I can be acknowledged if I mess up and
be clumsy.

Position - I'm not OK - You're OK.

Contingency - If I mess up, daddy will notice me.

Racket - Guilt

Strokes - Conditional for messing up and apologizing.

Fantasy of Past - As child, got strokes (attention) when messing up and apologizing; existence was acknowledged when messing up and apologizing.

Payoff for Teacher:

Reinforces decision - It is blessed to forgive.

Position - I'm OK - You're OK.

Racket - Hiding feelings, keeping stiff upper-lip.

Strokes - Conditional for being a good boy; learned that
"It is blessed to forgive."

Fantasy of Past - As child, learned from parent to keep feelings to oneself; also, that "It is blessed to forgive."

How To Stop Game

Teach TA and Game Analysis.

The stopper generally is "You can mess things up but please don't say I'm sorry."

Stay in Adult rather than forgiving Parent.

Schlemiel

Peter, age eight, gave his teachers a rough time. He often dropped books, spilled juice, and overturned chairs. He always managed to make a mess around him. Annoyed, his teacher insulted him directly: "How dare you make such a mess in the classroom. You are not fit to live in a pigsty." Peter listened but did not learn. He continued to create eyesores around him. Finally he was assigned to another classroom.

The new teacher had a different approach. When he saw the mess, he said, "Peter, I am appalled at the sight of such a mess. It needs immediate cleaning." Peter cleaned up the mess. Pollution near his desk decreased noticeably. The teacher was effective because he said nothing about Peter. He did not criticize or call him names. Instead, he expressed his own feelings vividly and pointed out, factually, what needed to be done.⁵²

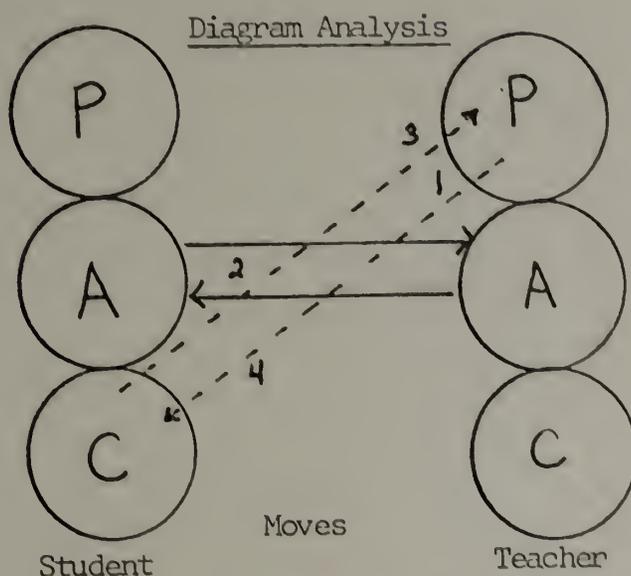
Who Don't You - Yes But

(A Making a Fool of Others and Deceiving Game)

The Why Don't You, Yes But player ostensibly seeks help but in fact has no intention of taking it. He frustrates people operating out of the I'm Only Trying To Help You Parental, Rescuing role.

Sweatshirt: Front - Can You Help Me?

Back - No You Can't.



Student. 1. I need some advice, help.

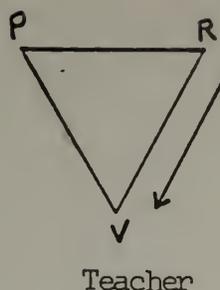
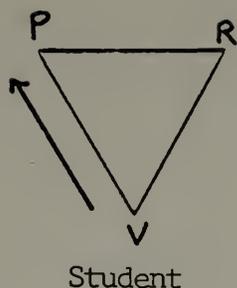
Teacher. 2. Here it is.

Student. 3. Yes, but it's not what I want.

Teacher. 4. Well, I was only trying to help.

Drama Triangle Analysis

Role Switches



V - I need advice, help.

R - Here are some suggestions.

P - Your suggestions aren't helpful. V - I was only trying to help you.

Formula Analysis

Student. Con (Bait) I need some advice on how to study.

Teacher. Gimmick (Weakness) - I can help you.

Teacher. Response - Why don't you (offers suggestions).

Student. Switch - You can't help me - Parental figures can't help me - your advice isn't helpful to me.

Payoff for Student:

Reinforces Childhood decision - I can get lots of attention by asking for help and not accepting it.

Position - I'm not OK - But You're not, either.

Racket - Anger, frustration

Strokes - Conditional, for rejecting Parental-type advice; for being rebellious.

Fantasy of Past - As child, got attention by asking for advice and not accepting it.

Payoff for Teacher:

Reinforces decision - People don't appreciate anything, e.g.,
help if it's given.

Position - I'm OK - You're not OK.

Racket - Frustration.

Strokes - Negative - people are ungrateful - I was only
trying to help.

Fantasy of Past - As child, got strokes for helping.

How To Stop Game

Teach TA and Game Analysis.

Don't play I'm Only Trying To Help You with a Yes, But player.

Don't be a game Rescuer to a game Victim.

Stay in Adult and ask "What do you want for you?"

"What can you do about it?"

Why Don't You, Yes But

We (two successful teachers) had a bright moment of enthusiasm when our fervor was abetted by teachers coming up to ask our advice. They did so for the right reason, we thought; if we were able to convince our bad guys to read, they ought to be able to get their bright, achieving, average, normal, regular kids to do so. That moment was dulled shortly afterwards when it became clear that there were fundamental objections to everything we had to say.

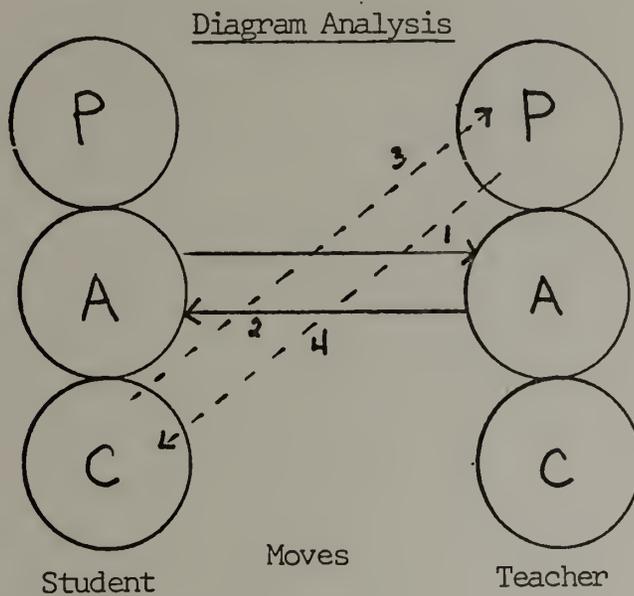
Why are they asking us, Arpine wanted to know, if they have all these objections in advance? All their objections mean that they really want to go on doing just what they are doing. So why ask? I had no trouble giving a cynical answer. They ask in order to object. Having asked and objected, their honor is saved.⁵³

Cops and Robbers
(A "Catch Me" Game)

The Cops and Robbers player wants to be caught after having done something wrong. He generally leaves something behind, a clue, which can lead to his discovery.

Sweatshirt: Front - I put one over on you.

Back - Catch Me.



Student. 1. Steals something.

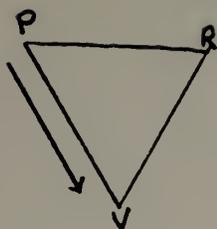
Teacher. 2. Looks for culprit.

Student. 3. Catch me.

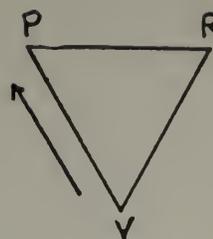
Teacher. 4. I will (NIGYSOB).

Drama Triangle Analysis

Role Switches



Student



Teacher

P - People are fools. I can
steal from them.

V - Something was stolen.

P - Now I've gotcha (NIGYSOB).

V - I'm caught.

Formula Analysis

Student. Con (Bait) - Steals something.

Teacher. Gimmick (Weakness) - It's my responsibility to protect
the law and rules.

Teacher. Response - Looking for culprit.

Student. Switch - Catch me.

Payoff for Student:

Reinforces decision - I can't make it.

Injunction - Don't make it.

Position - I'm not OK - You're OK (sometimes not OK).

Racket - Depression.

Strokes - Negative and conditional for getting caught after
committing a crime.

Fantasy of Past - As child, learned that he could get strokes for
doing the wrong thing.

Payoff for Teacher:

Reinforces decision - I will do as I'm told.

Position - I'm OK - You're not OK.

Racket - Superiority.

Strokes - Conditional for obeying rules.

Fantasy of Past - As child, learned respect by getting strokes for giving respect.

How To Stop Game

Teach TA and Game Analysis.

Use Adult transactions.

Give positive Strokes to these students whenever possible.

Generally the only Strokes they know how to get are negative ones,
so try to avoid giving them.

Help the student learn to give and receive positive strokes.

Give them permission to be OK.

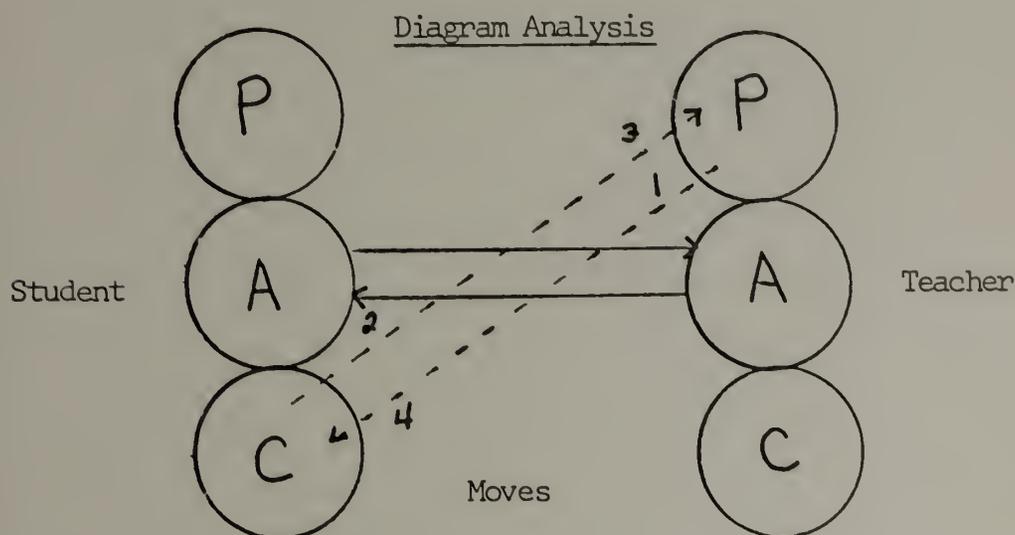
Let's Find (Something To Do)

(A "Catch Me" Game)

The Let's Find Something To Do player gets strokes by getting into mischief. He is not getting satisfaction or excitement out of the ordinary situation so he tries to find it in mischievous ways, and, of course, when caught, he does get more exciting strokes.

Sweatshirt: Front - Nobody notices me.

Back - Now they do.



Student. 1. Mischief

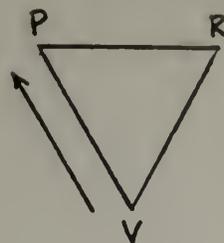
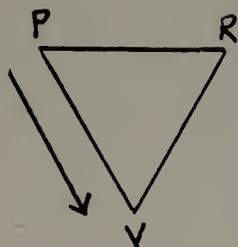
Teacher. 2. Upholds law of school.

Student. 3. It's fun to make trouble and get caught.

Teacher. 4. NIGYSOB. It's fun to catch trouble makers.

Drama Triangle Analysis

Role Switches



P - Mischief.

V - Rules broken.

V - Caught and Punished.

P - NIGYSOB.

Formula Analysis

Student. Con (Bait) - Mischief, troublemaking.

Teacher. Gimmick (Weakness) - My job is to protect and uphold the
rules and law of the school.

Teacher. Response - Now I've Got You, You S.O.B. - Sends for parents,
gets suspension, etc.

Student. Switch - It's fun to make trouble and get caught.

Payoff for Student:

Reinforces decision - I get recognition when I make mischief
(set fires, etc.)

Position - I'm Not OK - You're OK.

Attribution - You're a troublemaker.

Racket - sadness.

Strokes - Negative - conditional, for being mischievous.

Fantasy of Past - As child, got noticed when being mischievous.

Payoff for Teacher:

Reinforces decision - I will obey rules.

Position - I'm OK - You're Not OK.

Racket - Superiority.

Strokes - Positive - conditional, for obeying rules.

Fantasy of Past - As child, adapted - followed parents' rules to
get strokes.

How To Stop Game

Provide some stimulating options for bored or stroke-deprived students.

Provide alternative learning situations.

Have open-ended discussions, value clarification.

Provide clubs, teams, activities that can turn students on.

Let's Find Something To Do

An example of how the teacher can prevent the game Let's Find Something To Do, from 36 Children by Herbert Kohl.

After a few days, talk of the summer was exhausted. The children began wandering about the room looking for things to do. They seemed relaxed and eager to work then, though bored and restless during lessons. Unwilling to lose this will and energy I brought checkers and chess to school as well as magazines and books. I developed the habit of taking five minutes in the morning to describe what I had brought in. I sketched the history of chess and told the class about the wise man who asked a King, as a reward for a favor, for the number of grains of wheat that resulted from placing one on the first square of a checkerboard and then progressively doubling the amount until the whole board was occupied. I commented that the king went broke, and that afternoon, to my surprise, three children told me I was right and showed me how far they'd gotten trying to figure out how much wheat the king owed the wise man.⁵⁵

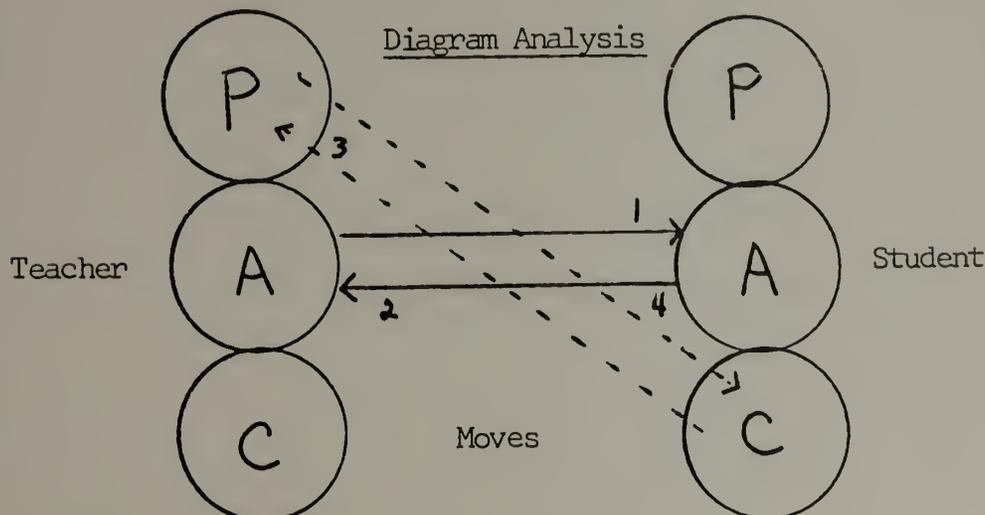
Kohl helped relieve his students boredom with the imposed curriculum and irrelevant textbooks by bringing in games and magazines, which hooked their Free Child and Professor. Game playing was avoided this way.

I'm Only Trying To Help You
 (A "People Are Ungrateful" Game)

The I'm Only Trying To Help You player begins as a Rescuer and ends as a Victim. A professional rescuer really helps people but a game-playing I'm Only Trying To Help You Rescuer has no intention of succeeding - and he doesn't.

Sweatshirt: Front - Let Me Help You.

Back - But Don't Succeed, or
 People Are Ungrateful.



Teacher. 1. Would You Like Help?

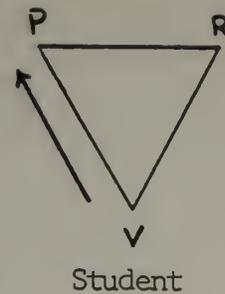
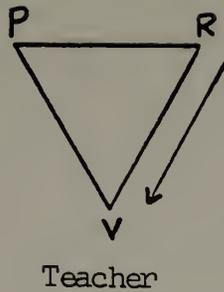
Student. 2. Yes, I need it.

Teacher. 3. Students are ungrateful - I was only trying to help.

Student. 4. See what you made me do. I messed up because of
 your advice.

Drama Triangle Analysis

Role Switches



R - Would you like me to help you?

V - Yes, I need help.

V - I was only trying to help you.

P - See what you made me do.

Formula Analysis

Teacher. Con (Bait) - Would you like me to help you?

Student. Gimmick (Weakness) - Needs help.

Student. Response - Yes, I need some help. I will do as you suggest.

Teacher. Switch - You didn't succeed because you didn't follow my instructions correctly. Such ingratitude. I was only trying to help you. It was your fault that you didn't succeed.

Payoff for Teacher:

Reinforces decision - People are ungrateful.

Position - I'm OK - You're Not OK.

Racket - Disappointment, Sadness.

Strokes - negative for being put down.

Fantasy of Past - Learned from parents - not to trust people -
people are ungrateful.

Payoff for Student:

Reinforces decision - People are only out to mess you up.

Position - I'm Not OK - You're Not OK.

Racket - Depression, anger.

Strokes - For complaining, avoiding responsibility and putting blame on others.

Fantasy of Past: Child got stroked (negative) when messing up, when not succeeding and putting blame elsewhere.

How To Stop Game

Teach TA and Game Analysis.

Employ contractual situations, i.e., Adult to Adult agreements.

Teach the difference between the game Rescuer and the professional rescuer.

Employ phrases like "What do you want for you?" which lead to Adult helping rather than "You should," which leads to Parental helping.

I'm Only Trying To Help You

Janet, age eleven, usually vivacious and noisy, sat quiet and brooding at her desk.

Teacher: What's the matter with you today?

Janet: Nothing.

Teacher: Come on, you can tell me. I can see something is on your mind. What's bothering you?

Janet: Nothing is bothering me.

Teacher: Listen. You are like an open book to me.

I know your personality. I can tell your moods.

You got up on the wrong side of the bed, didn't you?

Janet: Please. Stop it.

Teacher: What kind of talk is that, young lady? I have a mind to teach you a lesson in manners, but I am going to spare you. You are upset, and you don't even know it. I understand you better than you understand yourself.

Janet covered her face and did not utter a word during the rest of the hour.

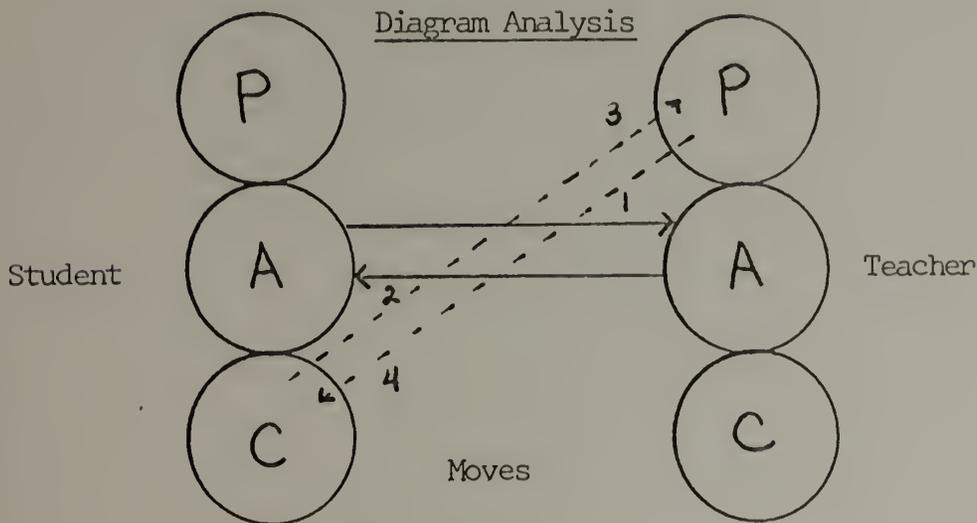
Janet's teacher may have had good intentions, but he was not helpful.⁵⁶

Look How Hard I've Tried
(An Impression-Creating Game)

The Look How Hard I've Tried player is concerned with appearing blameless. It doesn't matter so much that he hasn't succeeded - but that he is seen as having tried hard: A blameless victim.

Sweatshirt: Front - Look How Hard I Try.

Back - So Don't Blame Me When I Fail.



Student. 1. Here's my work.

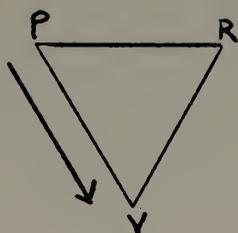
Teacher. 2. I'll check it.

Student. 3. I failed but I tried hard - I'm blameless.

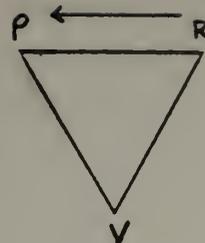
Teacher. 4. Rules are Rules (NIGYSOB).

Drama Triangle Analysis

Role Switches



Student



Teacher

P - Being unsuccessful - doing a poor job. R - Learn this.

V - I tried - I'm blameless. P - You fail.

Formula Analysis

Student. Con (Bait) - Not succeeding at task - being successful
in school.

Teacher. Gimmick (Weakness) - Going by the rules.

Teacher. Response - NIGYSOB - You're out.

Student. Switch - I couldn't help it that I didn't succeed - Look
how hard I've tried.

Payoff for Student:

Reinforces decision - I will try but I won't make it.

Position - I'm not OK - You're OK.

Racket - Trying but not succeeding.

Strokes - Negative and conditional - from parent for not
making it.

Fantasy of Past - As child, got attention when attempt at something
failed and mother stroked him, saying "It's OK for
you not to succeed." Learned that appearances are
important from parents.

Payoff for Teacher:

Reinforces decision - I must uphold the rules.

Position - I'm OK - You're Not OK.

Racket - Superiority.

Strokes - Conditional - for adhering to rules.

Fantasy of Past - As child, got stroked for obeying and not deviating;
for being adapted.

How To Stop Game

A Look How Hard I've Tried player is working out of an Adapted Child ego state and hoping to attract a Nurturing Parent ego state.

Stay in Adult.

Don't stroke this player for appearances but for actual work.

Use Adult to Adult transactions.

Contractual work is helpful with this player.

Look How Hard I'm Trying

The major task of the higher offices is to compile statistical evidence that Midway and other schools in District 7 are complying with the directives. So that when politicians, civil rights groups, community-control advocates and journalists attempt to expose Midway, the higher offices will have a mass of evidence showing that "the school has done its best," that a "rational educational process has been going on," that directives against corporal punishment" have been issued, and that "new and innovative programs are being tried in depth."⁵⁷

Look How Hard I'm Trying

The administration attempts to improve Midway's image by holding class teas, open houses, conferences, and other events for the community in which the best work of the children is displayed, demonstration lessons are given by the most qualified and experienced teachers, and innovative programs are explained to parents. Whenever possible, the school attempts to get the mass media to cover these events. As one administrator put it, "There is nothing like a good press for improving the school." Administrators equate good public relations and the absence of external pressure with a good school.

...The most important public relations event during the school year is the final open house in which the children's best work is displayed. The administration hypothesizes that if parents can be shown that the children are producing high quality work, it is proof that they are learning something. The problem for the staff is to present enough work covering all the curriculum areas to show that high quality work has been produced all year. About a month before the open house, teachers and administrators hold a meeting at which they discuss what kind of work in which grade and in which curriculum areas will be needed. The responsibility for gathering the work, most of which has not yet been produced, is divided up among the teachers, and they then go to the children to get it. The month before the open house is devoted almost totally to the mass production of "high quality work."

Guidance, ameliorative programs, and public relations all work to cool criticism of the school and justify administrative policy.⁵⁸

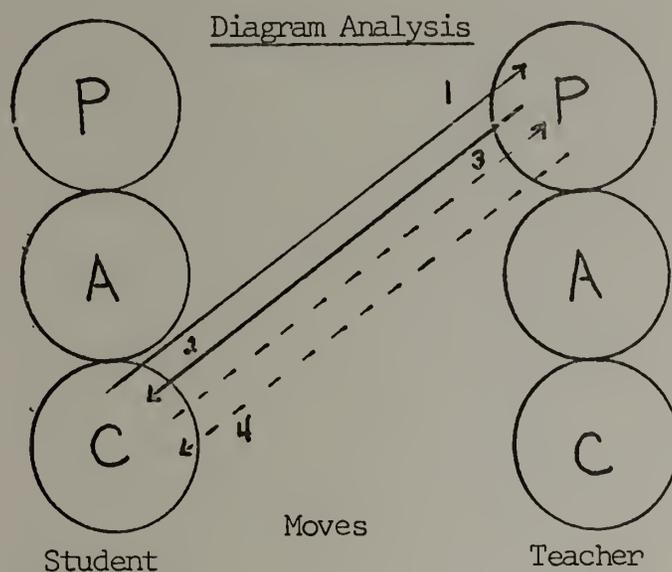
Make Me

(A Challenging Others Game)

The Make Me player gets his strokes by challenging an authority figure. He feels that authority figures are Persecutors and proves his point when he causes people to come down on him. He also gets a lot of peer strokes by challenging authority figures and displaying outward aggressiveness and independence.

Sweatshirt: Front - Let's fight. Make Me.

Back - Ain't I tough?



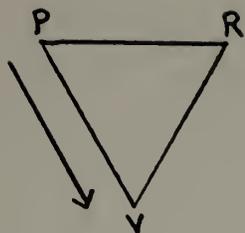
Student. 1. Make Me -- Dares teacher to force him to do something.

Teacher. 2. Get to office, or send for parent, etc.

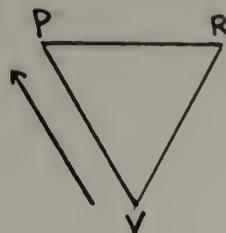
Student. 3. Gets into trouble - teachers are Persecutors and school is lousy.

Teacher. 4. NIGYSOBER - I'm the boss and kids better listen to me.

Drama Triangle Analysis



Student



Teacher

P - Make Me.

V - What's this kid doing?

V - Teachers are just out to get you. P - Get to the office.

Formula Analysis

Student. Con (Bait) Make Me.

Teacher. Gimmick (Weakness) - I'm the boss here.

Teacher. Response - Get to the office.

Student. Switch - Teachers are Persecutors.

Payoff for Student:

Reinforces decision - I can get attention by being rebellious;
people are out to get you.

Position - I'm not OK - You're not OK.

Racket - Anger.

Strokes - Negative and conditional - for being rebellious.

Fantasy of Past - As child, got stroked for being rebellious.

Payoff for Teacher:

Reinforces decision - People should be respectful.

Position - I'm OK - You're not OK.

Racket - Superiority.

Strokes - Conditional, for obeying rules.

Fantasy of Past - As child, learned respect by getting strokes for giving respect.

How To Stop Game

Don't Make the Make Me player.

Use contractual learning.

Allow choices and alternatives.

A Critical Parent ego state hooks the Rebellious Child ego state of the Make Me player - therefore stay in your Adult.

Also, conversely, a Rebellious Child ego state hooks a Critical Parent ego state - again, stay in Adult.

Make Me

Without going into a lot of detail, it became clear right away that what Piston didn't want to do, Piston didn't do; what Piston did want to do, Piston did.

We had minor confrontations. Once I wanted everyone to sit down and listen to what I had to say -- something about the way they had been acting in the halls. I was letting them come and go freely and it was up to them (I planned to point out) not to raise hell so that I had to hear about it from other teachers. Sitting down was the issue -- I was determined everyone was going to do it first, then I'd talk. Piston remained standing. I re-ordered. He paid no attention. I pointed out that I was talking to him. He indicated he heard me. I inquired then why in hell he didn't sit down. He said he didn't want to. I said I did want him to. He said that didn't matter to him. I said do it anyway. He said why? I said because I said so. He said he wouldn't. I said look I want you to sit down and listen to what I'm going to say. He said he was listening. I'll listen but I won't sit down.

Well, that's the way it goes sometimes in schools. You as teacher become obsessed with an issue.⁵⁹

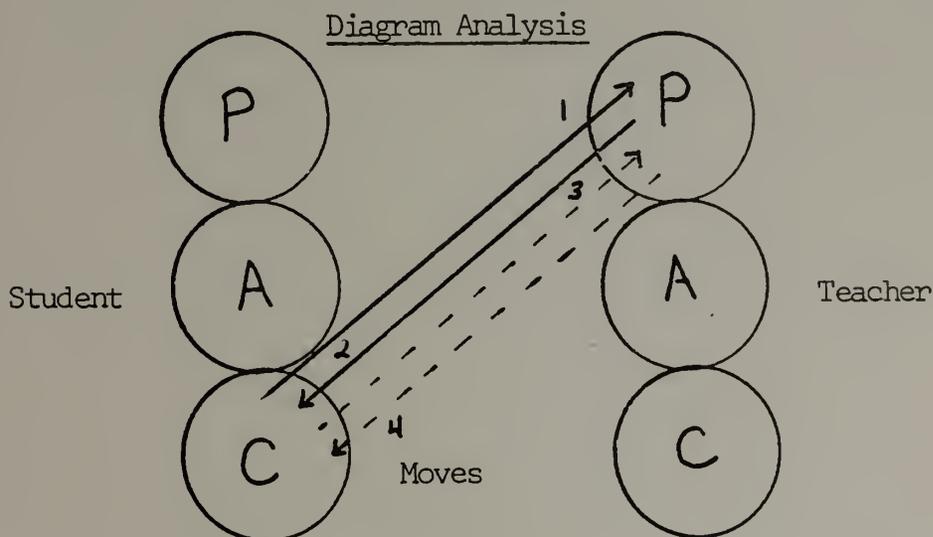
Uproar

(Don't See What I'm Afraid Of Game)

The Uproar player uses this game to keep from facing the possibility that he may be unsuccessful. Rather than be proven unsuccessful, it is easier to start a fight, create an uproar, and therefore, hide the fear of failure.

Sweatshirt: Front - Let's fight.

Back - Don't be close. Don't see how frightened I am.



Student. 1. Discounts teacher.

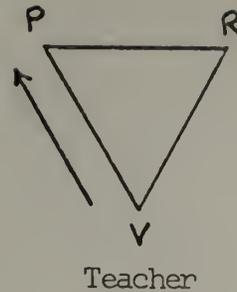
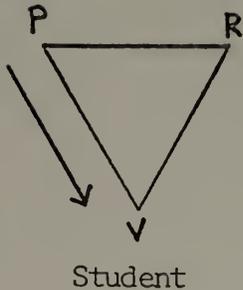
Teacher. 2. Get to office.

Student. 3. School and Teachers are lousy.

Teacher. 4. NIGYSOB.

Drama Triangle Analysis

Role Switches



P - Discounts teacher.

V - Discounted by student.

V - In trouble.

P - NIGYSOBs student.

Formula Analysis

Student. Con (Bait) - Discount; disruptive act by student.

Teacher. Gimmick (Weakness) - I'm the boss, NIGHSOBER

Teacher. Response - Get to the office.

Student. Switch - Teachers and School stink.

Payoff for Student:

Reinforces decision - I won't make it. The only way I can
get some attention is to make trouble.

Position - I'm not OK - You're not OK, either.

Racket - Anger, depression.

Strokes - Negative for getting into trouble.

Fantasy of Past - Strokes (negative) received when causing trouble.

Payoff for Teacher:

Reinforces decision - Discipline and respect must be shown.

Position - I'm OK - You're not OK.

Racket - Anger.

Strokes - For showing respect; for being adapted.

Fantasy of Past - Conditional strokes received when behavior was as parents desired; also, strokes for being shrewd and topping others.

How To Stop Game

Don't Uproar with an Uproar player.

Know that his Child is trying to hook your Critical Parent - so stay in your Adult. Stroke the Uproar player for positive things he does and deal with him from your Adult ego state when he Uproars. E.g., in an Adult voice - "I'd like to talk to you privately, or after class."

Uproar

Miss Armstrong, the fifth-grade teacher, overheard Oliver say a common four-letter word. Instead of ignoring it, she made a public issue of it.

Teacher: What did you say?

Oliver: What do you mean?

Teacher: You know full well what I mean.

Oliver: I said, "Oh, shoot."

Teacher: That's not what you said.

Oliver: That's exactly what I said.

Teacher: That's not what I heard.

Oliver: It's all in the ear of the beholder.

Teacher: None of your smart-alecky talk. Leave the room!

Oliver: The hell with this class.

Oliver ran out and closed the door with a bang. The teacher stayed on to face a distraught class. In this incident, the teacher unnecessarily escalated a battle. It started with her asking a child to repeat a dirty word and ended with her insulting him in front of his friends. The whole fight could have been avoided. A stern look would have been enough to express disapproval. No talk was necessary.⁶⁰

Ghetto School Games

It is generally accepted that American society defines its ghetto schools as the vehicle for lower class mobility - that is, the means whereby ghetto youth are prepared for middle class life. The assumption is that American society is prepared to absorb its lower classes into middle class existence.

It is my position that our social structure is not prepared to see this mobility occur, could not handle it if it did occur, and thereby forces our schools into becoming an arena for the playing of games.

The games are below the level of consciousness of the players who are merely agents of a system which is not geared to total success - but to success of some at the expense of others.

This position is based upon my eight years of personal experience as a Principal of a ghetto school on the Lower East Side of Manhattan where I have seen thousands upon thousands of ghetto youth drop out of school and into drugs, prison, and failure. I always felt that somehow our system could have taken on a responsibility for seeing these kids make it. Yet, year after year, we administrators and teachers were overseers of failure. The surrounding suburbs generally had the reverse experience. Most of these schools did well and the kids went on to bigger things.

Just as in Chess where there are two parties involved in playing the game, so too, are there at least two parties involved in playing school games. One side is the school staff consisting of administrators, teachers, guidance people, etc. and on the other

side is the local community consisting of parents, children, and community workers.

Games Played by School Staff

The most significant game is I'm Only Trying To Help You.

Administrators and other school staff who play this game have no intention or expectation of succeeding. Overtly, they are working towards a goal of helping students succeed; covertly, however, they know they are not succeeding and the payoff for playing the game is failure due to students and community non-cooperation. Ghetto youth and community are ungrateful - after all, I Was Only Trying To Help.

I'm Only Trying To Help You players begin as Rescuers who set out to help and upon failure switch to a Persecutor role if they put the blame on the students and community or to a Victim role if the students and community come down on them. Either way the I'm Only Trying To Help You player "wins" by losing. That is, he doesn't succeed, never intended to succeed, and says when he fails, "I Was Only Trying To Help."

School staff also play If It Weren't For Them. That is, they put the blame for their educational failure elsewhere - the liberal on the inadequacy of the education the students are getting, the conservative on the inferiority of the students themselves.⁶¹ They begin as Rescuers - out to save the kids, and switch to the blameless Victim role when they fail and put the blame elsewhere. If It Weren't For... the kids, the method, the books, etc.

In the game Look How Hard I'm Trying, the school staff doesn't want the community to see that they aren't succeeding but rather, how

how hard they are trying. Gerald Levy in "Ghetto School" gives a good example:

The continual introduction of special services and innovative programs serves to maintain the notion that something is being done and that the school is changing and experimenting with its educational policy. During a period of six months three new major programs were added and five specialists hired. The school becomes so involved in incorporating new programs and experts, learning the new techniques and vocabularies, advertising them over the media, and selling them to parents, that hardly anyone notices that nothing has changed. By continually switching into new programs before the previous innovations have run their course the larger picture of stagnation and failure need not be faced.⁶²

The switch here is from failing Rescuers to innocent Victims who proclaim Look How Hard I Tried!

In an attempt to avoid facing the fact that they are failing, school staff, particularly at lunch time, discuss with each other how awful things are - the kids, the parents, the community. Ain't It Awful the way things are today. Ain't It Awful the way kids have no respect for anything. Ain't It Awful the way our students can't read. Ain't It Awful players mask inadequacy and failure by complaining. They switch from failing Rescuers to innocent Ain't It Awful Victims.

Not to be outdone by the other school personnel, the guidance staff also plays games. A prominent one is Psychiatry - whereby the problems of ghetto kids and parents are seen as psychological ones.

To quote from Ghetto School:

The parents' criticisms of the school are redefined as their own personal problems. For example, if a parent feels that the teachers are incompetent or are not concerned with the children, she is told that she is "projecting her own inadequacies about being a parent onto the school."

Mr. Rosenberg, the psychologist, has extended the notion of parental projection into a general theory of the community. He maintains that when the community gets angry at the school, it is engaging in "community projection."⁶³

Psychiatry players switch from impotent Rescuers to harmful Persecutors.

An extremely potent game school staff play with ghetto children is Blemish. To hide their own inability to reach these kids, the staff name ghetto youth underprivileged, disadvantaged, poverty stricken, etc. They assign these kids to slower reading groups, non-college bound tracks, and self-fulfilling prophecies of failure. The Blemish player switches from an ostensible helping Rescuer position to that of a fault-finding Persecutor.

Games Played by the School and Community

Since social and educational mobility is not too readily available to ghetto residents, they too, play their own brand of school games.

A particularly favorite one is Now I've Got you, You S.O.B. In this game, the parents or community hover around the school, waiting for any incident, the accusation of a teacher striking a student, almost anything that parents or community could use as ammunition for a frontal attack. There is much anger in the ghetto community and it has been stored up for a long time.

In Ghetto School, Gerald Levy describes how:

Representatives from the community, the P.T.A., locally known civil rights leaders and black militants visit and keep close tabs on the school, looking for instances and incompetence, brutality and breakdown in control....The teachers are always on edge. Mrs. Jackson, president of the P.T.A. has been walking the halls and checking up on teachers.⁶⁴

In this game, the ghetto Victim can quickly switch to a Persecuting role.

A game somewhat similar to Now I've Got You, You S.O.B. is Corner. Administrators are particularly vulnerable to this game and easily find themselves in the dilemma of "dammed if you do and damned if you don't." Gerald Levy describes this game so well:

Dobson's (the principal) inability to respond to the parents on their terms compounds his difficulties with them. His inability to protect the teachers from Jackson aggravates his relations with the other teachers. When he attempts to protect the school and the teachers from the parents he infuriates the parents. When he gives any credence to the complaints of the parents, he infuriates his teachers. When he attempts to deflect some of the responsibility for the state of the school onto the district office and the Board of Education, he meets with disapproval from Stratton (Supt.). Caught between contradictory demands of the parents, teachers, and his supervisors, Dobson is in an impossible dilemma.

When he tries to moderate between conflicting parties or subtly change his line to favor those to whom he is talking, he is thought to be a two-timer and a phoney. When he approaches all groups with the higher administrative rhetoric, he is considered an impersonal machine. Thus, whatever action Dobson takes, he further discredits himself in the eyes of his constituents.⁶⁵

In this game, the principal begins as a Rescuer and switches to a Victim role. The Victim, either the teachers or the parents, switch into the Persecutor role.

Eric Berne, in Games People Play⁶⁶ describes the game Indigence as being complementary to I'm Only Trying To Help You. The I'm Only Trying To Help You player says I'll Try To Help You (providing you don't succeed) and the Indigent player says I'll Try to Succeed (providing I don't have to). As long as both obey the implicit rules, both get what they want. They both get along well together, and neither feels any desire to terminate such a satisfying relationship. The Indigent player, therefore, plays to lose.

Gerald Levy describes Indigence:

The style of consumption, non-cooperation, and rebellion followed by submissive cooperation in exchange for crumbs is perfectly consistent with the quality of life the children will lead when they graduate from Midway, drop out of Porter Junior High School, go on welfare, and obtain the lowest level jobs. The skills learned by the children in their counter-world of subterfuge, sabotage, and free-wheeling underground economic activity will be highly utilitarian in their adult life in a ghetto. Especially useful are the skills in manipulating or kow-towing to authority, for many ghetto citizens spend considerable time negotiating with public assistance centers, hospitals, free clinics, police agencies, and other welfare and lower-level job bureaucracies. The school familiarizes its students with the terms of survival in the ghetto and inculcates a psychology of lower-class existence. In educating for lower-class ghetto life, Midway school is exceptionally successful.⁶⁷

The Indigent player becomes a manipulative Victim and in that sense switches to a Persecutor role. However, the role is largely that of a Victim.

Ghetto residents are desperately trying to break out of the Indigent game by selecting their own community leaders and school staff. The system is still there, however, and the game still goes on.

The only real pleasure and success ghetto students derive from attending school is through the games they play, such as Let's Get The Teacher - where the class gangs up on the teacher and makes him lose his cool; Uproar - where they precipitate fights with the teachers and other students as disruptive tactics; and Make Me - where they continually challenge and test the teacher.

The games consume lots of time, provide great stimulation, and enable the students to switch from a Victim role to a Persecutor role, whereby they Make Teacher Sorry.

Conclusion

Lower-class children do not learn to read, are branded as failures and subsequently fail to make it into middle-class, not because of poor administration, incompetent teachers, or lack of funds for educational materials or specialists, but because our social system is not prepared to absorb large numbers of ghetto youth into the middle class.

As Christopher Jencks says, in his 399-page report entitled *Inequality: A Reassessment of the Effect of Family and Schooling in America* (1972): "If we want economic equality in our society we will have to get it by changing our economic institutions, not by changing the schools."⁶⁸

Some General Thoughts on How Teachers Can Avoid
Being Hooked into Playing Games with Students

Teachers contribute to game playing when they respond mostly from their Parent ego state. Their Parent hooks the student's Rebellious or Adapted Child and that's when games are most likely to occur. When a teacher transacts from his Adult ego state, he has a much better chance of preventing games because he can hook the student's Adult.

Adult-Adult transactions contribute to more autonomous and self-directed learning situations whereas Parent-Child transactions contribute to more dependent and docile learning situations.

Students play games to get strokes. A game can be detected by figuring out what transactions are being repeated which earns the student strokes - particularly of a negative-game playing type. Do not give the student the payoff he is looking for but find alternative ways of stroking the student so that you can let him know that he is OK.

What follows are some ways in which teachers can function from their Adult ego state, thereby facilitating the hooking of the student's Adult ego state.

Reflective Listening

When a student is behaving in a particular way - upset, for example, - the teacher tries to understand what it is he is feeling, or what his message means. Then he puts his understanding into his own words and feeds it back for the sender's verification. He feeds back only what he feels the sender's message meant, nothing more, nothing less. The student verifies the feed-back of the teacher. For example:

Teacher - Seems like you're upset about something. Is that right?

Student - Yeh, I find Math too difficult."

Teacher - You need some help?

Student - Yeh, I just can't crack it on my own.

Teacher - Can you come to class after school today so we can find out what your trouble is?

Student - That would be great.

Teacher - Fine, see you later, Jimmy.

The teacher can also use reflective listening with an entire class by checking out his perceptions.⁶⁹

Reflective listening comes from a combination of Nurturing Parent concern and Adult request for information and verification. It keeps the lines of communication open and helps students understand and clarify their own thoughts and problems. Responsibility, however, basically rests with the student. It will be his Adult that will determine the solution and allow his Child to feel better.

"I Messages"

"I Messages" are statements by the teacher which tell how some unacceptable behavior on the part of the students is making him feel. It is important to mention that "I Messages" can be sent about positive feelings as well. Students like to know when their teachers feel good about them. "I Messages" come, for the most part, from the Adult ego state since they focus on the teacher rather than the student. There are generally three parts to an "I Message" and can come in any order.⁷⁰

1. A non-evaluative description of the behavior.
2. Indication of how the student's behavior specifically interferes with the teacher.
3. The teacher's feeling.⁷¹

For example: When a teacher says, "I'm really feeling annoyed. I don't feel we can get through this material with all that loud talking going on."

"I'm really feeling annoyed," is the teacher's feeling. "We can't get through this material" is the indication of how the students' behavior specifically interferes with what the teacher is trying to do. "All that loud talking" is a non-evaluative description of the behavior.

"You Messages", on the other hand, are statements by the teacher which tell the student what he must, should, or ought to do concerning some unacceptable behavior. They blame, shame, threaten, put-down, and send a solution. "You Messages" come, for the most part, from the Critical Parent ego state since they focus on the student rather than on the teacher.

For example: When a teacher says, "Jim, you're really quite an annoyance. You never stop talking and your rudeness is keeping us from getting through this material."

"I Messages" are generally more effective because, unlike the "You Message," they don't convey disrespect and criticism and they are less likely to produce antagonism and resistance.⁷²

Some Differences Between "I Messages" and "You Messages"⁷³

"I Messages" generally come from the Adult ego state and tend to hook the student's Adult ego state.

"You Messages" generally come from the Critical Parent ego state and tend to hook the student's Adapted or Rebellious Child ego state.

"I Messages" let the student know how the teacher feels without impugning his character or putting him down with blame and shame.

"You Messages" usually provoke counter "You Messages" and degenerate into non-productive verbal battles with the contestants vying to see who can best clobber the other with insults.

"I Messages" are non-directive, and place the responsibility for modification of behavior on the student.

"You Messages" are directive and place the responsibility for modification of behavior on the teacher.

"I Messages" are statements of fact.

"You Messages" are evaluative.

"I Messages" foster ownership of the problem and encourage trust.

"You Messages" place the problem elsewhere and encourage dishonesty.

"I Messages" promote authenticity since the teacher's feelings are presented openly.

"You Messages" promote evasiveness since it is the teacher's demands that are made known, not his feelings.

Anger

Unlike other feelings, anger is almost always invariably directed at another person. "I am angry" is a message that usually means "I am angry at you" or "You made me angry." "I am angry" is really a "You Message" not an "I Message." A teacher cannot disguise a "You Message" by stating it as "I feel angry" because the message feels like a "You Message" to the students. The student thinks he is the one who caused his teacher's anger and he feels put down, blamed, and guilty, just as he does by other "You Messages."

The teacher uses anger to blame, punish, or teach a lesson to a student because his behavior caused another feeling which the teacher doesn't express as openly - such as embarrassment, hurt, disappointment, resentment, etc. For example, a teacher gets angry at a student for fooling around when he is being observed by her principal. Although he expresses anger, which is intended as punishment for the student, the real feeling which he is not showing and which is covered up by anger, is embarrassment.

It is important for teachers to look into themselves whenever they feel angry to discover what it is the anger is hiding, rather than to use the anger as a means of punishment.⁷⁴

Problem-Solving By Reaching Agreement
or The No-Lose System⁷⁶

Most teachers see the whole problem of discipline as a question of being either strict or lenient, tough or soft, authoritarian or permissive - in short, a power struggle. In TA terms, it is viewed as a struggle to see who will be Persecutor and who will be Victim.

By employing a "No-Lose" system, conflicts are resolved with no one winning and no one losing - but through solutions that are acceptable to both teacher and student. In TA terms, it is decision-making through Adult to Adult transactions.

This system utilizes the principle of participation: "A person is more motivated to carry out a decision that he has participated in making than he is in a decision that has been imposed upon him by another."⁷⁷ In TA terms, Adult-Adult transactions are more successful when it comes to problem-solving and decision-making than are Parent-Child transactions.

Problem-solving by Reaching Agreement, that is, through the "No-Lose" system, reaps the following benefits:

1. It provides lots of joint search for solutions.
2. It provides more chance of finding high quality solutions.
3. It develops students' thinking skills.
4. It provides for less hostility and more love.
5. It requires less enforcement.
6. It eliminates the need for power.
7. It gets to the real problems.
8. It's therapeutic.⁷⁸

Summary

In this chapter, I have shown how and why games get started, how to analyze them, and how to turn them off.

I have divided the games into categories and have given examples from educational literature for each one. Also included is an analysis of the games played in ghetto schools, which is dealt with in a political and social context.

Suggestions for teachers on how to avoid being hooked into playing games with students conclude the chapter.

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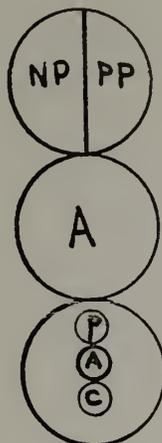
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CHAPTER FIVE

STRUCTURAL AND TRANSACTIONAL ANALYSIS AND EDUCATION FOR DOCILITY VERSUS AUTONOMY

Transactional Analysis theory for Structural Analysis is based on the following model:



The Parent ego state is divided into two subdivisions:

The Nurturing Parent - sympathetic, protective, and nurturing.¹

The Critical or Prejudicial Parent - critical, prejudicial, moralizing and punitive.²

The Adult ego state - the computer.³

The Child ego state is composed of three subdivisions:

The Parent in the Child called the Adapted Child - seeks approval and adapts to "oughts."⁴

The Adult in the Child called the Professor - the intuitive and creative part of the personality.⁵

The Child in the Child called the Free or Natural Child - affectionate, impulsive, sensuous and curious.⁶

Structural Analysis has to do with what ego state a person is in at any given time.

Transactional Analysis has to do with understanding how one relates to others through transactions (stimuli and responses) which are either complementary, crossed or ulterior.

What is Autonomy?

According to Eric Berne:

The attainment of autonomy is manifested by the release or recovery of three capacities: awareness, spontaneity, and intimacy.

Awareness means the capacity to see a coffeepot and hear the birds sing in one's own way and not the way one was taught....It means living in the here and now, and not in the elsewhere, the past or future.

Spontaneity means the freedom to choose and express one's feelings from the assortment available (Parent feelings, Adult feelings, and Child feelings). It means liberation, liberation from the compulsion to play games and have only the feelings one was taught to have.

Intimacy means the spontaneous, game-free candidness of an aware person, the liberation of the uncorrupted Child, living in the here and now. Intimacy is essentially a function of the Free Child.⁷

Basically, what this means is that the Adult ego state is in charge, not the Parent or the Adapted Child. It means that the Adult is able to release the Free Child and Professor for learning and experiencing. The Adapted Child and Critical Parent become useful when necessary, and generally at the discretion of the Adult.

What is Docility?

Docility involves behavioral responses to Parental-type messages which are based more upon past programming rather than upon Adult messages which are based upon "objective data processing."⁸ What this means is that there is greater activation of the Adapted Child and Prejudiced Parent ego states and less activation of the Adult, Professor and Free Child.

What is Time Structuring?

According to Transactional Analysis, there are six possible ways to structure time: Withdrawal, Ritual, Pastime, Game, Activity and Intimacy.

Withdrawal - "When an individual remains wrapped in his own thoughts."⁹

Ritual - A stereotyped series of complementary transactions, representing guilt-relieving or reward-seeking compliance with traditional parental demands.¹⁰

Pastime - "...a series of semi-ritualistic, simple, complementary transactions arranged around a single field of material, whose primary object is to structure an interval of time."¹¹

Games - For an extensive description of school games, see Chapter 4.

Activity - A series of complementary Adult-Adult transactions oriented toward the external reality, that is, the subject of the activity.¹²

Intimacy - The spontaneous, game-free candidness of an aware person; the liberation of the perceptive, uncorrupted child in

all its naivete, living in the here and now. It is essentially a function of the Natural Child. Usually, the adaptation to Parental influences is what spoils it, and most unfortunately, this is almost a universal occurrence. But before, unless, and until they are corrupted, most infants seem to be loving, and that is the essential nature of intimacy.¹³

Docility - involves behavior responses to parental-type messages which are based more upon past programming (Ritual).

Autonomy - responses to adult messages based upon objective data gathering (Activity).

This chapter will be divided into two parts - education that contributes to Docility which is based upon time structuring in terms of Ritual and Withdrawal; and education that contributes to Autonomy, which is based upon time-structuring in terms of Activity and Intimacy.

Education for Docility

Methods of Time Structuring - Ritual

Parentally determined

Based upon past

Transactions are mostly

Parent to Child.

Behavior result is mostly Critical

Parent and Adapted Child.

Education for Autonomy

Methods of Time Structuring -
Activity

Adult determined

Based upon present

Transactions are mostly Adult-

Adult

Behavior result is mostly

Adult, Professor and Free
Child.

Methods of Time Structuring -

Withdrawal

Rebellious Child determined

Transactions are with self.

Behavior result is Rebellious
Child.

Methods of Time Structuring -

Intimacy

Free Child determined

Transactions are mostly Child-
Child.

Behavior result is Free Child.

According to John Dewey, Traditional education is marked by three characteristics:

1. Subject matter which has been formulated in the past is passed on to the new generation.
2. Standards and rules of conduct are imposed on the young from above.
3. The school, with its relationship between pupil and teacher, has its own special pattern of organization, distinct from other social institutions.¹⁴

Since the subject matter as well as standards of proper conduct are handed down from the past, the attitude of pupils, must, upon the whole, be one of docility, receptivity, and obedience. Books, especially textbooks, are the chief representatives of the lore and wisdom of the past, while teachers are the organs through which pupils are brought into effective connection with the material. Teachers are the agents through which knowledge and skills are communicated and rules of conduct enforced.¹⁵

Traditional education is based upon the following principles:

1. Imposition from above.
2. External discipline.
3. Learning from texts and teachers.

4. Acquisition of isolated skills and techniques by drill.
5. Preparation for a more or less remote future.
6. Static aims and materials.¹⁶

An examination of some of these rituals in school settings follows:

Education That Contributes to Docility

Traditional Education

The traditional classroom is structured for ease of control by the teacher. It consists of rows of desks (in most cases, bolted to the floor) that face the front of the room and the imposing desk of the teacher. There is a blackboard, locked supply cabinets, and elaborate bulletin boards which the teacher has painstakingly decorated with materials appropriate to the curriculum she is covering in her lesson plan. This is a self-contained classroom in that the children must spend their entire day, with the exception of recess and lunch, in this room. They have little or no chance for transactions with children older or younger than themselves, with the exception of brief encounters at recess or visits to the "John."

The physical structure of the room aids the teacher in performing the everyday ritual of taking attendance. She has only to glance down the rows of desks to know who is present and who is not, for she has assigned permanent seats to everyone in the room. These permanent seating assignments do not take into consideration the personalities, relationships, or natural groupings and regroupings that take place among children. The assignments are made alphabetically, on the whim of the teacher, or for control of discipline

problems of which she is aware from the written warnings of other teachers on the children's record cards.

The locked supply cabinets hold equipment and learning materials that have been ordered for the entire school and are usually identical to those in the classes next door. They have very little to do with the individual needs or interests of the children and are distributed by the teacher, collected by the teacher, and locked away again in the cabinets.

Since the children in a traditional classroom usually work as an entire class at an activity, the materials available must be shared by the thirty-odd children in the classroom, resulting in a line-up for the one sharp scissor, or hand-raising for the paste or use of the microscope. Very little responsibility is given to the student as to choice of material; the assumption being that the teacher or whoever else ordered the materials knows what's best for the student.

The traditional classroom set-up curtails freedom of movement and spontaneity. Everyone must line up for recess, line up for dismissal, and line up to use the water fountain. The line-up is essential to keeping order and control and waiting is an important lesson to be learned. One must wait for the teacher to recognize the raised hand and no one speaks unless recognized by the teacher; a ritual which curtails spontaneity and does away completely with free discussion (unless organized by the teacher). Children cannot move freely within the confines of the classroom.

A good description of this restriction is given by Kallet:

Looking at many present-day classrooms what seems missing is a freedom of movement, not just physical but more important, psychological and intellectual. All the children are bound to one or two or three ways of functioning at any time. Part of the reason for this may be the barrenness of the classroom. There are so few things toward which children might get involved. There are so few materials, and so many materials which are prepared, heavily scored with predetermined routes for what thus becomes imitation learning. The raw material component of the environment is extremely important, provided that the associated human components make possible uses of the materials according to the intent of the child and his perception of them.¹⁷

Learning is centered on the "Class lesson" which is the characteristic "modus operandi" of the teacher-dominated classroom. It is this "class lesson" that restricts time, motion, individuality, and spontaneity. It is prepared in advance by the teacher, given at fixed periods of time, and requires everyone's attention. It reflects a Parent-dominated environment which assumes that children have neither the ability nor the right to make meaningful decisions about their own learning. The content, timing, presentation, and evaluation are determined by the teacher. It takes into consideration very little in the way of individual needs and likes or dislikes on the part of the learners. It is aimed at strengthening the Adapted Child and discourages both the child's Adult and Professor. The "class lesson" is based on a prescribed curriculum to which the teacher faithfully adheres.

The curriculum is determined by societal controls.

The organizing force of the curriculum is the structure of codified knowledge and finite set of skills deemed important by the society sponsoring the school.¹⁸

The teacher acts as mediator between curriculum materials and learner and the lessons are predictable and repetitive. The content may differ from day to day but the process is static and the product is the resulting grade of an examination given at the end of a pre-determined time. The class lesson is described by Charity James:

A routine of class lessons makes perceptions of person almost impossible. For one thing, it narrows the possible kinds of response that an individual may make. He is invited to respond in eager attentiveness to teacher and task. Two other responses are more probably as any one who has followed groups of children through the average secondary of children could testify from his own experience and from his own feeling of despair and boredom. The first is an excessive dependence on teacher; the second is rebellion; all these are responses to a situation where the fundamental value represented by the institution is power. Dependence on the teacher is likely to be the behavior of the adolescent who is over-dependent anyway on adults, and can be expected to have real psychological difficulties in reaching autonomy. This experience will not help him. The second may be the response of the genuinely dominant and creative personality, but what it is inviting him to do is to create a rival power structure. The choice of dependence and rebellion is one all too familiar in our adult world and in industrial relations. It invites some to become functionaries of the established static system, drives others to set up rival systems which mirror the autocracy against which they are uniting. Put people in a squad and they are likely to become awkward.¹⁹

The Adapted Child and the Rebellious Child are fed and nurtured by the ritualistic, teacher-dominated, class lesson that is the predominant feature of the traditional classroom.

The role of the teacher in the traditional classroom is multi-faceted. She is the dominant figure in the classroom and controls all strokes. She is the sole determiner of what is to be learned and by whom, and at what rate of speed that learning is to go on. She is sole judge and evaluator of what has been learned and how well it has been learned. "The teacher is a didactic

director," a boss in the true sense of the word. She is the ever Critical Parent and her students will either be 'good' Adapted Children or 'bad' Rebellious Children. But she too, is not autonomous, for she must conform to the rituals set up by her superiors. Her curriculum comes to her from the state capital or from whoever it is that writes curriculum, and she must follow it. She must maintain quiet and order in her classroom or be looked upon by her superiors and peers as inadequate.

She must produce "up to standard" scores on IQ and achievement tests and administer them with all due ceremony accorded their place of importance in the system. She must keep record cards, mark report cards, make up plan books, check roll books, dispense materials, police the school yard, oversee the lunch room and attend staff meetings. She must be evaluated by her superiors and is often observed and "written up" while in the classroom:

Apparently the intention of the visitors, their desire to "check-up", disturbs the teacher more than does their actual physical presence. As one teacher puts it, "It doesn't bother me having people go in and out of the room, but it does bother me to have people come in and sit down and take notes. And that's another reason why I moved from that school."

Interviewer: "Why did that bother you?"

Teacher: "I suppose because I feel they're going to criticize me. I don't know. It isn't because I can't take criticism, either but it just does bother me to have people sit and write and take notes while I'm there, watching me."²⁰

Withdrawal

Withdrawal takes many forms in the classroom. It runs the gamut from the less obvious yawn of boredom and casual window-gazing to the more obvious act of truancy or dropping out. Education is compulsory and children must attend school for a given number of hours each day, a given number of days a year, and a given number of years of their life. It is a law which makes the act of attending school one of docility. Regardless of what is going on in any given classroom at any time of year, a child is there not out of free choice, but by design of law.

Boredom and inattention in the classroom may come from varied sources, but the overriding factor would seem to be the repetition of having to be in the same place, at the same time, in the same seat, facing the same people every day, for years on end. The faces change but the situation is essentially the same. "Sameness" is boring and withdrawal is the Rebellious Child's reaction to it.

...inattention may have its roots not only in the content of the lesson per se nor in psychological deficiencies within the student but rather in the nature of the institutional experience called "going to school." Often it is school that is boring, not just arithmetic or social studies. The school experience, in other words, is more than the sum of its parts. Teachers might remember such things as they contemplate the nodding student in the back row.²¹

Students withdraw when faced with the fear of failure because it is less stigmatizing to be accused of daydreaming and inattention, than to be criticized and labeled "stupid" or "failure." Daydreaming doesn't have the negative connotation that "stupid" has, and so withdrawal through daydreaming is an escape - an escape from the boredom of routine, an escape from the fear of failure.

Another act of withdrawal is chronic absenteeism, or truancy. Truancy is a more finite act of withdrawal since one removes oneself from the scene. This problem is particularly prevalent in urban ghetto areas where the compulsory education laws are truly a travesty of justice and the school is very often the major contributor to the failure of the student. Students who have been "tracked," "special schooled," and otherwise deemed inadequate cannot possibly look forward to daily attendance at an institution that has prophesied their failure. George Dennison, in Lives of Children tells about two of his boys and the problem of truancy.

...compulsory attendance is not merely a law which somehow enforces itself, but is ultimately an act of force; a grown man earns his living as a cop...puts his left hand and his right arm on the arm of some kid...and takes him away to a prison for the young - Youth House. I am describing the fate of hundreds of confirmed truants. The existence of Youth House, and of the truant officer was of hot concern to two of our boys. They understood very well the meaning of compulsory attendance and understanding it, they had not attended.²²

The compulsory attendance laws foster either Adapted Child behavior (the child goes to school), or Rebellious Child behavior (he doesn't go to school), but never autonomy, because he's never offered alternatives.

The Top Down Phenomenon

The traditional system of education in this country is a "top down" phenomenon, that is, there is a heavy concentration of power at the top and a huge mass of manipulatable individuals at the bottom. The administrators, teachers, and supervisors function from a Critical Parent role, and the student or learner, functions from his Adapted Child.

Administrators govern strokes dispensed to teachers through control of salary, tenure, and promotions. Teachers govern strokes given to students through control of grades, diplomas, placement in special classes, etc. The entire system is based on a Stroke Economy,²³ that is, there are just so many strokes to go around; some people will get them and others won't. Grading curves illustrate the stroke economy in that some students must fail in order for others to do well. (There is just so much room at the top and not everyone can make it.) The ultimate stroke, once a high school diploma, but now a college diploma, is the golden stroke that allows access to the top of the heap.

There are various ways of limiting the amount of strokes given, one of these being the system of testing.

Testing

The testing system in this country clearly shows our appreciation of the Adapted Child. Those who do well on Scholastic Aptitude Tests, College Entrance Examinations, Standard IQ Tests, and Achievement Tests are considered college material and given strokes for performance. Examination passing is a much prized skill which is met with many rewards (strokes).

Carl Rogers, in Freedom to Learn, states:

While it is clear that examination passing ability is a useful skill, and has a good place in professional training it almost certainly emphasizes rote learning and mental agility, rather than originality of thought and scientific curiosity; traits which in the long run are more valuable.²⁴

One can see how Adapted Child qualities are seemingly prized over the Professor and Adult.

Getzels and Jackson show that although present methods of assessment and selection tend to place value on the high IQ (test taking ability) student, he is not necessarily the most creative and promising student:

It seems to us that the essence of the performance of our creative adolescents lay in their ability to produce new forms, to risk conjoining elements that are customarily thought of as independent and dissimilar, to "go off in new directions." The creative adolescent seemed to possess the ability to free himself from the usual, to "diverge" from the customary. He seemed to enjoy the risk and uncertainty of the unknown. In contrast the High IQ adolescent seemed to possess to a high degree the ability and the need to focus on the usual, to be "channeled and controlled" in the direction of the right answer - the customary. He appeared to shy away from the risk and uncertainty of the unknown and to seek out the safety and security of the known.²⁵

In Compulsory Mis-education, Paul Goodman best sums it up when he says:

...the scholastically bright are not following their aspirations but are being pressured and bribed; the majority - those who are bright but not scholastic, and those who are not especially bright but have other kinds of vitality - are being subdued.²⁶

Goodman uses the word "subdued" but Edgar Friedenberg concludes that: "...spirit breaking is the principal function of schools."²⁷

What is the effect of the testing system on children in ghetto schools, in rural schools, and on children with language problems?

Faced with the standardized test, these children find themselves in the "Not OK" position because they inevitably do poorly. They are failures for they have come to understand that experiencing success in school (gaining credentials) is essential to experiencing success in life. They have only to look around for this proof.

If the purported aim of education is to make everyone eligible

for the 'credential society' then something is definitely amiss.

Here the schools fail miserably, although, with some distortion of fairness, they cannot be faulted, since those who control schools have never taken seriously the notion that they must educate everyone equally. In fact, rather than making everyone eligible for the credential society they have the opposite intention. They view "deluding" certain youngsters into thinking that they may possibly have the cerebral power to ultimately become a doctor or even a teacher as both inefficient and cruel. Thus they search for those who have the "horsepower" for the credential society. This search starts early.²⁸

Examinations elicit game-playing rather than straight Adult self-evaluation based on previously stated goals. Teachers play Tell Me This and the response on the part of the Adapted Child (student) is straight rote memorization, mind-reading, second-guessing, and much mindless feeding back of material that eventually becomes meaningless to the student.

Objective testing is also a powerful force in eliminating the process of creative thinking (Professor and Adult), and fosters the development of docile, robot-like regurgitation of the "right answer" Adapted children.

Glasser states:

Objective tests, which by their nature deal only with the known, frustrate effort toward more thinking in school. All emphasis is on correct answers as opposed to reflecting upon important problems for which there are no right answers.

Thinking beyond elementary problem-solving will not be stimulated in school as long as we rely on objective tests in which students are encouraged to think toward the known right answer instead of the unknown or the uncertain. Everything that is anti-educational, even anti-human is associated with never taking a chance, never broadening one's outlook, never looking into the unknown.

Objective tests discourage research, discourage thoughtful reading, discourage listening to anything but fact.²⁹

To those who say that test-taking is a motivating force in learning, Carl Rogers answers:

It is difficult to exaggerate the damage done to promising graduate students by this completely fallacious assumption that they learn by being threatened, time after time, with catastrophic failure. While I am sure most faculty members would deny that they hold to this assumption, their behavior shows all too clearly that this is the operational principal by which they work.³⁰

If, as the old adage goes, "Nothing succeeds like success," then we seem to have gone to quite an extreme by using the awful threat of failure to facilitate that success. Seems a little strange.

Grading

The grade is essentially a stroke. It tells you you're good or it tells you you're bad, it tells you you're smart or it tells you you're stupid. It is a means of control (Parental), in that it labels, identifies, categorizes and does away with the picture of the total person. It forces students to conform (adapt) or fail. It does not in any way nurture autonomy - rather it is used to manipulate through fear and bribery. Once a grade is recorded it is a public document, is considered as representative of the student, follows him throughout his life and career, and is readily available for public scrutiny. The grade can be likened to an attribution - "You are bright" or "You are dull."

What does a grade really measure? It measures the amount of Adapted Child a student possesses. It does not measure spontaneity, awareness, nor the process of Adult decision-making. It does not have anything at all to do with how much personal growth has gone on in the school career of the learner.

Grades, therefore, have become a substitute for learning, the symbolic replacement for knowledge. One's transcript is more important than one's education. The colleges of America which admit primarily on the basis of high grades are major culprits in an unpremeditated plot to destroy the students.

Grades are the currency of education. The highest grades are worth the most in terms of honors and entrance into better schools at every level. But because most grades are primarily measures of the student's ability to remember designated facts rather than to think, grades are often unable to indicate those who can do the most in the world.³¹

Grading is used as a means of control over the student by the teacher. The teacher in the role of Critical Parent judges the student who is in the role of Adapted Child. Transactions taking place around the subject of grading are usually crossed, with a covert and overt message, as in the game "Tell Me This." The overt message coming from the teacher is "I want you to do well and be interested in the work," the covert message is "I know what's best, I will judge you" or "You'd better memorize everything and be able to read my mind as well."

Grading as a means of control reduces the possibility of any meaningful relationship occurring between student and teacher. The teacher is always aware of his source of power (grade); and the student is always aware of his subservience to the power of the grade and the will of the teacher. Hargreaves gives a very good example of this in describing the plight of the student:

...he must develop techniques whereby he can maximize the possibilities of receiving a favourable evaluation and minimize the chances of being evaluated negatively. Thus the most obvious way in which the pupil can maximize the rewards he receives from the teacher is by learning what sort of behaviors in fact please the teacher, i.e., by learning the system, then by behaving accordingly and making it evident to the teacher that he is indeed behaving in the approved manner....For unless the teacher is aware that the pupil is conforming to the expected

pattern, there can be no reward - except insofar as by conforming he cannot receive a punishment for not conforming. Similarly, he can succeed in avoiding negative evaluations if he learns what displeases the teacher and then either declines to indulge in such behavior or takes steps to hide such behavior from the teacher. There are then three laws to guide the pupil in learning the skill of pleasing the teacher:

First Law: find out what pleases and displeases the teacher.

Second Law: bring to the teacher's attention those things which please the teacher and conceal from him those behaviors which will displease him.

Third Law: Remember that it is a competitive situation. The pupil must try to please the teacher and avoid displeasing him more than other pupils.³²

The grade promotes competitiveness among the students because they are forced to compete for the available good strokes. Rather than promotion of healthy Adult-Adult sharing of information, and the give-and-take of ideas in spontaneous discussion, grading forces students to secretiveness and competitiveness. If students are "too nice" (stroke the teacher), they will be accused of apple-polishing and looked upon by their peers with disdain; they will even appear suspect to the teacher. If they don't conform in a docile manner, that is, if they ask too many questions, or react from their Professor, they run the risk of "not pleasing" the teacher and may suffer the consequences on their report card.

The teacher is also in a position of "having to please." He must produce sets of reading and achievement scores that prove his ability as a teacher. He must please parents, principal, superintendent, and school board and consequently he develops all sorts of devious techniques to achieve this end. Elliot Shapiro, a former Harlem elementary school principal, explains:

Persistently, there is also the question of group achievement. In some elementary schools in the city, there is great and growing emphasis on practicing for the city-wide achievement tests, but Shapiro wonders what that implies and whether it is an aid to the children or rather to the school system's image of itself.

"Here," he says, "we tend to frown on that degree of emphasis on practicing, and so when the scores come out, we're penalized a bit. But we do have the advantage of knowing what we actually are achieving and what we're not achieving. When it's suggested that we practice more, I ask aloud whether the scores would then have any meaning. You know what I'm told? 'Use a code!'"

"This pressure to practice has become very strong. When a very high echelon superintendent sets the reading-score minimum requirement for promotion six months or so above the district average, he is either ignorant or he is telling us to get much higher scores in any old way. Aside from the dishonesty, or ignorance, inherent in this, the children, by practicing for the specific tests, may get higher reading scores but will actually be reading just as poorly. And thereby the need for additional resources and for smaller classes will be concealed by the false scores. By putting that much emphasis on scores without substance, things will become worse than ever for our children.³³

Herbert Kohl in 36 Children tells his story about test preparation:

It was in April, after their move to the new school, that I talked to the class about my limitations within the educational system. Before that, however, I found myself telling them about the demands that the system made upon them. There were compulsory achievement, and, at that time, IQ, tests given halfway through the year, and it was on the results of those tests that the children's placement in junior high school was based. Nothing else really counted; classes were formed on the basis of reading grades and my pupils had to do well. It was a matter of their whole future since in junior high school all but those few students put in the "top" classes (three out of fourteen on each grade) were considered "not college material" and treated with the scorn that they merited in their teachers' eyes.

The easiest way to bring this up in class was to tell the children exactly where they stood. I braced myself, and defying all precedent as well as my own misgivings, I performed the unforgivable act of showing the children what their reading and IQ scores were according to the record cards. I also taught a lesson on the definition of IQ and achievement scores. The children

were angry and shocked; no one had ever come right out and told them they were failing. It was always put so nicely and evasively that the children never knew where they stood. After seeing the IQ scores - only two of which were above 100 - the majority being in the 80-90 range, and the reading scores, which with few exceptions were below grade level, the children were furious. I asked them what they wanted to do about it, and sadly they threw back at me:

"Mr. Kohl, what can we do about it?" And I told them. Only I didn't say read more, or take remedial lessons, or spend another year in school, and you will be better off. I told them what middle-class teachers usually tell their pupils, what I heard myself while in school in New York City, and what teachers in Harlem are usually too honest and scrupulous to tell their pupils. I said if you listen I will teach you how to take tests and how to get around them.

This scrupulosity of Harlem teachers and administrators with respect to tests is a curious psychological phenomenon, completely at variance with the irresponsibility they display in all other educational and disciplinary matters. Yet I think it is all too easily explicable. They feel their own failures with the children are vindicated if an objective test, objectively administered shows the child to be a failure.

There were no sample tests available, to prepare the children beforehand. The assistant principal told me that if old tests were made available the children would have an unfair advantage over other children. I reminded him that keeping files of old tests was frequently standard procedure at middle-class schools and that P.S. 6, a predominantly white school located less than a mile down Madison Avenue, even gave after-school voluntary classes in test preparation. He shrugged and told me that a rule was a rule. So I went to friends who taught in white schools and got copies of the old tests and sample questions that they used and went ahead with my plans. No one checked on what I was doing, and no one really cared as long as my class wasn't disruptive.

The first thing I had to do was familiarize the children with test instructions. I spent several weeks on practicing following directions as they are worded on the standard tests. The class asked me why such practice was necessary, and I explained that with all the fine writing they could produce, with all the words of praise and recommendation I could write, they would go nowhere in junior high school unless those grades on paper were up to the standards the Board of Education set. The kids didn't like that idea, I don't like it; but we had to get tough and face the fact that like it or not, they had to do well. When I put it that way, they were willing to try.³⁴

The empirical question one most often hears in school corridors and on college campuses across the nation is Wad-ja-get?³⁵ For the most part it can be answered simply: What you get is the ability to master the art of test-taking (if you're lucky), the ability to read the teacher's mind, and the ability to cheat in a discriminating way. What you didn't get was the love and appreciation for learning as a means in itself, the true knowledge of what your capabilities really are, and the ability to evaluate your own achievement in an Adult way.

Some Alternatives to the Present

Grading System

Alternatives to the present grading system attempt to foster the development of the Adult and Professor in the student and reduce his Adapted Child (pleasing the teacher behavior). The provision of grading alternatives and the ability to select a grading or evaluation system of one's choice is an Adult developing process in itself.

Pass-Fail

A system whereby the instructor sets up requirements at the beginning of the semester which are to be met by the student. Depending upon the meeting or not of these requirements the student gets a pass or fail rating. This method is somewhat tension-reducing for the student in that he doesn't have to achieve various levels of performance for specific evaluations but must demonstrate instead a more general level of competence. The instructor, however, remains in the Critical Parent role in that he sets up the requirements for "pass" without consultation with the student.

Credit - No Credit

Similar to the Pass-Fail system except that the student receives no credit for an unsatisfactory effort rather than a Fail grade. Although the instructor sets up requirements for the course, the Critical Parent role is lessened in that the student who doesn't meet the requirements is not judged critically with a letter or fail grade. There is little or no stigma for the student if he doesn't meet course requirements and he has the option of repeating the course or taking another one. His Adult and Professor see greater service under this system than does his Adapted Child.

Contract System

Under the contract system students may set their own goals and ways of reaching these goals individually, or cooperatively with the instructor. The method of evaluation is decided upon jointly by the student and instructor and may be stated clearly in the contract.

The transactions are Adult-Adult and contribute greatly to the development of Adult and Professor activity, at the same time reducing the need for Adapted Child behavior on the part of the student.

In 1938, John Dewey wrote that progressive education has come about because of the discontent with the traditional way. He proposed that progressive education be based upon the following principles:

1. Individual expression
2. Free activity
3. Learning through experience
4. Use of skills to obtain desirable ends
5. Making the most of what life has to offer
6. Awareness of a changing world.³⁶

The underlying unity of this philosophy is a close and "necessary relation between the processes of actual experience and education."

Although John Dewey wrote Experience in Education (1938)³⁷ some thirty-five years ago, his philosophy was a precursor to a new kind of education for autonomy called Open Education.

Education That Contributes to Autonomy

Open Education

Open Education "does not operate from theory in any formal sense" but it is "characterized by extreme flexibility and considerable informality of administrative management, by what appears to be a new teaching role, by the density, variety, and availability of certain instructional materials, and by the freedom offered each child to make important decisions regarding his own educational experience during the school day."³⁹

Organizational Features of the Open Education classroom:

Spatial Organization -

Open schools have classrooms which are minimumly self-enclosed. The classroom is spatially organized in an organic way and on a predominantly functional basis. Although primary responsibility for making decisions about the utilization of space is the teacher's, this responsibility is often delegated to individual children. This means that in many instances the individual child makes decisions about what space he shall occupy, for what reason, and for what length of time. Active physical mobility is thereby condoned and encouraged.

Organization of Time

Within the designated school day there are few fixed time periods when children have to give collective attention to a single event or task. Children take on or conclude their work in a given area on an individual basis and according to no fixed time schedule. This means that at any given time some children are just beginning, some just

finishing, and others are in the middle of their experience.

The Organization of Groups of Children

Grouping is flexible and functional. In part, it is determined by the school or teacher but on a day-to-day level, much of the decision-making concerning who will work with whom and for how long is left to the children themselves.

Because precise standardization of objectives (all children posed the same problem at the same time) is rare, large group gatherings within the Open Education classroom are also an unusual occurrence.⁴⁰

Organization of Instruction

The teacher is responsible for stocking and equipping the classroom and the child is responsible for selecting and utilizing the learning materials and equipment. He is responsible for writing his own agenda and for designing his own ongoing curriculum.

While the teacher organizes for instruction, the child organizes for learning.⁴¹

How Children Learn - The Open Education Rationale

The child is seen, not as a passive vessel waiting to be filled, or an amorphous lump of clay awaiting some form-giving artist, but as a self-activated maker of meaning, an active agent in his own learning process.⁴²

Direct experience, then, is considered central to learning process, and the child learns best when given freedom to explore the world around him, with a minimum of direction from others.

This view of learning:

...clearly places maximum emphasis on process, relegating the immediate product of learning to a position of secondary importance.⁴³

Knowledge

The product of the child's learning results from the particular interactions he and he alone has experienced. What a child learns, therefore, is his alone, even though it may resemble the learning of someone else.

Each child is his own agent - a self-reliant, independent, self-actualizing individual who is capable, on his own, of forming concepts and of learning.⁴⁴

Moral Context

It is the obligation of the teacher in the school to respect the child's right to direct his own learning.

Open Education insists on the child's right to pursue whatever question interests him, as well as his right to articulate freely his perception of any issue. It perceives a child's integrity as being violated therefore when a teacher makes too final a decision about the appropriateness of a task.⁴⁵

The Psycho-emotional Climate

Autonomy is the most essential element in this special climate. The child is taught to accept himself as a maker of meaning and as someone whose choices count. He learns self-respect, self-esteem, and develops a view of himself as agent.

The Purpose of Schooling

The function of school is to encourage exploration, to help children acquire competence at self-selected tasks, to help children to learn.

The Teacher

The Open Education teacher may believe in the importance of learning to read and write, but when this belief comes hard against his unwillingness to exert coercion, the latter takes priority. It is not so much that traditional "academic" values are held in lower esteem; it is more that certain other aims are considered even more fundamentally important for the child. These include such objectives as the learning of independence, autonomy, self-reliance, trust, self-confidence, responsibility, and the like.⁴⁶

Intimacy

Words that characterize intimacy are spontaneity, candidness, liberation of perception, the child uncorrupted, and freedom from Parental type influence. These are also words that describe Open Education, for the Open Classroom is a place of trust and openness where interpersonal defensiveness disappears, where expression of feeling is encouraged and accepted, and where spontaneity, improvisation, and serendipity are an integral part of the child's learning.

It certainly follows that the aims of Transactional Analysis and the aims of Open Education are very similar in that both aim for the ability of the individual to achieve not only autonomy but spontaneity as well.

Summary

In this chapter I have used Structural and Transactional Analysis to examine traditional and open education systems. I have found that traditional education is based upon ritualistic practices and contributes greatly to withdrawal and docility on the part of students. Its transactions are mostly Critical Parent to Adapted Child; the teacher directs the student's learning and he follows along as best he can.

Open Education is based upon here and now activity which involves Adult to Adult transactions between student and teacher. The teacher is a facilitator of the student's learning which is largely self-directed. This control over his own learning environment contributes greatly to the student's capacity for autonomy and spontaneity.

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CHAPTER SIX

TRANSACTIONAL ANALYSIS FOR PRE-SERVICE TEACHERS

Rationale

Transactional Analysis is a theory of personality and group dynamics popularized by Eric Berne in Games People Play and Tom Harris in I'm OK - You're OK. It says that we operate out of five ego state positions: Prejudiced or Critical Parent, Nurturing Parent, Adult, Free Child, and Adapted Child. A knowledge of Transactional Analysis helps the individual become autonomous - so that he can choose when he wants to operate out of any ego state.

For example:

A teacher may decide that some of his students have a low self-concept and so he chooses to function from his Nurturing Parent ego state and show them lots of concern and reassurance.

Transactional Analysis shows us how we transact with others.

For example: As Adult-Adult

Teacher - Asks a question.

Student - Gives an answer.

Critical Parent to Adapted Child

Teacher to student - If you don't start improving your behavior, I'm going to leave you back.

Student - Please give me another chance.

By knowing how we are transacting with each other, teachers and students can both effect changes in their roles and relationships.

Transactional Analysis shows us what games we play with each other and how to put a stop to them. Games have concealed motives, are not conducive to a good educational setting, and their prevention is very important. For example, when a student tries to play "Wooden Leg" - he can't do his work because of his "sinus trouble" (a false excuse) - you know what to do. Don't let him get away from his responsibility (which is his purpose for playing the game) - but provide an alternative for him.

Transactional Analysis shows us how we are often script-bound, that is, predestined to be Winners, Losers, or Non-winners. Knowing that a student is bound in a Loser's Script - that is, he's a "Kick Me" player, who operates mostly from an Adapted Child ego state, and transacts so that he is put down by others - can be of great value to a teacher who can help the student break out of his Loser's script and redecide to become a Winner instead.

The language of Transactional Analysis is funny and can be understood by young children. Its humor hooks the Child ego state and its logic and clarity hook the Adult ego state. What could be better motivation than that - Adult interest mixed with Child fun?

Goals

1. The student will acquire knowledge of Transactional Analysis theory and concepts.
2. The student will learn to apply Transactional Analysis to both personal and educational settings.

3. The student will realize the personal change or growth for which he has self-contracted.

Course Content

1. What we are as a person: Ego state, Prejudiced Parent, Nurturing Parent, Adult, Adapted Child, Professor, Free Child.
2. How we transact with others: transaction, complementary, crossed, ulterior, duplex, angular.
3. The strokes we seek: stroke, positive, negative, conditional, unconditional.
4. Our Life-Positions: I'm OK - You're OK, I'm OK - You're not OK, I'm not OK - You're OK, I'm not OK - You're not OK.
5. The ways we fill our times: withdrawal, ritual, pastime, game, activity, intimacy.
6. The games we play: Identification of games; three ways of analyzing games: with diagram, with formula, with Drama Triangle; payoff; how to stop game playing.
7. Our Stamp Collections and Rackets: Racket, trading stamps, brown stamps, gold stamps.
8. Our Life-Script: Life-Script, Injunctions, Attributions, Contingencies, Counterscript, Decision, Basic Position, Racket, Game, Life Program.

Activities

1. Application of Transactional Analysis to Peanuts Gang.
2. Game Role Play.
3. TA analysis of problem situations in teaching.

4. Study of one's own Life-Script.
5. Participation in TA Minithon.

Exercises

Blindwalk
 Ego-State Inventory
 Egogram
 Dialoguing of Transactions
 Sweatshirt Labeling
 Personality Pinwheel
 Stroke-Go-Round

Evaluation

The course is self-evaluative, that is, based upon Adult-Adult transactions - the only requirements being active participation and eighty per cent attendance.

The student makes a self-contract at the outset which has to do with something about himself he wishes to change through his participation in the course. I meet with each student privately to cooperatively assess and facilitate the realization of the contract.

The system of grading is Pass-Fail.

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Activities

Transactional Analysis and The Peanuts Gang

An effective way of introducing the basic concepts of Transactional Analysis to students is through application to Charles Schulz's Peanuts cartoon characters.

Since all the TA concepts are to be found within the interaction of the Peanuts Gang: Script, Basic Position, Injunctions, Attributions, Contingencies, Rackets, Transactions, Games, Ego States, Strokes, etc., not only, therefore, is the student's Adult activated, but his Child has lots of fun at the same time.

Decision

Charlie Brown has decided to be perfect. Knowing, of course, that he can't be a perfect winner, that is, to succeed perfectly at everything he does, he decides to be a perfect loser instead. At losing, Charlie Brown can be perfect, and throughout the entire series, at whatever he tries, Charlie Brown loses or messes up.



Surrounding his decision to be a perfect loser is Charlie Brown's fascination with failure.

Charlie Brown (to Lucy): I've just been reading about the decline and fall of the Roman Empire...

I've also read about the decline of Hollywood, the decline of popular music, the decline of family life...

The decline of imperialism, the decline of morality and the decline of boxing...

I've always been fasciated by failure!²

Along with being a perfect loser, and displaying a fascination for failure, Charlie Brown decides that he is BLAH!



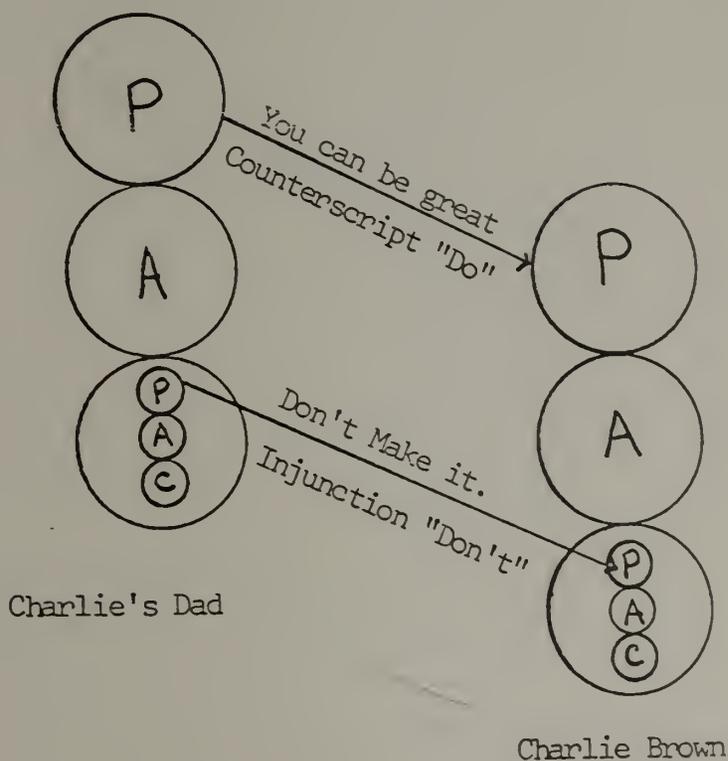
Charlie Brown's Counterscript and Injunction

Charlie Brown (to Peppermint Pattie): My dad said that someday I might be able to run for president!

Peppermint Pattie (to Charlie Brown): Really, Charlie Brown? He certainly must think highly of you.

Charlie: Well, I don't know.

He also said that he didn't think he'd vote for me!⁴



Charlie Brown's Basic Position

Charlie Brown has decided he is a loser and has taken the position I'm not OK - You're OK.

Over and over again he loses, at whatever he does, and over and over he proves to himself, "I'm not OK - You're OK (better than I am).

Lucy (playing checkers with Charlie Brown; triumphantly): Well thanks to that last stupid play you made, I win again! Charlie Brown (looking at the checkerboard and very frustrated): Rats! I can't stand it...

Lucy: That makes seven thousand games in a row, Charlie Brown.

Charlie Brown: Seven thousand? (He kicks the checkerboard with his foot): I can't stand it!!!

(He walks away): I'm going crazy! Why can't I win just one game?

(He hits his head against a tree): I'm just no good! That's it! I'm no good! I'm no good!

(He pounds his fist on the ground): I can't play checkers, I can't play baseball, I can't play football, I can't do anything!

(He runs around shrieking): And I can't stand it!

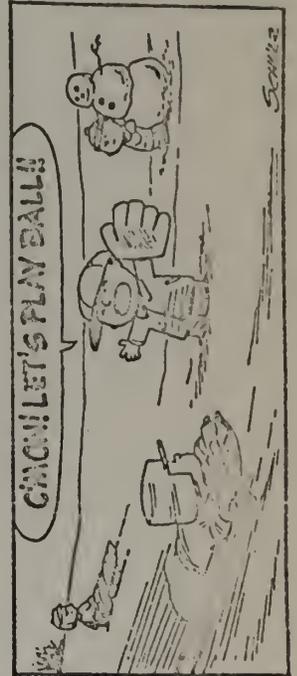
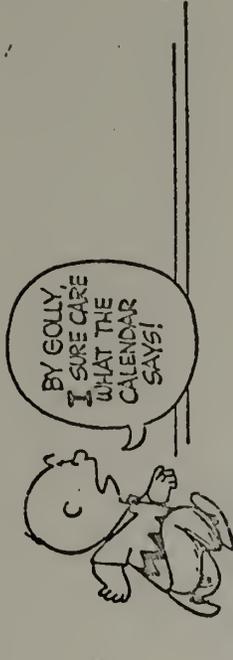
(He leans against a tree; sadly): Why can't I win just once?
Just once?

(He goes back to Lucy and begins another game of checkers with her):

Lucy: Well, are you back to normal?

Charlie Brown: Yes, I guess so...Go ahead...Start another game...⁵

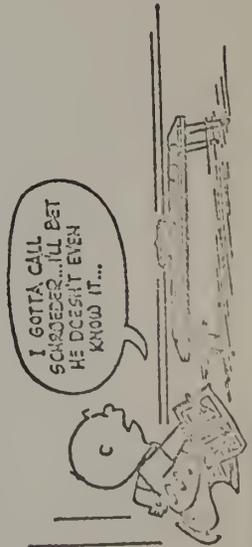
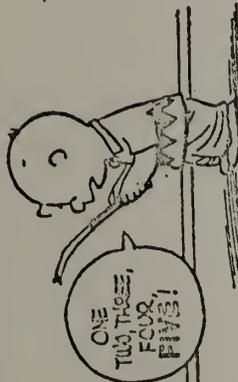
Charlie Brown has been trained to follow Parental directives and, therefore, operates mostly from an Adapted Child ego state.



MARCH

SUN	MON	TUE	WED	THUR	FRI	SAT
		1	2	3		
4	5	6	11	12	13	14
18	19	20	21	22	23	24
25	26	27	28	29	30	31

JANUARY, FEBRUARY, MARCH...



Other Examples of Charlie Brown as an Adapted Child

Lucy: (to Charlie) Do you ever worry about the world getting blown up, Charlie Brown?

Charlie Brown: (to Lucy) It all depends....What day is today?

Lucy: Tuesday.

Charlie Brown: Well, on Tuesdays I worry about personality problems...
Thursday is my day for worrying about the world getting blown up!⁷

.....

Charlie Brown: (sitting in a chair at home after a baseball game)

All right, mom...all right.

(Taking off clothes in room) When other pitchers lose ball games, they get sent to the showers...

(Walking to bathroom) When I lose a ballgame, do I get sent to the showers? NO!

(In bathtub and very disgruntled) I have to take a bath!⁸

Charlie Brown's Racket

Charlie Brown's Racket (favorite bad feeling) is depression; and he continually sets himself up to feel badly.



Other Examples of Charlie Brown's Racket

Violet: (to Charlie) I'm having a big party, Charlie Brown, but
I'm not going to invite you!

Charlie Brown:(to Linus) Rats!

Linus: (to Charlie) Don't let it bother you...She's just being mean.

Charlie: (to Linus and very upset) I can't help it! Rats! Rats!

Rats!

Whenever she goes to all that trouble to hurt
me, I sort of feel obligated to let it bother
me.¹⁰

.....

Charlie Brown: (to Linus) I told Lucy yesterday that I thought you
and she should try harder to get along.

Linus: (to Charlie) What did she say to that?

Charlie: She laughed right in my face!

Linus: I'm sorry, Charlie Brown. I really am!

Charlie: Oh, that's all right...

Mine is the sort of face that people just naturally laugh in.¹¹

Charlie Brown's Transactions (Stimuli and Responses)

Charlie Brown continually transacts with people in such a way that he ultimately gets put down, hurt or ignored.

Charlie: (to Peppermint Pattie - as she walks by) Believe in Me!

(to Snoopy as he walks by) Believe in Me!

(to Violet as she walks by) Believe in Me!

Charlie: (sadly) I just can't get people to believe in me...¹²

.

Charlie Brown: (to Snoopy who listens) Snoopy, have you ever felt that you were a bore?

Have you ever felt that people were bored by everything you said?

Have you ever felt that they weren't the least bit interested in anything you'd....

Snoopy (sleeping): Zzzzz...

.

Charlie Brown: (to Violet) Valentines, huh?

Violet: (to Charlie) Yes, they're for all the boys I like in our class at school.

Charlie: (picking up a Valentine dropped by Violet) Wait...you dropped one...It has the initials "C.B." on it...

(Picking it up and handing it to Violet) We wouldn't want to lose that one, would we? Ha Ha Ha Ha Ha Ha Ha

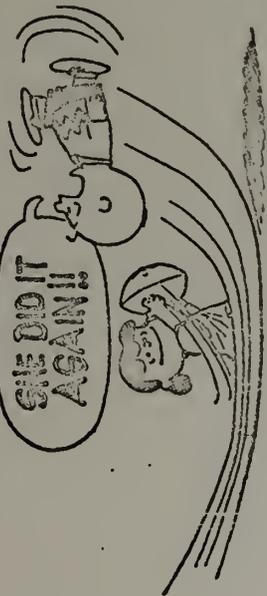
Violet: (walking away) No, I guess not...Craig Bowerman would be very disappointed!¹⁴

Charlie Brown's favorite game is Kick Me. He is tricked over and over again by Lucy so that he ends up being put down (kicked) and feeling depressed (Racket).

It takes two to play a game and Lucy's complementary game is RAPO. She sets Charlie Brown up with a tease or a "trust me" move and then when he's "hooked," she "zaps" him.



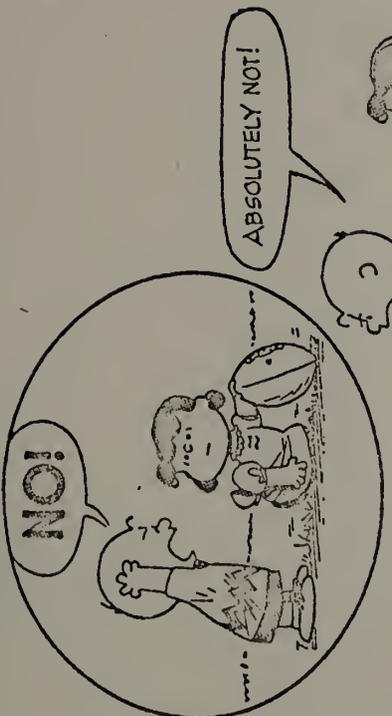
ALL RIGHT... YOU HOLD THE BALL... AND I'LL COME RUNNING UP... AND KICK IT...



SHE DID IT AGAIN!!



I ADVISE YOU CHARLIE BROWN!... YOU HAVE SUCH FAITH IN HUMAN NATURE...



No!



ABSOLUTELY NOT!



YOU SAY YOU'LL HOLD THE BALL BUT YOU ENCH! YOU'LL PULL IT AWAY AND I'LL BREAK MY NECK!

WHY CHARLIE BROWN... HOW YOU TALK...



YOU MUST THINK I'M CRAZY!



I WOULDN'T THINK OF SUCH A THING! I'M A CHANGED PERSON! LOOK...! THIS A FACE YOU CAN TRUST?

Other examples of Charlie Brown's Kick Me Game

Lucy: (to Charlie Brown) Can you take a little friendly criticism,
Charlie Brown?

Charlie Brown: (to Lucy) Why, of course I'm not above that sort of
thing at all.

A little friendly criticism can always be
helpful to a person. What is it you wanted
to say?

Lucy: (to Charlie) You're kind of Stupid.¹⁶

.....

Lucy: (to Charlie Brown) You should start thinking about becoming
president, Charlie Brown...

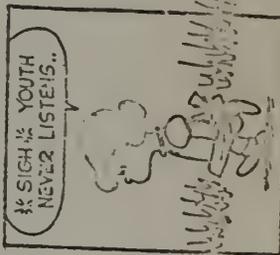
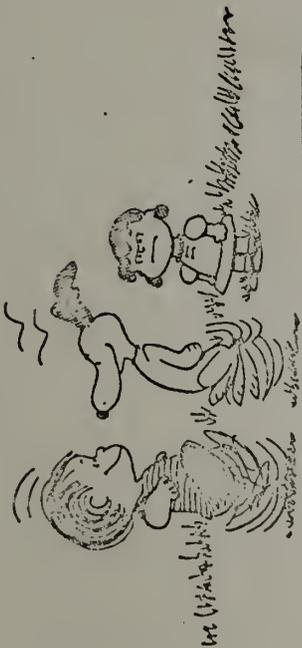
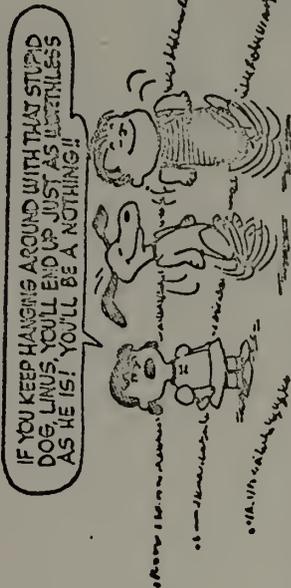
Charlie Brown: (to Lucy) Not me...I could never become president...

Lucy: Sure you could, Charlie Brown, but you have to begin planning
for it now...

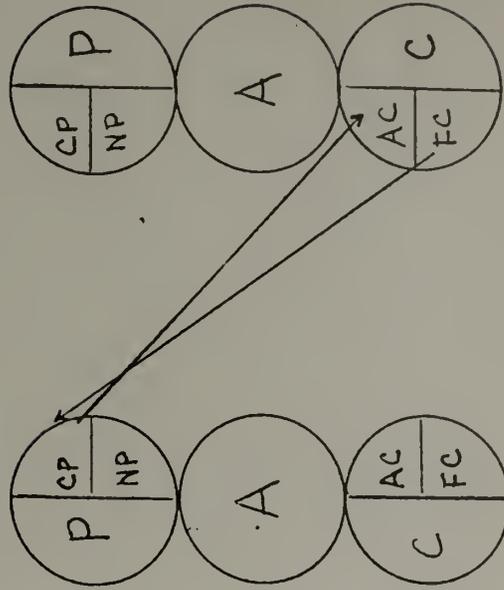
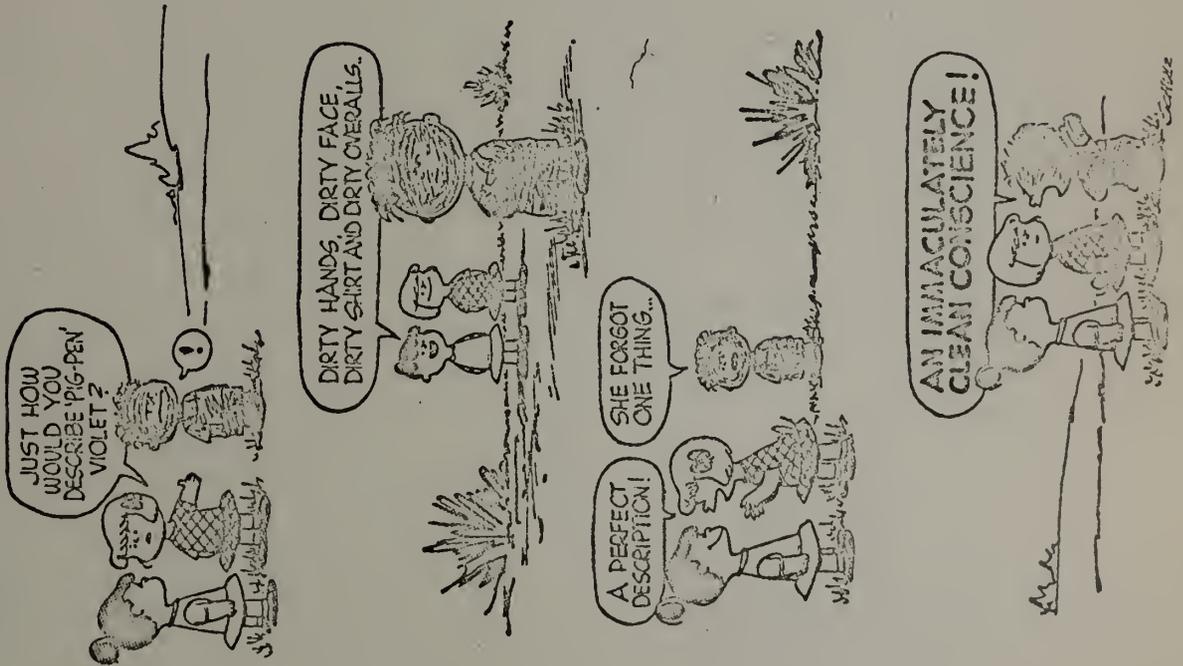
Charlie: Maybe you're right, Lucy, maybe if I begin to study now while
I'm young, I can become president someday!

Lucy: YOU? PRESIDENT? HA! HA! HA! HA!¹⁷

The Critical Parent ego state (critical, prejudiced, preaching, punitive, demanding) is exemplified by Lucy; the Free Child, by Snoopy.



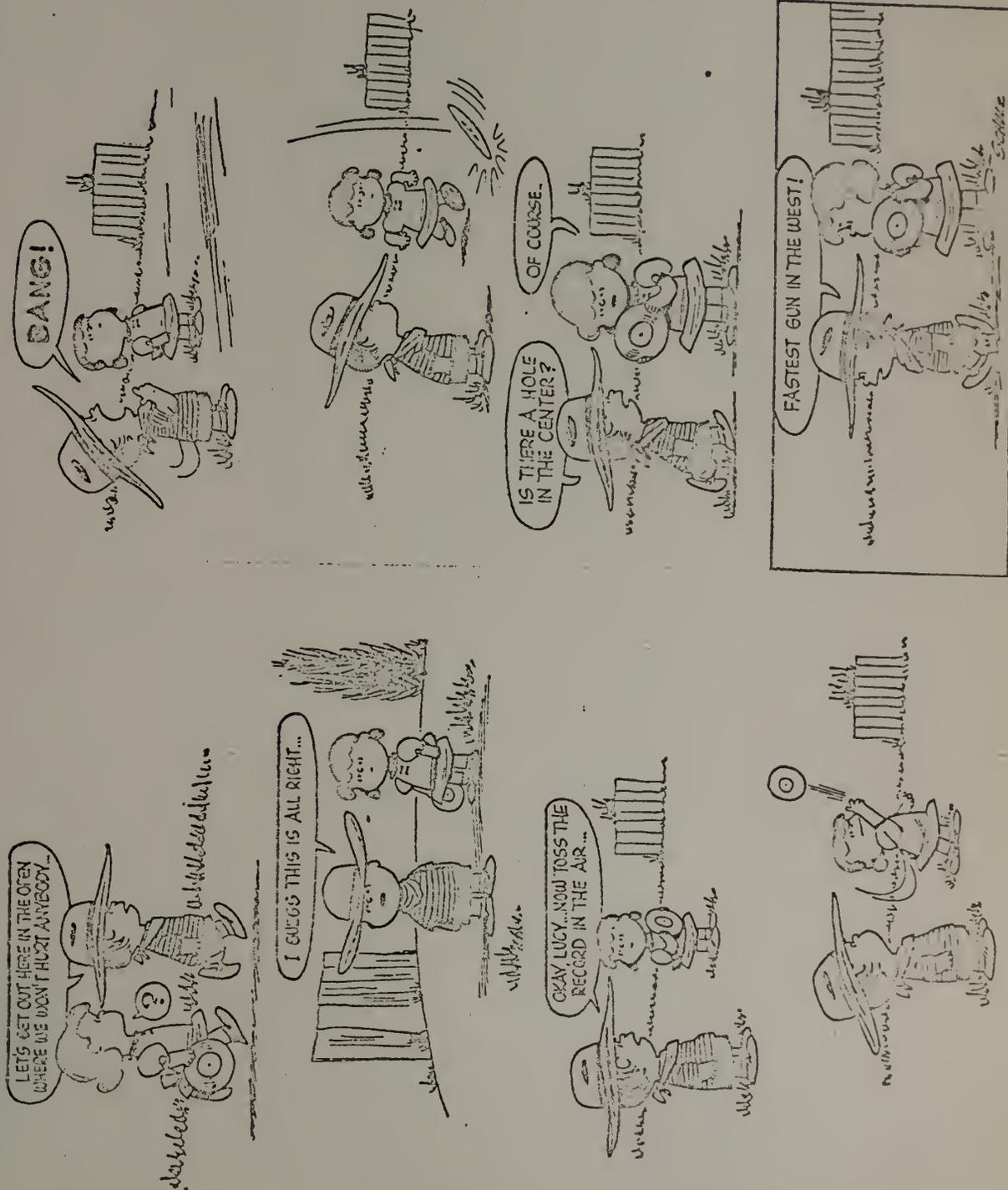
The Free Child is best exemplified by 'Pig-pen'. He doesn't ever concede his freedom as does, occasionally, Snoopy. When someone comes on Critical Parent in an attempt to hook his Adapted Child, he crosses the trans-action, i.e., he responds instead from his Free Child:



Patty and Violet

Pig-pen

The Professor (intuition, imagination, creativity) part of the Child ego state is best exemplified by Linus.



Other examples of Linus in the Professor ego state

Linus: (to Charlie Brown) Charlie Brown, Do you think that Santa Claus really knows his job?

Charlie Brown: (to Linus) Oh yes...after all, he's been at it for a long time...

Linus: That's just what has me worried.

Perhaps it's time for a younger man to take over!²¹

.....

Lucy: (in pajamas, to Linus, also in pajamas) Tonight is the night that Santa Claus comes!

Just think, in one night he delivers presents to every little kid in every home in the whole world!!!

Linus: Wow!

He must be highly skilled...²²

.....

Linus: (looking at a single leaf falling from a tree)

(looking at the leaf fall to the ground)

(upon seeing the leaf land on the ground)

Gee! It didn't even break.²³

Linus: Taking a cracker out of a box.

He tries to bend it

and it breaks - RATS!

He tries to bend another two crackers together

and they both break - RATS!

Linus: (to Lucy) I just learned something.

Lucy: Oh?

Linus: No matter how hard you try, you can't bend a cracker!²⁴

.

Linus: Throws a potato chip into the air and watches it quickly
fall to the ground.

He throws two more potato chips into the air and
each time watches the potato chip quickly fall to the
ground.

Linus: (to Lucy) You know what?

Lucy: What?

Linus: No matter how hard you try you can't throw a
potato chip!²⁵

The Stroke

The Stroke - can be positive or negative attention. When people decide early in life that they are going to collect negative strokes rather than positive ones, these are the only kind they go after. When someone tries to give a positive stroke to a negative stroke seeker, he often can't handle it and tries to turn it around, i.e., make it negative. It takes practice for a negative stroke seeker to learn to accept positive strokes.

Lucy (making a snowball): Ah! The first snowball of the year!

(She sees Charlie Brown strolling by and hides behind a tree): I like to begin each winter by hitting Charlie Brown right on the head!

(She winds up and is about to throw a snowball at Charlie just as he passes by): I can't do it!...I can't do it...

(She looks at Charlie Brown and begins to cry when he turns around and faces her): It's no use...I just can't do it. Oh, boo, hoo, hoo... He's so innocent...I just can't do it...

(Charlie Brown looks very puzzled as he watches Lucy cry)

Lucy: I was going to hit you with this snowball Charlie Brown, but I'm too soft-hearted...

Charlie Brown (walking away): Well, I'm glad you changed your mind Lucy...You're a good girl.

Lucy: What am I doing? I've got to get hold of myself!

(She winds up and throws a snowball at Charlie Brown as he walks away, hitting him solidly in the back of the head) POW!

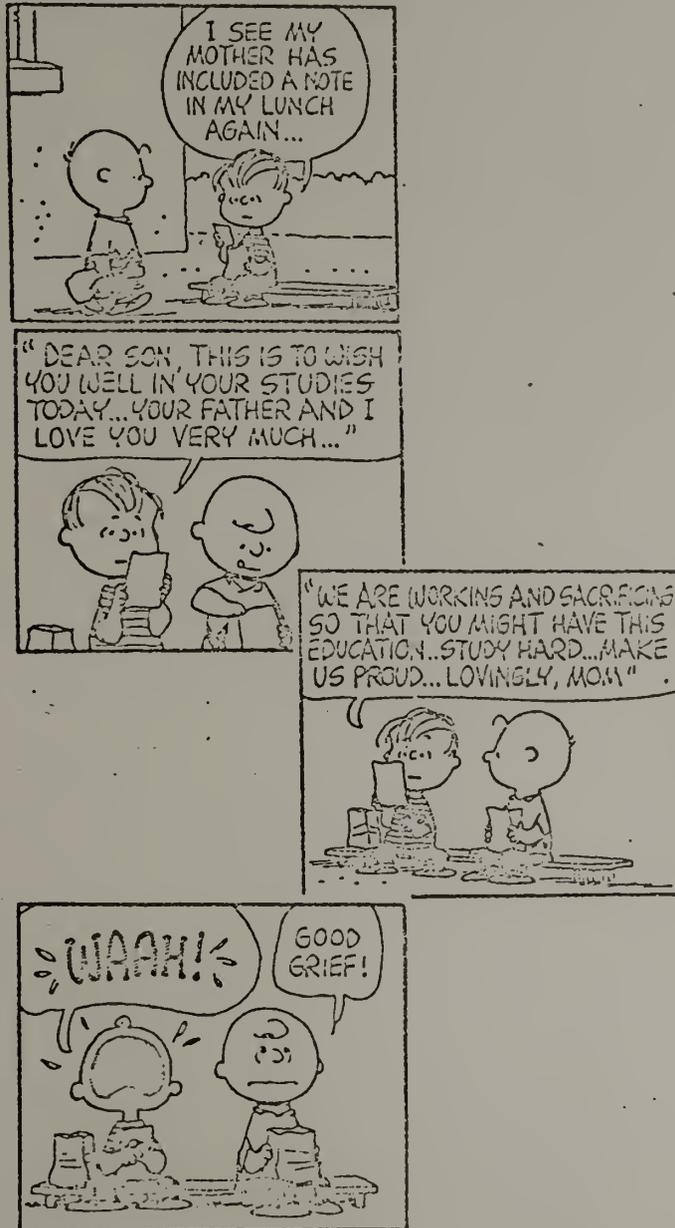
(Charlie Brown angrily turns around and begins running after Lucy)

Lucy (running away from Charlie Brown who is very angrily chasing her): Oh, it's going to be a great winter!²⁶

Conditional stroking or why Linus sucks his thumb and holds on to a security blanket.

Linus' Life Script contingency is, "If you make us proud, we (parents) will love you," or "If you make us proud, our sacrificing for you will not be in vain."

Linus, therefore, gets conditional strokes, based upon his doing very well in school. Since he is under a lot of pressure, and doesn't always do well, Linus strokes himself. At least that way, he is sure of getting strokes; which he needs.



An additional example of the pressure on Linus to get good grades:

Linus: (to Charlie) Everyone's so upset because I didn't make the honor roll.

My mother's upset, my father's upset, my teacher's upset, the principal's upset.

Good grief!

They all say the same thing. They're disappointed because I have such potential.

Linus: (crying in frustration) THERE'S NO HEAVIER BURDEN THAN A GREAT POTENTIAL!²⁸

.....

Linus' father isn't around to give him many strokes.

Linus: (to Charlie) My dad hates me.

Monday night he went to a PTA meeting.

Tuesday night it was the school board.

Wednesday night it was the board of deacons and last night it was bowling!

So this morning he says to me "Hi, there!" and I said, "Who are you? I don't recognize you!"

He doesn't actually hate me....He just thinks I'm too sarcastic.²⁹

The Discount

Discount - (being put down; treated as insignificant)

Charlie Brown: (reading from a book - to Lucy) Listen to this, Lucy.

"The world is getting smaller everyday.

Not that the earth itself is actually
shrinking... No, No...

It is the improvements being made in
transportation that are reducing dis-
tance from place to place around the
globe!"

Lucy: (to Charlie Brown) I never noticed it before, Charlie Brown
.... But you have a funny nose!³⁰

.....

Violet: (to Charlie Brown) Do you realize that we still haven't
seen Sally, Charlie Brown?

Lucy: (to Charlie Brown) Yes, tell us what she looks like.

Charlie Brown: Well, she's sort of ...

Violet: (interrupting Charlie) Not the positive details, the nega-
tive details...

Lucy: (to Charlie) Yes, just tell us that she doesn't look like you!!³¹

Role Play of Game

I'm Only Trying To Help You

One of the ways the student learns TA Game Analysis is through role play of some of the games. What follows is a transcript of a role play involving two students - one of whom is blind and very personally involved in this particular game.

Miss Johnson: Come in.

Dave: I've come to talk to you about my guidance report.

Miss Johnson: What's your name?

Dave: Dave Tompkins.

Miss Johnson: (searching through records and reports)

Tompkins...Tompkins....

We've got the speed reading and accuracy results of your Braille Tests, your IQ is 120 which is more than enough. But your personality report, I don't know... One or two of your teachers had a few comments about you, Dave. They said that you're not adjusting to your handicap. They say you mouth off in class and talk as if you know everything there is to know. They find it a bit awkward trying to help you adjust. We're only trying to help you, you know.

Dave: I just came to find out what you thought I should do.

Miss Johnson: I've taken a great deal of my own time and cancelled a few appointments to think this case over. You are not like the other students. You're a unique problem

and I think you should go to the Blind Workshop.

Dave: I don't think that I want to do that.

I just want to go to college.

Miss Johnson: You haven't really behaved like a normal blind person.

Until you can do that you really aren't prepared to go out into the outside world.

I might as well tell you, you've embarrassed a number of your teachers.

Dave: How have I embarrassed them?

Miss Johnson: You rock.

Dave: I like to rock. It makes me feel good. It makes my body feel good.

Miss Johnson: Well, if you must know, it looks like hell!

Dave: What do you mean it looks like hell? What does it mean to look like something? (angry) I don't know what it means to look like something.

Miss Johnson: That's just it. You have to adjust. You have to be sympathetic to the sighted person's point of view too, you know.

Dave: Well, sighted people always tell me it doesn't look right but they never tell me rationally what's wrong with it or give me any alternatives. They just tell me it doesn't look right and that I shouldn't rock because it looks disgusting. To me, looks mean nothing. I'm a totally blind student. I've never seen. I've been blind since birth and you keep telling me it looks bad. What does look mean, what does sight mean? Sight means nothing to me. It's not part of my experience,

and I like to rock because it makes me feel good.

Miss Johnson: Well, you see this is a perfect example. You're practically a delinquent.

Dave: (angry) How am I a delinquent? I'm just rocking, I'm not harming anybody.

Miss Johnson: (upset) It's embarrassing, it's bothering me!

Dave: (shouting) Well! you don't have to LOOK at me.

Miss Johnson: Why not...it's my right to look at you.

Dave: It may be your right to look at me but if it embarrasses you, that's, that's...well, I feel sorry for you, but it makes me feel good.

Miss Johnson: Look, Robert, I'm Only Trying To Help You.

I know what's best for you. I've spent a great deal of time going into this; time I didn't need to spend.

Dave: Well, I don't want to go to the Blind Workshop. I want to go to college. I think I've adjusted to my blindness; I think I know what's best for me. I'd like to have a relationship with you that's equal....You're coming on like you know what's best for me. Aren't blind people supposed to know what's best for them, too? Don't blind people have a say in anything? Can't they...

Miss Johnson: (interrupting) No, you're different from other people.
(with feeling) Dave, you have to accept that for what it's worth.

Dave: Well, how am I different from other people?

Miss Johnson: Well, you are different from the other blind students in your conduct...and the way you handle yourself.

Now look at Bill, he's showing his fellow students how to make it in society by learning to read Braille. He does not tell his teachers what he thinks is best. And he has adapted; he will be successful in our eyes.

Dave: But that's the point. He's successful in your eyes, but he's really messed up. He's really been brainwashed by this...by this blind society. DAMN IT, I'M LEAVING!

(on the way out)

You sighted bastards all you do is tell me not to rock, what looks good, what doesn't look good, and about Bill. Goddamn it, I'm a blind person - but I'm a person who's blind, and I don't need your help.

Miss Johnson: Look at that ungrateful behavior and I was only trying to help him!

I've spent so much time with that delinquent!

Look at all I've done for him. If it weren't for me, he wouldn't have gotten as far as he did.

I'm only trying to help him. All this valuable time I've spent, I didn't have to. I'm only trying to do him a favor: Only Trying To Help Him.

A Life-Script Case Study

One of the ways the student learns TA is by applying it to textbook problem situations in teaching. What follows is a Life Script Analysis of a problem situation, entitled "On The Fringe,"³² which has to do with a fifth grade boy named Johnny, who is a failure at home and at school.

ON THE FRINGE*

It is the end of the lunch break in a small, rural elementary school. Most of the students have finished lunch and are playing during the few remaining moments before the bell rings. A group of fifth-grade students are playing at one end of the playground. Most of the girls are skipping rope or playing hopscotch on a concrete slab which is also being used for basketball practice. Other girls are strolling and talking together; a few are watching the boys play softball.

One 10-year old boy, John, seems anxious to be chosen next to play on Bruce's team. Johnny is a short, thin, pale child with a shock of sandy hair that keeps falling in his face. He nervously brushes his hair back from his forehead and hops from foot to foot as he tries to get the team leader's attention.

At this moment, Bruce turns around to pick someone to play. Johnny, seemingly unable to contain himself, rushes to Bruce's side.

Johnny: Hey, Bruce, let me play next? Please!

Bruce: (He turns to a larger boy) Okay, Bill, you're next.

Johnny goes back to the sidelines and continues to fidget and jump up and down. He shouts encouragement to the players on Bruce's team and yells excitedly when the team scores.

Bruce turns to pick another player, sees Johnny waiting tensely to see if he will be picked, and motions him forward with a shrug.

* Copyright © 1971 by Harper & Row, Publishers, Inc.

Bruce: Okay John, now get in there.

Johnny: Watch me!

He stops long enough to borrow a glove from one of the other boys, then runs onto the playing field. Johnny runs with an awkward gait and a distinct shuffle in his movements. He appears poorly coordinated. He misses an easy catch and the children on the sidelines call out their dissatisfaction as the batter reaches first base.

One student: Aw, Bruce, what did you let him play for anyway?

Another student: Johnny can't play. Take him out.

Another student: Butterfingers!

Johnny is involved in only the one play before the bell rings and the children slowly pile their softball equipment on a bench and troop back into class. Several students talk to themselves as they walk off the playground.

One student: We always have to quit - just when we're going good.

Johnny: (As he runs to Bruce) I wouldn't have missed if Larry's glove wasn't so big. (He adds, pleadingly) Will you give me another chance, Bruce?

Bruce: (Nodding casually) Yeah, maybe. If the glove's too big, why don't you bring your own sometime instead of mooching off the other kids all the time.

Johnny: (With a sheepish smile) Uh, well, okay. But, will you let me play outfield again?

Bruce: (Over his shoulder as he runs into the classroom) Maybe.

Johnny, walking with a dejected air, is the last to enter the classroom as the final bell rings. Mrs. Lynch, the teacher, is writing an arithmetic assignment on the board as Johnny goes to his seat.

The classroom which Johnny enters is a large room with faded green walls. The walls are covered with the students' art work, and there is a reading center in the back of the room. The desks are old, with tops that open. They are arranged in neat rows, facing the teacher's desk. Johnny takes his seat at the last desk in the row next to the window. He slowly opens the top of his desk to get a pencil and paper.

Johnny: (To himself) Maybe if I practice at home some, I can get to be a really good ballplayer like Bruce someday.

Johnny remains motionless for a long minute, his arm still supporting the hinged top of his desk. He is aroused from his dream when the teacher turns and faces the class. Mrs. Lynch is a middle-aged woman of average size. She has a sweet, unlined face and a gentle but firm manner.

Mrs. Lynch: Class, this is your assignment for tomorrow. Take time now to jot it down in your notebook so you won't forget it. (She pauses as the students copy down the assignment) Now, I want all of you to get out your homework that you did last night so that we can go over it in class. (She nods toward Johnny) Johnny, you take problem number 1 and put it on the board; Ruth, you take number 2; Annie, number 3; Bruce, number 4; and Mark, number 5. The rest of the class please check your problems at your seats.

Johnny, slowly shuffling through some papers at his desk, is the last to go to the board. On the way to the board he stops by another child's desk.

Johnny: (Tugging at Kirk's sleeve) Hey, help me out, will you?
I don't have my paper. Slip me your paper quick!

Mrs. Lynch: (Seeing the exchange) Johnny, do you have your work?
(She crosses to him)

Johnny: (In an almost inaudible tone) No...no. I can't do these problems.

Mrs. Lynch: (Sighing) How many times does that make this week?
(Johnny stands looking down at his feet) I just don't understand you, Johnny. You don't even try. You can do these problems. They're easy. And your brother David was such a good student! I never knew him not to do his homework - not once. (Johnny shifts position and looks uncomfortable as the other children laugh softly) Can you work the problem at the board even though you didn't do the homework last night? (Johnny nods his head negatively) Then, (Firmly) go back to your seat, Johnny.

Mrs. Lynch looks around the room and frowns. All laughter ceases. She motions to Kirk.

Mrs. Lynch: Kirk, will you take problem 1 since Johnny can't do it.

The other children exchange smiles and lift their eyebrows as Johnny goes back to his desk and Kirk goes to the board. After Kirk hastily puts the problem on the board, Mrs. Lynch motions all the children at the board back to their seats.

Mrs. Lynch: All right, children, let's check the work at the board.
First, let's check Kirk's work. Is it correct?

Mary: (Raising her hand) Kirk put the decimal in the wrong place,
Mrs. Lynch.

Johnny gives a loud snort of derision at Kirk's mistake and claps his hands together as Mrs. Lynch turns and gives him a long, hard look of exasperation.

A few weeks later. Mrs. Lynch, pointer in hand, is at the blackboard discussing an arithmetic problem.

Mrs. Lynch: And so, you see, class, it's simply a matter of paying attention to what you are doing. (Looking at Johnny) You can all do these problems. Many of you make mistakes out of carelessness. Now, all of you try the next five problems by yourself. Raise your hand if you run into any difficulty, and I'll stop by your desk and we'll work it out together.

Johnny, along with the other children, begins to work. After a few minutes Johnny scratches vigorously through the problem on which he is working and breaks the lead point of his pencil. He leans to his right and touches Mary's arm in an attempt to borrow a pencil from her, but she ignores him. He looks around, examines the point of his pencil, and walks to the pencil sharpener. En route he stops and punches Kirk in the arm. Kirk trips Johnny who stumbles and almost falls. He turns and gives Kirk a sharp jab on the shoulder. Kirk makes a lunge at Johnny and the two of them become immediately involved in a vigorous fight.

Mrs. Lynch: (Turning toward the disturbance) Boys! Boys! Stop that immediately. (She moves to separate them and gently shoves Johnny back to his seat)

Johnny: (Protesting, over his shoulder) Mrs. Lynch, Kirk was bothering me. I was just on my way to the pencil sharpener and....

Kirk: (Interrupting) He hit me! He hit me and I hit him back.

Mary: I saw it, teacher. Johnny hit Kirk as he walked by his desk. (Johnny turns and gives Mary a look of disgust)

Mrs. Lynch: All right, that's enough from all of you. Johnny, you know better than to disrupt class. Since you can't use class study time very effectively, I think you need a little extra study time after school.

Johnny: (Protesting vigorously) But, but...Bruce said he would let me borrow his glove today and we could practice ball after school.

Mrs. Lynch: I'm sorry, young man. You should have thought of that sooner.

Johnny: (Under his breath) Aw, no! I knew something would happen! (He returns to his seat) Bruce will never help me again! (He bends over his book and brushes at a tear that is forming in his eye)

Later that afternoon, the last bell rings and the children begin to collect their books and coats and leave the classroom. Johnny remains behind with a downcast look on his face. One of the other children stops to talk to the teacher at the door.

Johnny goes to the window. He sees Bruce and a few other boys practicing ball on the school playground. Johnny goes dejectedly to his desk and sits moping with his head supported by his left hand. With his right hand he punches holes in the pages of his arithmetic book with a pencil. Mrs. Lynch finishes the conversation with the other child, turns, and sees what Johnny is doing.

Mrs. Lynch: (Walking quickly to Johnny's desk) Johnny, what in the world are you doing? (She takes the book forcefully from him) Here I keep you after school to work on your arithmetic, and you end up ruining the pages of the book. (Johnny sits mutely, biting the eraser of his pencil) Don't you have any respect for other people's property? (She stands a long minute over Johnny, who keeps his eyes lowered)

Mrs. Lynch: Johnny, I ought to send you to the principal for mutilating this book....(She stops short at the sight of Johnny's pained face, then, more gently) But I have a feeling it wouldn't help. Johnny, let's talk a minute. You know, you haven't turned in a homework paper in weeks. Yet, just the other day when I helped you with the written problems in arithmetic you got them all right.

Johnny: But I couldn't have done it if you hadn't helped me.

Mrs. Lynch: Why, Johnny, you got the answers. I just told you they were right. (Firmly) Now, why don't you start on the homework for tonight.

Johnny: I'll try, Mrs. Lynch, but I know I can't do it.

Two teachers are seated in the small teachers' lounge as Mrs. Lynch enters. She gets a coke from a machine and then drops into a comfortable, frayed chair.

Mrs. Lynch: (Sighing) What a day!

Mrs. Johnston: (Laughing) Laura, you look as if you've had it!

Mrs. Lynch: Oh, it's nothing big, really...just a day of one small frustration after another. (She sighs again) Sometimes I think I can handle the big problems better than I can all these pesky little ones. Take today, for example. I've got one child I just can't reach - Johnny Miller. He's quiet in a way....(She sighs) But he doesn't pay attention...won't sit still for more than a few minutes at a time. Today during study period I casually looked up from my desk and saw him completely across the room from his desk, picking on another child who was trying to study. And then, Johnny said with great innocence (She mimics Johnny), "Teacher, Kirk was bothering me!" (The other teachers laugh together in empathy with Mrs. Lynch)

Mrs. Lynch: (Continuing) I think that he honestly believes that he can't do his school work, but he's every bit as

smart as his older brother. I even looked his IQ up in his cumulative record to be sure. (She adds) And he's really not a bad child, but I can't get him to study. He likes reading and spelling well enough, but it's impossible to read his writing. Here he is, a fifth grader, and he refuses to capitalize his sentences. And he even uses a small "i" when he writes about himself! (Half to herself) He's so different from David, his brother, who I taught two years ago. Now, David was a wonderful student, in every sense of the word. Bright, friendly, hard working...you couldn't help but like him. (She smiles) I was so proud of him when he graduated from elementary school as valedictorian! David was a joy to teach...but Johnny!

Mrs. Crouch: I've got Michael, his younger brother, in my first-grade class now. He's such a dear little boy - and bright as a button.

Mrs. Lynch: I may have to retain Johnny this year. How can I pass him on when he doesn't do the work? (She shakes her head) If he just believed in himself a little more. Funny (She pauses), I seem to worry more about Johnny than I do any of the other children, and yet, I have the least success with him. (She smiles, shrugs, and turns to go)

Several weeks later. The last bell rings and the children leave. Mrs. Lynch remains sitting at her desk grading a few papers. She looks up as a woman enters hurriedly. It is Mrs. Miller, who is about 30, attractive, but appears fatigued and agitated.

Mrs. Lynch: Why, hello, Mrs. Miller. Can I help you?

Mrs. Miller: Oh, Johnny forgot his shoes and socks again. I looked on the playground for them, but they weren't there. I thought they might be here.

Mrs. Lynch walks back to Johnny's desk, looks on the floor around the desk, and then opens the top of his desk.

Mrs. Lynch: I'm afraid they're not here. Do you suppose he left them on the school bus?

Mrs. Miller: (Wearily) Yeah, probably. It's just like that kid! Well, there's another spanking from his dad - that's for sure. (She turns to leave)

Mrs. Lynch: Oh, Mrs. Miller, stay a minute, won't you? While you're here, let's talk a bit about Johnny.

Mrs. Miller: (She sits wearily) That child. (With a sigh) He's been a problem ever since he was a baby. He's a whiner, aggravating, and not a bit like David and Michael. (Pause) I don't know what I'd do without my David. He helps at home as well as any grown person. Even little Michael runs errands-but ask Johnny to help-impossible! You'd have to track him down first. He

- always sneaks off to watch the older kids play ball.
- Mrs. Lynch: Does he ever do any school work at home, Mrs. Miller?
- Mrs. Miller: Well, I always tell the children to work after dinner on their lessons. Johnny always says that he can't do his homework.
- Mrs. Lynch: Do you or your husband help them with their lessons?
- Mrs. Miller: (Somewhat sheepishly) My husband's been so short-tempered lately since he's been laid off. And I'm so tired after working all day at the restaurant that I just go to bed as soon as I get home at 7:00. David, bless his heart, usually fixes the children something to eat and puts them to bed. He tries, I know, but he says he can't get Johnny to do any homework. Johnny keeps whining that he can't do the work, but David says he's just lazy.
- Mrs. Lynch: I see. (She pauses) Mrs. Miller, I think I should tell you that Johnny may have to be retained next year. He's just not doing as well as the other children. He has given up on arithmetic, and his other work is suffering, too. He constantly wanders around the classroom instead of doing his work. Frankly, his behavior isn't as good as it could be.
- Mrs. Miller: I know. George can spank him every day, but he still keeps lying, losing his good clothes, missing meals, and picking on his little brother. And he never talks to his daddy or me, except in yeses and nos. I hate to say it about my own kid, but sometimes...sometimes I think he can't do anything right. (She looks down at her hands, seemingly embarrassed) Well (She pauses), I gotta get back. (She gets up from the chair quickly and walks to the door)
- Mrs. Lynch: (Calling after her) Mrs. Miller, stay a minute more. (She goes to her side) I don't really want to fail Johnny....I want to help him if I can. He's not a bad child, and....(She stops short at the harsh expression on Mrs. Miller's face)
- Mrs. Miller: (In a flat tone) Mrs. Lynch, do you really think anybody can do anything with that kid? (She turns abruptly and leaves)

A few minutes later, Mrs. Lynch stands at the window watching Mrs. Miller walk across the playground in the shadows of the late afternoon. She stands for a long minute, then turns to her filing cabinet and takes out a folder.

- Mrs. Lynch: (She opens the folder and reads aloud quietly to herself) Johnny Miller. First grade-sweet, cooperative, shy child. Second grade-quiet, but eager to learn. Needs to be pushed in most subjects. (Her voice grows stronger) Oh, here it begins, third grade-Johnny won't cooperate; doesn't seem to have an interest in school. Doesn't do his homework most of the time. (She continues) And fourth grade-slow learner, has no friends, repeatedly must be sent to principal's office for inattention.

Mrs. Lynch pauses, and looks up from the folder. She sits motionless, staring before her with her hands folded. At this moment, Mrs. Johnston is seen walking by the door. She stops and enters the classroom where Mrs. Lynch still sits quietly, lost in thought.

Mrs. Johnston: (Calling softly) Laura, you still here too?
We're keeping late hours today.

Mrs. Lynch: (Looking up, half startled) Oh, hello, Mary. Come on in and sit a minute.

Mrs. Johnston: (Crossing to Mrs. Lynch's desk) Grading papers?
(She glances down and sees the folder in Mrs. Lynch's hands) Oh, Johnny Miller again.

Mrs. Lynch: This poor child-he's not only out of things here at school, he's obviously out of things at home, too. I just had a talk with his mother. (She shakes her head in disbelief) It's hard to believe, but both she and her husband seem ready to wash their hands of Johnny-and he's only 10 years old! (She continues, with feeling) And he's not a dull child. The records show that he has an above average IQ, and he can read well above grade level. But everywhere along the way, he's failed. And I'm just about to add still another failure to the ones he's already accumulated. (She looks up, searchingly) What can you do to help a child like this?

CUMULATIVE RECORD

Name: John Thomas Miller
 Address: 310 South Pine
 Father: William J. Miller
 Mother: Betty F. Miller
 Siblings: David J., age 13
 Michael B., age 6

Former school:
 Date entered: 8-29-64
 General health: Good
 Handicaps: None
 Date of birth: 9-25-58

Home phone: 378-7863
 Occupation: Bricklayer
 Occupation: Waitress

INTELLIGENCE TESTS:

Otis Quick-Scoring
 Mental Ability Tests

TEST RECORD

Form	IQ	Date	Grade
Alpha	112	10-6-65	2
Beta	109	10-13-67	4

Grades 1-6 (year averages)

	1	2	3	4	5	6
Citizenship	A	A	C	C	C	C
Lang. Arts	B	C	C	C	C	C
Reading	A	B	B	B	B	B
English	A	B	C	C	C	C
Spelling	A	B	B	B	B	B
Writing	C	C	C	D	D	D
Social Studies	B	C	D	F	F	F
Arithmetic	A	B	B	B	B	B
Music						
Science						

ACADEMIC RECORD

Grades 7-9 (year averages) Grades 10-12 (year averages)

Grade 1: Mrs. Butler, 5-15-65
 Grade 2: Mrs. Jones, 5-19-66
 Grade 3: Mrs. White, 5-24-67
 Grade 4: Mrs. Williams, 5-9-68

Sweet, cooperative, shy child.

Quiet, but eager to learn. Needs to be pushed in most subjects. Johnny won't cooperate; doesn't seem to have an interest in school. Doesn't do his homework most of the time.

Slow learner. Has no friends. Repeatedly must be sent to principal's office for inattention.

A Life-Script Analysis - Johnny

Injunctions: (Prohibitive Statements) Don't Make It.

When the teacher, Mrs. Lynch, in an interview, asks Mrs. Miller, Johnny's mother "If she or her husband ever help Johnny with his lessons," she replies (somewhat sheepishly): "My husband's been so short-tempered lately since he's been laid off. And I'm so tired after working all day at the restaurant that I just go to bed as soon as I get home at 7:00."

When parents are too busy or can't find the time to help a youngster who is having problems, he may perceive their messages as "Don't make it." "After all," he might think, "If they cared, they would help me."

Attributions: (Directive or Instructive Statements)

From Mother: You are a problem.

You are a whiner.

You are aggravating.

You are bad (not as good as David and Michael).

You are stupid (can't do anything right).

You are hopeless (Do you think anybody can do anything with that kid?)

Mrs. Lynch has described and attributed to Johnny all of the above characteristics.

"...whenever a teacher (or parent) categorizes a pupil (or son) as 'good' or succeeding, or 'bad' or failing, he is making a prediction that congruent behavior is to be anticipated in the future."³³

Contingencies: (Predictive Statements)

"If you mess-up then I will pay attention to you (stroke negatively)." (from Johnny's mother and father)

Johnny found out that the only way he could get attention was by getting into trouble (Negative stroking is better than none at all).

Counterscript: (Nurturing Parent Statements)

None to speak of.

Strokes: (Units of Recognition)

The best strokes to get are positive ones - but it's better to get negative ones than none at all. Since Johnny couldn't get positive strokes - he, therefore, went after negative strokes - and got many. He missed an easy catch and the children voiced their dissatisfaction.

He was scolded by Mrs. Lynch, his teacher, for not having his homework.

He was unfavorably compared by Mrs. Lynch to his brother, David, who "was such a good student."

The children in his class laughed at him.

He was scolded by Mrs. Lynch for getting into a fight with a classmate.

He had to stay after school.

He was scolded by Mrs. Lynch for punching holes in the pages of his book.

He got spanked by his father.

He was unfavorably compared by his parents with his two brothers.

Basic Position: (Child feeling regarding worth of self and of others)

Johnny's basic position is I'm not OK - You're OK.

This was illustrated when Johnny got some problems in arithmetic correct. Johnny said to Mrs. Lynch, "But I couldn't have done it if you hadn't helped me." Mrs. Lynch's response was "Why, Johnny, you got the answers. I just told you they were right."

Decisions: (Character Forming Conclusions)

Made in Third grade:

I'm a loser - "I knew something bad would happen" (said after he was told he'd have to stay after class).

I'm stupid - "I couldn't have done it if you hadn't helped me" (said to Mrs. Lynch).

"I'll try, Mrs. Lynch, but I know I can't do it" (said after Mrs. Lynch told him to do his homework that night).

Time of Decision (Made in third grade).

Mrs. Lynch opens Johnny's folder and reads to herself -

"First grade - sweet cooperative, shy child,

Second grade - quiet, but eager to learn. Needs to be pushed in most subjects. (Here it begins):

Third grade - Johnny won't cooperate, doesn't seem to have an interest in school. Doesn't do his homework most of the time."

Racket: (Favorite Bad Feeling)

Dejection, downcast.

"Johnny walking with dejected air is the last to enter the classroom." He "brushes a tear that is forming in his eye."

"Johnny remains behind with a downcast look."

"Johnny goes dejected to his desk."

Games: (Ulterior transactions leading to a payoff)

Stupid

Mrs. Lynch: Johnny, "Can you work this problem at the board even though you didn't do the homework last night?"
Johnny nods his head negatively.

Johnny to Mrs. Lynch (after he got some problems correct):

"I couldn't have done it if you hadn't helped me."

Mrs. Lynch: Why, Johnny, you got the answers. I just told you they were right.

Schlemiel

Johnny to Bruce: (after missing an easy catch) I wouldn't have missed it if Larry's glove wasn't so big.
(He adds, pleadingly) Will you give me another chance, Bruce?

Kick Me: Johnny gets "Kicked." He ends up a loser in everything he does.

Uproar: (fighting to cover up feeling of inadequacy)

Johnny, along with the other children, begins to work. After a few minutes Johnny scratches vigorously through the problem on which he is working, and breaks the lead point of his pencil. He leans to his right and touches Mary's arm in an attempt to borrow a pencil from her, but she ignores him. He looks around, examines the point of his pencil, and walks to the pencil-sharpener.

En route he stops and punches Kirk in the arm. Kirk trips Johnny who stumbles and almost falls. He turns and gives Kirk a sharp jab on the shoulder. Kirk makes a lunge at Johnny and the two of them become immediately involved in a vigorous fight.³⁴

Life Program: Johnny has taken on a loser's script and will probably get into trouble for the rest of his life unless he is able to change his decision.

What the School Can Do:

The school can help Johnny learn to accept positive strokes. His strengths can be found and stroked and his Kick Me and Stupid games, ignored, not strengthened. Once Johnny learns to accept positive strokes, he can begin to feel OK about himself and make a re-decision that he is OK and will succeed.

Teaching TA to Johnny can give him a handle on understanding how he is self-defeating, and how he goes after negative strokes.

Letting his parents know when he is doing well, rather than when he is not, should get Johnny a better reception at home.

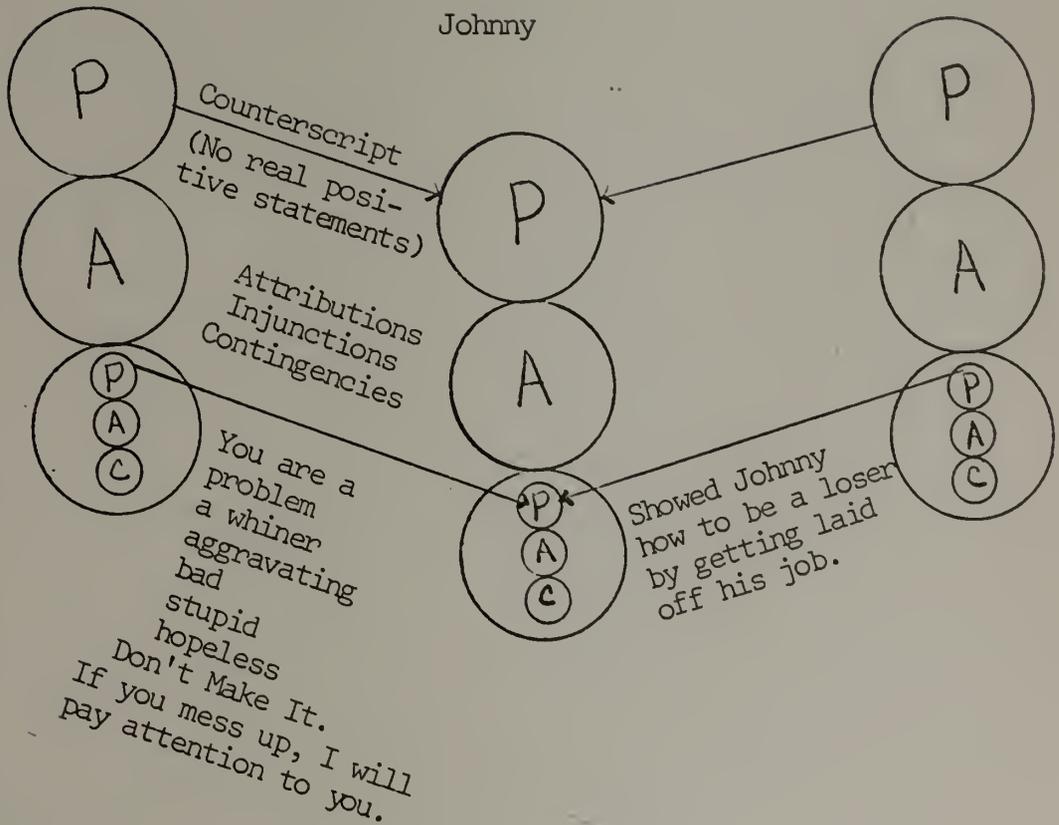
The stance to take with Johnny is: I'm OK - You're OK.

Script Matrix:

Johnny

Mom

Dad



Use of a Life-Script Questionnaire

In order to find out something about my students, I have each complete a Life-Script Questionnaire - based mostly on the one devised by Paul McCormick.³⁵

Upon my analysis of the questionnaire, I make up a life-script form which includes:

Injunctions, Attributions, Contingencies

Counterinjunctions

Basic Position

Racket

Favorite Games

Decision

Program or Life Course.

I meet with the student privately and share with him my perception and analysis, and check to see if they "fit for him."

As a result of this meeting, the student has a better understanding of himself, that is, what his Life-Script is. He then makes a contract for himself which is something about himself he wants to change. He works on this contract not only throughout the term but also in a TA Minithon which I run, each semester, for each class.

Life-Script Questionnaire

(adapted from Paul McCormick form)

1. Describe yourself briefly. (May yield information on Basic Position and Decision)

Helps find out how person feels about himself.

Tips you off as to basic psychological position and Child decision regarding self-worth.

2. Describe your mother briefly . (May yield information on Basic Position and Decision)

When a student describes his mother and father he may be telling what example they set for him, what they taught him to expect from others (mother may have told about men, father about women), or whether he/she ought to come first in his own eyes. ("After all I've done for you, you should feel you can never repay me.")

3. Describe your father briefly. (Same as 2)

4. What does your mother say when she compliments you? (May yield information on Parental injunction, Counter-injunction, and Basic Position)

Gives information on whether the student gets compliments, or if he gets strokes only for performing, and more simply for being.

5. What do you feel when she says that?

6. What do you then tell yourself? (May yield information on Decision)

The response may be a constructive decision such as "I tell myself I'm OK." Mothers or father can, however, help wipe out or

disallow a constructive decision by adding to the compliments they give, gratuitous put-downs such as "I wish you'd do that all the time" or "It's about time you did something right."

7. What does she say when she criticizes you? (May yield information on Parental Injunction, Counter-injunction and Basic Position)

When very angry, and having given themselves both Parental and Adult permission, mothers and fathers may say what their frustrated Child most feels like saying.

8. What do you feel when she says that?
9. What do you then tell yourself? (Look for a Decision here)
10. What is her main advice to you? (May yield information on Parental Injunction, Counter-injunction, Basic Position)

Often gets an answer that includes both Injunction and Counter-injunction elements, such as "Try and stay out of trouble." But even without the "try" it implies that part of her expects him to be vulnerable to trouble. When a student with no taste for school and not much talent for it, hears his mother say again and again, "Without an education you'll never amount to anything" he is getting a not-so-subtle "Don't succeed" message. Even if the student does "amount to something," he may never feel that he does.

Questions 11-17 are the same as questions 4-10, except that they ask for the father's words.

18. What is your earliest childhood memory? (Yields something that has stood out for student for many years)

19. What nickname have people called you? What do the names mean?
(May yield information on Basic Position)

Being stroked for having blemishes is better than getting no strokes at all. It is a way of getting reinforcement for staying the way you are, even when you know the way is destructive.

Naming a boy Mark and then calling him Markie, even when he gets older, may be a way of saying "Don't grow up."

20. What do you want to be when you get out of college? (May yield information on Decision and Contract)
21. What does your mother want you to be?
22. What does your father want you to be? (Both questions may yield information on Parental Injunctions, Counter-injunctions and Basic Position.)

When parents expect students to be something specific, they may be feeding a "Don't be autonomous," "Don't be You" script. High-sounding advice that is not backed up with concern for providing the means to reach goals, is advice to give up, to be disappointed in oneself.

Sometimes "Anything you want" may mean that parents don't care.

23. What do you like most about yourself? (May yield information on Parental Injunctions, Counter-injunctions, and Basic Position)

Parents who train children to be losers (the "training" is outside the parent's and children's Adult awareness), teach them that it is wrong to brag, show-off, outdo somebody, or win big. For example, an answer such as "I like the way I get along with

people" may really mean "I like how subservient I am to people."

Responses to this question also often fit the Counter-Injunction. For example, "I don't go around hurting people all the time" fits "Be nice." "I'm trying to make something of myself" fits "Make something of yourself." Here the student calls on the internal parent to tell him the way he ought to be. He remembers that sometimes he is this way and so he says that is what he likes most.

24. What do you like least about yourself? (May yield information on Parental Injunctions, Counter-injunctions, and Basic Position)

Sometimes provides the answer to "What did your parents tell you you ought to be ashamed of yourself for?"

See how close to the surface the student's self-criticisms are. He may have to dig for self-praise. The answer to this question is often what the student's internal Parent uses for self-castigation.

Self-castigation can lead to depression, which can lead to resentment, which can lead to destructive behavior.

Self-castigation is a racket if the castigator continues the guilt-provoking behavior and continues to feel guilty about it.

25. Describe the bad feeling you have had often in life. (Yields information on bad feeling racket)

Should be one word if possible - e.g., nervousness, worry, anger, sadness, depression, fear, guilt, inadequacy, jealousy, etc.

26. When did you first feel it?

Have the student go back into childhood as far as possible. He may get to a crucially traumatic incident, if he had one, or to the

"first scene" of his script.

Have him re-experience the event, preferably by telling it in the present tense. Then get him, while he is feeling the bad feeling, to recall what he told himself. That may be the Decision he is still living out.

27. What was your favorite childhood story, fairytale, book, or TV program? (Questions 27-30 may yield information on Basic Position and Life Program)
28. What was it about?
29. What part of the story stood out for you?
30. How did the story end?

Questions 27-30 sometimes provide clues to the plot needed for the Script. Fairytales include most of the story lines man has invented. The significance of the one picked is often immediately obvious after the question "What part of the story stood out for you?"

In the Three Bears, it may be the part where the little girl is awakened, sees the three hairy bears and jumps out the window. In The Three Pigs, it may be when the wolf is blowing down the houses. The Giant almost catches Jack and Humpty Dumpty cracks his head open. The movie, Wizard of Oz tells of Dorothy "tripping out" with a group of admiring non-humans in a make-believe technicolor world - which is much more fun than living in the black, white, and gray Kansas she escaped from.

At the O. H. Close School, a State School for delinquent youths, one ward "who selected Humpty Dumpty actually had a severe head injury, which he seriously doubted had ever been put back together properly."³⁶

31. If all goes well what will your life be like five years from now?
(Provides information for a Contract)
32. If all goes badly what will your life be like five years from now?
(May yield information on a Decision)
33. How do you think you might die? At what age? (May yield information on Basic Position and Decision)

In the Paul McCormick Questionnaire, he tells of a woman who, as a child, assumed that she would be dead by age 30. It presently occurred to her that she had started using drugs when she was 30 years old.³⁷

34. What will it say on your tombstone? (May yield information for Contract)
35. What would "heaven on earth be for you?" (May yield information for Contract)
36. What is your biggest problem? (May yield information for Contract)
37. If by magic you could change anything about yourself, what would you change? (May yield information on Decision and Contract)
38. What do you want most out of life? (A way of getting a Contract)
39. Imagine that this TA course has just ended. Something about you has changed. You are different now from the way you were when the course first began. Describe what that difference is. (A way of getting a Contract)

A Life Script Questionnaire

Name Jane DoeDate 2/27Class 1-3 Tues.

1. Describe yourself briefly: 5'5", brown hair, brown eyes, quiet, enjoy being with people, love outdoors, easily hurt, try to do best at all my work, enjoy working at crafts, try to be creative, helpful to others, very blunt and open person.
2. Describe your mother briefly: 5'4", Black hair, brown eyes, energetic, constantly on the go, hard work, easily hurt, very loving, helpful, very generous, bright, enthusiastic, warm and friendly person, creative.
3. Describe your father briefly: 5'10", black hair, blue eyes, intelligent, hard worker, very creative, self-made man, very handy at home, enjoys outdoors, very helpful, loving, admirable man, creative, enjoys working with people, quiet man, serious, good judge of character.
4. What does your mother say when she compliments you: How well I've done, constantly encouraging my work.
5. What do you feel when she says that? Rebuilds my self-confidence.
6. What do you then tell yourself? I can do what I thought before I was a failure.
7. What does she say when she criticizes you? That I'm selfish, I do things to hurt her intentionally.
8. What do you feel when she says that? Hurt, resentment.
9. What do you then tell yourself? She's angry, I don't do things intentionally.
10. What is her main advice to you? Be myself, be true and honest to myself.
11. What does your father say when he compliments you? How well I've done and how he knew all along I could do it.
12. What do you feel when he says that? Proud of myself.

13. What do you then tell yourself? That I'm not a failure.
14. What does he say when he criticizes you? There's no such word as can't do anything - I can succeed if I work at it - does not really criticize me.
15. What do you feel when he says that? That he's right, I should try harder.
16. What do you then tell yourself? I will succeed.
17. What is his main advice to you? Be myself - a true and honest person, and don't give up, especially when things are down.
18. What is your earliest childhood memory? When I was four, my sister - who was three at the time - we both got into trouble and had our hair set in curlers. Our mother came up with the paddle to punish us. My sister ran under the bed and I went on top under the blankets. I got the spanking but my sister's rollers got caught on the bed springs and she couldn't get out, and my mother was chasing her from one side of the bed to the other to give her the spanking; it ended in laughter because my sister could not get out from under the bed.
19. What nicknames have people called you? What do the names mean?
20. What do you want to be when you get out of college? Successful in my work, dedicated teacher, hope to work with children with learning problems, not necessarily M.H., either emotional or LD.
21. What does your mother want you to be? Wants me to get married and be happy.
22. What does your father want you to be? Really don't know.
23. What do you like most about yourself? Ease at making friends.
24. What do you like least about yourself? Easily walked over, can't say no to people - too afraid to hurt people, always make some mistakes over again.
25. Describe the bad feeling you have had most often in life? Failure.
26. When did you first feel it? 5th Grade.
27. What was your favorite childhood story, fairytale, book, hero, or TV program? Cinderella.

28. What was it about? Little girl who lived with wicked step-sisters and mother but finds happiness in the end.
29. What part of the story stood out for you? Finding out no matter how rough life is at times there is something waiting for you at the end - some form of happiness.
30. How did the story end? Married Prince Charming and lived happily ever after.
31. If all goes well, what will your life be like five years from now? Hopefully, I'll be happy working hard at my work and if not, raising or starting my own family.
32. If all goes badly, what will your life be like five years from now? Somehow things will work themselves out. If things went badly, the worst would be that I wouldn't be a teacher but maybe I could find something else that would be of interest to me.
33. How do you think you might die? At what age? Never gave death much thought - my biggest fear is fire and death.
34. What will it say on your tombstone? Grave-yards and tombstones always fascinated me but the thought of having my name on one scares me.
35. What would "heaven on earth" be for you? Success in my work, happiness in life.
36. What is your biggest problem? Solving little things that upset me.
37. If by magic you could change anything about yourself, what would you change? Always wanted to be very wealthy, and to travel, but I wouldn't want my "self" to change.
38. What do you want most out of life? Happiness, success, to travel, be a good teacher, a good parent, live a good life.
39. The course is over now and something about you is different. Describe what it is that is different about you: More sensitive to my own feelings, can stand up for my goals - I am not easily "shot down," be able to seek out my goals clearly. More incentive and drive for my work and school.

An Analysis of Jane Doe's Life-Script Questionnaire

Injunctions:

Attributions: You're selfish.

Contingencies: If I get "shot down" and feel badly, then my parents will encourage, support, and stroke me.

If I succeed after being "shot down", then my father will stroke me.

Strokes: Conditional - When Jane is shot down, she gets many encouraging, "Don't give up strokes," and then when she succeeds - "I knew you could do it all along strokes."

Basic Position: Jane has an I'm OK - You're OK position for the most part. Even though her racket is feeling "failure," she uses failure to get encouragement and "that's the time to succeed" strokes, and ends up feeling OK - (for awhile) - "I knew you could do it all along."

Decision: Jane's decision seems to be "I can succeed" but only after first getting "shot down" and feeling failure.

Racket: Jane's racket is feeling failure, which she uses to get support and encouragement strokes. Evidently it was OK for Jane to feel failure, because it enabled her father to come running to the rescue with "That's the time when you don't give up." Jane doesn't give up because she has decided to succeed, whereupon dad says, "I knew you could do it all along."

Games: Jane plays Poor Me which gets her "I feel failure strokes." She also plays I'm Only Trying To Help You because she often feels like "I've been taken for a sucker. I like to help

people but they use me" (said during script interview).

Life Program: Jane has basically a winner's script in that she has made a decision to succeed. The problem is that she feels OK only after feeling Not OK. Since Jane gets her strokes from getting up when things are down, she continually has ups and downs - rather than staying up. She identified, as a little kid, with Cinderella who, "finding out no matter how rough life is at times there is something waiting for you at the end - some form of happiness."

Perhaps Jane, as a result of this TA course will "live happily after" without having to be "shot down" first. At our script conference, she decided it was OK to stay OK. She also decided that she would accept positive strokes for being OK, without any conditions - such as feeling badly, first.

At our TA class session, we often end with a Stroke-Go-Round. (Students practice giving and receiving verbal strokes.) I asked if anyone wanted to ask the class for strokes. Jane did. The transcript follows:

Mary: "I really don't know what to say to you except that you have been contributing to the whole class and I think it's helped us."

Alice: "I think you seem like you'd really be a good friend. You'd be someone who'd be a lot of fun to be around, someone you could trust. I think you're really sincere about the way that you feel. I think you'd really be a good friend."

Jane: You consider other people's feelings and you care about other people.

Beth: I think it was the greatest for you to volunteer to get strokes.

Jim: I think you're kinda cute.

Connie: I think you're a gentle person.

Billy: I think you're a very sweet person and I think you'd rather hurt yourself than somebody else.

Debra: You seem to be very aware of what's going on around you.

Ginnie: I've gotten to know you better this semester. I think you're a very nice person.

Fred: You seem like a real good person.

Gail: When I walked into the classroom, I noticed you were a very nice and generous person.

Ruth: You seemed, especially today, very aware and sensitive, and you seem to perceive a lot of things around you.

Bonnie: I think you've been interested in helping the class.

Barbara: I think the name Jane is a very pretty name.

Marion: I'm glad you contribute so much to this class.

Ted: When you're not smiling, you're like a vampire, with that green fingernail polish (laughter).

Lucy: She looks more like Cher.

Rosalie: I like the idea that you told us about the party and it showed us that you make yourself feel good by making us feel good.

Susan: I think you're independent.

Gil: How did you feel about receiving strokes?

Jane: Really good. Kinda embarrassed, but good!

Gil: Embarrassed is a Parent word. Who's telling you to be embarrassed?

Jane: My parents.

Gil: So you felt good.

Jane: Yeah!

Gil: Which stroke do you remember? Which stroke felt best to you?

Jane: The one Alice gave me. And the one about the party. When Alice said it, it made me feel really good inside. And the last stroke, "like I know where I'm going."

I picked Alice's stroke out because that's the way I want to be and the way somehow I do find myself reacting to a close friend. I do like to listen to people, and I like to be listened to. I do like to have friends. And it made me feel good that somebody who doesn't know me could see it. That made me feel really good.

Gil: Which of your ego states were being stroked?

Jane: Adult.

Gil: What ego states do you want stroked?

Jane: Adult.

Gil: Which strokes didn't feel good?

Jane: They all felt good to me. The one Ted said about my nail polish - that was funny - but I liked it.

Gil: What ego state did you pick that up in?

Jane: My Free Child.

Analysis:

Jane got in touch with receiving strokes for being OK and up. She liked them. She felt somewhat "embarrassed" since her parents taught her that it was only OK to get strokes when she was down. Now she was getting them for being up without having had to be down first. Jane most remembered strokes that went to her Adult, which is where she wants and needs them in order to overcome her racket of feeling failure.

A TA Minithon

What follows is a transcript of the first hour and a half of a five-hour Minithon I ran for a group of eight students from my TA class.

The Minithon is the more intense, experiential part of the course and it is through this participation that the student really learns to apply TA concepts, that is, become personally familiar with them and more aware of himself.

Minithon 3/4/72

Gil: What contracts do you want to work on for yourselves?

Carol: I'm not sure yet.

Mike: I want to work on my confidence; I have some but I want some more.

Ellen: I'd like to assert myself but I'd also like to be able to feel happy.

Bob: I'd just like to find out a little bit more about myself.

Dan: I want to find out what I want out of life.

Gil: That's a big order. (Laughter from group)

Mary: I know I'm getting injunctions from my mother. I want to straighten out the difference between the parent tapes. I have a lot of strong parent tapes and it ties into a whole lot of opinions I have about a whole lot of things and I don't like the messages I'm getting. I want to know how to deal with them.

Gil: Can you be more specific?

Mary: I'm getting different messages and from these messages that's the way I've developed my self-concept; what I want out of life.

Gil: By the end of the session, is there a way you'd like to feel that's different from the way you're feeling now?

Mary: More confidence in dealing with people and other things.

Paul: Well, there's two things I want to contract. One is trying to get along better with my father and the other is trying not to get so involved and wound up in other people's lives.

Gil: If you had to start off with one, which would it be?

Paul: I guess it would be the second one. I get too involved in other people's lives.

Gil: Can you spell it out a little better?

Paul: Just different things that bother me. I can't really explain it too well; it's just that I get very involved in other people's problems. I guess it affects me a lot which is maybe one of the reasons I've got an ulcer.

Gil: So you want...

Paul: To try not to get so involved in other people's lives.

Gil: OK. Sandy?

Sandy: I just want to understand why I do things the way I do.

Gil: Anything specific?

Sandy: I get kinda shy at certain times. Like with friends I'm not, but with other people I don't know; it's kinda hard. I can't express myself. I get all tongue-twisted.

Gil: Are you saying that you'd like to express yourself better?

Sandy: Yeh, and try to understand why I am like I am.

Gil: And how do you think you are right now?

Sandy: Nervous.

Gil: As a general thing?

Sandy: You mean like I am all the time?

Gil: Something that you can make a contract for. Something about yourself that you want to change about yourself.

Sandy: To overcome my shyness.

Gil: OK, that's something that's spelled out a lot more.

Gil: Linda?

Linda: Well, right this minute I'm OK, but lately I've been making myself very, very frustrated and I know why and the reasons. They can't be straightened out now but I don't want to feel frustrated. I want to be able to make myself truly acknowledge that I just have to wait.

Gil: So the contract for today's session is that you'd like to feel not so frustrated about something.

Linda: Yes.

Carol: Right now I'm relatively happy because of things we've talked about before. (I worked with her previously in a private setting.) I'd like to figure out what it is that I've been doing that's making me happy so I can stay this way; sort of.

Gil: You're happy, and you want to know why you're happy?

Carol: Well, as I've said before, my racket is like I go from when things are very, very OK to zero the next minute, when I'm low. And I've been on a really good high and I want to know why; figure out why, so I can do it more often.

Gil: You want to know why you're high right now? Do you know why you're high right now?

Carol: No.

Gil: Are you saying that you'd like to stay on a high, and in the past you've experienced highs and then lows?

Carol: Yes.

Gil: Now I don't know how we're going to be able to determine; you know, you may still be high after this session but...

Carol: Debbie said something about her mother. Well, that's a big part of my whole thing too. And right now I feel like I've worked out a lot of things as far as she's concerned and I want to keep them worked out, you know; and not all of a sudden, because I go home and then when I come back, feel that cold again, and then have to start all over again.

I want to be able to keep it.

Gil: Ok, so what are you saying? You want to be freer?

Carol: Yes, figure out what it is I figured out, because I'm not really sure.

Gil: You feel good now and you think it's something that has to do with your mom, right? You want to be freer of your mother in terms of what Mary said, some injunctions and messages that make you give yourself a hard time. Something like that?

Carol: Yes.

Gil: OK. You want to better understand your relationship with your mom.

Carol: Yeh.

Gil (to Mary): Is your problem similar to Carol's?

Mary: I understand it completely but I can't deal with it. (She laughs.)

Gil: Did you notice that you laughed when you said that?

Mary: Yes, I'm very aware that I laughed.

Gil: What's the laugh say?

Mary: I'm embarrassed about it, very embarrassed about it. I feel as though whenever I speak of it everybody's gonna look at me and say "sick, sick;" and partly nervousness.

Gil: Whenever you speak of what?

Mary: My mother, my family; I'm very embarrassed.

Gil: And you think that people are going to laugh at you when you do that?

Mary: Not laugh, but walk away with the feeling of, "Wow, what a sick family!", cause I think they're sick.(she laughs) I think they are and I don't want people to make judgments about me because I think I'm getting away from a lot of their patterns.

Gil: OK, you laughed again. What is your laugh saying?

Mary: That I'm embarrassed, very embarrassed; my family.

Gil: That people will think you're sick, or ...

Mary: They'll make a judgment about my family but they'll include me in the judgment. They'll make a judgment about understanding me. And it's also nervousness; I laugh a lot when I'm nervous.

Gil: Is there any way you can find out with your Adult whether people here in the group are going to...

Carol: I can ask them.

Gil: Alright, why don't you try that and see where it goes.

Mary: Ask them what?

Gil: Ask them if it's OK if you say some things that may seem strange - whatever you feel - and see what their reactions are.

Mary: (To group members) Do you all promise, not to make a judgment on me before you get to know me? After you hear about my family, don't prejudge me? I don't want to be judged. Please don't.

Ellen: Are you speaking of your own independence?

Mary: Oh, of course.

Gil: Let's stay with Mary's question. Anybody want to respond?

Mike: Sure, everybody's working at something that might seem strange to somebody else but as for me, I don't see where anybody else's thing that they're working on is strange at all. I feel when you're working on it - that's good.

Mary: Thank you.

Linda: I won't prejudge you.

Gil: Anybody else?

Mary: (To Gil) They all shook their heads and said it's OK.

Gil: Do you feel safe?

Mary: Yes, (she laughs). I think so.

Gil: Is there anybody here you want to go a little further with about that? Just to check it'out?

Mary: No.

Gil: OK.

Carol: Can I change my contract? I'd like to work on my emotions 'cause that ties up everything I was just saying.

Gil: OK, how would you express that as a contract, so that you know when you leave today, you've completed it?

Carol: I'd like to be able to, when somebody says "What are you feeling or How do you feel?" - I'd like to be able to say, "This is what I'm feeling," 'cause I'm not able to do that.

Bob: I was just sitting here thinking that recently I've been content and happy. I had a couple of sessions with Gil, and I've talked to him about the problems I've had. I feel like I've come to terms with a lot of these problems. I've either solved them or I've learned to face them, which is just as good, if not better, than solving them. And now I'm thinking, "What's wrong? It's

almost like I have to find something wrong, and maybe that's the contract I'm going to take today. That I've got a problem looking for problems; I've gotta find something wrong.

Gil: Who's telling you that you've got to find out something that's wrong?

Bob: Probably my Parent.

Gil: I heard you say the word "gotta." So you've "gotta" find something that's wrong. You say your Parent is telling you that?

Bob: I keep thinking to myself "What's wrong?" I'm trying to think of different things within myself that I'm not completely sure of, that I've gotta be A Number 1 positive about.

Gil: You've "gotta" be? Who's telling you, you've "gotta" be A Number 1 positive?

Bob: I've gotta be sure.

Gil: Do you want to be sure?

Bob: Ah...I do and I don't, in a sense of why should I be so sure if I'm unhappy? But this is the one thing I've come to terms about recently. I'm happy about things and I don't want to close my mind to things, but why start digging up things that might not even be there?

Gil: So, you're concerned that you're going to start digging up things to stop yourself from being happy? Is that what you're saying?

Bob: Not stop myself from being happy - but I'm so used to, well, a sense of insecurity, that suddenly it's not there anymore - I feel very secure with myself - and then I'm wondering what's wrong with this.

Gil: What are you listening to now, Bob?

Bob: A past voice, I guess.

Gil: Well, what messages are you hearing?

Bob: What's happening now, something's different, something's changed; your whole way of life has been changed somehow. An old voice keeps saying "What's wrong"?

Gil: You hear somebody saying, "What's wrong"?

Bob: I just keep looking around, looking over my shoulder and I start thinking to myself when I listen to other people's contracts, "Should I ask myself those questions, too?" I guess I'm listening to everybody else, instead of just listening to myself. In fact, that's it right there, I guess.

Gil: OK, do you want to listen to yourself or do you want to listen to everybody else?

Bob: I always listen to myself but I keep a half-ear cocked for other voices, too.

Gil: What do you want them to tell you?

Bob: Probably that there's a problem you can work on, or else things are alright and you have nothing to worry about.

Gil: Is that what your mother used to tell you?

Bob: I'm not sure. That's something I worked on before. I used to have to hear other people say, "Everything's alright," you know, a little pat on the back.

Gil: You used the words "have to." Who told you you have to hear other people say "Everything's alright"?

Bob: Mom.

Gil: Now, do you have to?

Bob: No.

Gil: Do you want to?

Bob: I want to get rid of this.

Gil: Are you doing it now?

Bob: I'm talking about it, thinking about it, I am, yeh. If I can bring it out in the open I think this helps me.

Gil: If I can bring me out into the open?

Bob: If I can bring myself out into the open, it helps a lot.

Gil: What do you want, by bringing yourself out into the open?

Bob: I'm not sure.

Gil: Do you want a pat on the back right now?

Bob: No, I just want to air it out.

Gil: You want to air yourself out?

Bob: I just want to convince myself that things are alright.

Gil: How are you going to convince yourself that things are alright?

Bob: I guess, just by listening to myself, by thinking things over in my head, by telling myself that things are alright.

Gil: Is someone here going to tell you that things are alright?

Bob: No. That's one thing I've learned from all this. I can't let anybody else tell me what's wrong, what's right.

Gil: You say you can't. Do you want to?

Bob: I guess before I would, but I found out that I'm never going to be sure if I just keep asking other people for help. If I just keep asking them for help, I'll never learn to help myself.

Gil: How can you help yourself right now?

Bob: By listening to myself.

Gil: What are you telling yourself?

Bob: Everything is going pretty good.

Gil: Can you say I'm pretty good?

Bob: Gee whiz, I'm pretty good. I'm happy with myself. I'm happy with the world.

Gil: How's that feel?

Bob: Good.

Gil: Can you tell it to a few people here?

Bob: (To the group) I'm happy with the world, I'm happy with people, I'm happy with myself.

Gil: Want to go around and finish it so we don't have anybody left out? (Laughter)

Bob: (Goes around room and repeats statement to rest of group.)

Bob: I just keep thinking. Things are coming to my mind that're part of my old self.

Gil: Mom used to say "Be careful, when things are going well, be careful." Things are going well, period.

Bob: Sometimes it's almost hard to take. I keep looking backwards; what have I done?

Gil: OK, you're starting to get off again, and you're listening to that tape. You've just congratulated yourself, you said "I feel good," and now what are you doing to yourself?

Bob: Starting all over again.

Gil: Would you like some strokes from some people about the way you feel?

Bob: No, I'm trying to get away from that.

Linda: Gil, can I ask you something? Did you run off those stories I asked you about?

Gil: You mean the ones about the Fuzzy Tale? Not yet, but I will.

Linda: You reminded me of that story when you mentioned strokes.

Gil: Linda, do you want some strokes right now?

Linda: No, not right now. I probably will want some later on.

Gil: OK.

Linda: I think I wanted to give strokes because of reading that Fuzzy Tale. I really got a lot of strokes when I read it, and I wanted to share them - 'cause I think there are probably a lot of people who haven't read it. ..

Gil: Is there anything about yourself you want to share right now?

Linda: Yeh, Bob made me feel real good. I empathize with people a lot. I feel what they feel - and mostly I think that's really good. And he was talking about how he feels really good right now and he's at peace with the world and like I'm not, really, but he made me feel so good just 'cause he was. I really was happy for him and that made me happy, and since I was happy I want everybody else to be happy if they could be. I don't want to force anybody to be happy but that story made me feel good.

Gil: You're feeling happy right now?

Linda: Yeh, that's why I've got this big grin on my face. (she laughs)

Gil: Great. (pause)

Gil: How about you, Mary? Where are you right now?

Mary: I feel shitty. (she laughs)

Gil: You said you feel shitty and you laughed. What's the laugh?

Mary: I don't know. Probably because I need strokes.

Gil: You want strokes?

Mary: Yeh.

Gil: OK. What kind of strokes do you want?

Mary: Verbal reassurance that I'm OK - 'cause it's not that I feel shitty, I feel I am shitty.

Gil: You want the verbal strokes right now?

Mary: I'm not sure, I'm scared.

Gil: What are you scared of?

Mary: (sighs) That people will also think I'm shitty.

Gil: So you're scared that people will think you're shitty, right now?

Mary: Yes.

Gil: What are you doing right now that might lead people to think that you're shitty?

Mary: Acting like an asshole. (laughs) That's how I feel that I'm acting.

Gil: What are you doing?

Mary: I'm very nervous, so I'm making a lot of jokes.

Gil: Making a lot of jokes - like what?

Mary: Saying I feel shitty and making everybody laugh. (she laughs)
It's not really funny. I really do feel very badly and I said it in a tone that...

Gil: Stay with the feeling badly. What are you feeling badly about?

Mary: I don't know. I've lost it. I wasn't aware of saying it.

Gil: You weren't aware that you were saying that you feel badly?

Mary: It just came out and you caught me saying it.

Gil: What are you feeling right now?

Mary: Calm, calmer.

Gil: You've got your hand like this now. (she's covering her mouth)
What's your hand doing?

Mary: Covering up my mouth.

Gil: Is there anything about your mouth that you want to cover up?

Mary: (she laughs) I don't want anybody to hear me, probably.

Gil: What do you want to say?

Mary: I think I want to talk about my mother. I'm very uptight about that. It's not just my mother - it's my whole family. In my family, the only way you really get strokes...

Gil: Will you say "the only way I get strokes..."

Mary: The only way I get strokes and I am considered normal is if I'm upset with myself - anything negative. (she talks more strongly)
Only negative things get strokes. That's what's normal - to feel badly about myself.

Gil: Will you say that's when I'm normal?

Mary: That's when I'm normal in my house - yes.

Gil: When you feel badly about yourself.

Mary: Yes. (strongly) Badly about anything. Negative. The more negative, the more attention I get.

Ellen: Mary? Do you feel you're getting more negative strokes?

(Note: This is Ellen's problem. She gets negative strokes and doesn't know how to get positive ones) Do you feel like you're striving all for negative strokes and not for positive strokes?

Mary: They're not negative strokes. I'm verbalizing it when I say I feel shitty. I'm ugly. I feel fat - but that's the kind of

things I'll do. Verbalizations I get from my family are "Oh no you're not," you know. So they're positive in what they're saying, very positive.

Gil: Is there anything with your family that you're bothering yourself about right now?

Mary: I don't know how to deal with it. You know - I'll be up at school this semester - and I'll really work on it very hard - by myself - very hard. I'll start feeling good about myself, and accepting myself with other people - and I'll go home and I'll be in that house 5 minutes. I don't know what it is. The injunctions - you're not aware of the injunctions - I'm not aware of the injunctions.

Gil: Stay with your feelings - 'cause you're in your head now.

Mary: I know. I get so angry. I'm in the house 5 minutes and I feel like a piece of shit. I'm angry, very angry at myself, and at my mother. I feel ugly, I feel a complete failure, whereas if I'm at school, let's say I got a B or something and I knew that B is worth something - I'll go home and I'll say "Hi, Mom - I got a B." It's nothing, I'm nothing, but I don't know how to deal with it. I don't know how to maintain my good feelings about myself and I think they're realistic feelings. Just an acceptance of myself when I go home.

Gil: How about right now? What are you feeling right now?

Mary: I don't accept myself at all. (sadly)

Gil: Right now?

Mary: Right now. I guess that goes back to my Child.

Gil: Well, what are you feeling right now?

Mary: Fat, ugly and stupid. (she laughs).

Gil: What's the laugh for when you say that?

Mary: (she laughs) I'm embarrassed when I say that.

Gil: How are you making yourself feel embarrassed right now?

Mary: I don't understand the question.

Gil: None of us is making you embarrassed.

Mary: I'm making myself embarrassed.

Gil: How are you doing that?

Mary: I'm not supposed to feel that way.

Gil: You're not supposed to feel what?

Mary: That you're - that I'm ugly, stupid. That's silly. It's silly to feel that way and it's immature.

Gil: You're silly...

Mary: and immature, yeh.

Gil: And who's telling you that?

Mary: My mother.

Gil: OK. Those are parent words - immature, and silly.

Mary: But she wouldn't say that.

Gil: Put Mom in the chair now (an empty chair is placed in front of Mary). Since you just said the word "silly" and...

Mary: Immature.

Gil: OK, sit in Mom's chair. Mom is talking to you right now...
(sitting in a chair, as Mom, talking to Mary's empty chair)

Mary: You're acting silly and immature. Those are silly feelings. You know you're not ugly. You know you're not stupid. It's just very silly. You should stop indulging in self-pity. You're

just so young. You're just so young. I don't know why you feel this way about yourself. It's ridiculous. It's absolutely ridiculous. You have so much going for you. You have so much potential. You're just one of the nicest girls I know.

Gil: How do you respond to that?

Mary: (goes to her chair and bursts into laughter)

Gil: What's the laugh?

Mary: It's because I'm listening to me on the outside hearing me say that. It's...

Gil: Stay with it.

Mary: (talking to empty chair where her mother is sitting) I'm not being silly and immature. This is how I feel. It's just how I feel. I don't believe that you're my mother. You're not going to sit here and tell me that I'm silly, and immature and ugly. You're not going to tell me I'm ugly and fat. Why do I feel this way about myself, if all my life you're been telling me I'm so good and have so much potential? Why do I have such negative feelings about myself? Where do they come from?

(to Gil) I always ask her that.

Gil: What does she respond?

Mary: (in mother's chair talking to Mary) I have no idea. I don't know where. I don't understand it. I just have no idea where they come from because I've always loved you very much and cared and I've always thought you were very special and I don't understand why you feel the way you do about yourself. (goes back to her own chair)

Gil: What are you feeling right now?

Mary: Tired, I'm tired of this problem. I'm sick of it. I've been aware of these conflicting feelings for a very long time and am very aware about how my family feels about themselves and what I've learned from them...I want to desperately...to get away from those negative feelings and from their lousy pattern of life and their lousy concepts. They're very afraid people. They're very non-accepting people. They're very...

Gil: Will you tell that to your mom?

Mary: Not directly. Not so strongly. Yeh, we've talked about it a lot. But in her opinion, as soon as I grow up - Huh.

Gil: Can you remember when it was the first time that you decided for yourself that you were silly? How old were you?

Mary: I don't remember. The only thing I remember was that I was always called the "jinx".

Gil: The jinx?

Mary: The jinx. And I believed it.

Gil: How old were you when you were called the "jinx"?

Mary: It was before 6th grade. Heh, that was about 4th grade.

Gil: How old would you say you were?

Mary: Nine.

Gil: Who called you "jinx"?

Mary: My buddies.

Gil: What does "jinx" mean?

Mary: Bad luck!

Gil: How about silly?

Mary: I was always silly! I don't remember when I decided that but I was always the silly idiot of the family - the dumb one of

the family.

Gil: Who said that you were the dumb one?

Mary: I did. I decided that I would be the dumb and ugly one of the family.

Gil: When did you decide that?

Mary: I don't know.

Gil: What's the first time that you felt it?

Mary: I can go back to seventh grade.

Gil: What happened? Deal with it in the here and now. In other words, now you're in the seventh grade...

Mary: I was ugly and all my girlfriends were pretty and boys didn't like me and I acted like an old stupid idiot.

Gil: How old are you?

Mary: Twelve.

Gil: OK. So you're 12 and you feel ugly...

Mary: And stupid and awkward and clumsy.

Gil: And how did you arrive at those feelings?

Mary: I just act stupid. I'm dumb and my friends are pretty; and I'm ugly, I'm loud, and obnoxious.

Gill: Tell your friends. Here are your friends.

Mary: I have a vague remembrance of my mother always...Yeh, she always called it constructive criticism. Then she'll sit there and tell me that I'm too loud and I don't act like a lady. I'm much too loud. I can remember this. She was embarrassed at me - even today - I'll see somebody and I'll hug 'em and kiss 'em...

Gil: Go back to when she was embarrassed. When was she first embarrassed with you?

Mary: Whenever we were in public.

Gil: Can you remember a time when that specifically happened that's still strong in your feelings or memory?

Mary: No, it's very recent.

Gil: What about the girls? You were saying you were in the 7th grade and the girls were...

Mary: Prettier.

Gil: OK. Here are all the girls, right here now. They're on the outside right now and you're looking at them and what are you telling them?

Mary: You're all pretty and you're all smart. I'm stupid and dumb. I don't know why you're my friends. I don't know why you like - I think you're all crazy for liking me.

Ellen: Mary, why do you keep putting yourself down? Why do you keep feeling this way, or don't you know why you consider yourself ugly? Why do you consider yourself stupid?

Mary: I just accept it as a fact. I am stupid. (said strongly)

Gil: Stay with that.

Mary: I'm stupid and ugly and anybody who doesn't know it is stupid. (she laughs)

Gil: Stay with that.

Mary: I'm stupid and ugly and dumb.

Gil: OK.

Mary: And clumsy. (laughs) I could go on.

Gil: Pick out three people here and say that to them.

Mary: (says to 3 people) I'm stupid and ugly and dumb.

I'm stupid and ugly and dumb. (she laughs)

I'm stupid and ugly and dumb. (she laughs)

Linda: (to Mary) Is that laugh embarrassment?

Mary: No, I think it's my Adult.

Gil: Your Adult laughs?

Mary: No. I don't know what the laughter is.

Dan: It could have been my fault because I was...

Mary: No, the laugh was from within, I know that.

Linda: Do you like feeling ugly and stupid and dumb?

Mary: Probably - I enjoy it very much.

Gil: You enjoy it right now?

Mary: Yeh - I enjoy it, yes I enjoy it.

I get strokes from it. I get attention when I do it.

I get attention.

Gil: OK, you're sitting in the kitchen now. Mom is there.

Mary: She's offering me some constructive criticism.

Gil: And what are you saying?

Mary: I'm sitting there. I was feeling very, very...

Gil: Stay with the now.

Mary: I'm feeling very, very good about myself. I have nice feelings.

So Mom decided to...

Gil: OK. Get in Mom's chair.

Mary: (as Mom in Mom's chair) Well, I'm glad you feel good about yourself. But Mary, you have so much potential and I want you to start acting a little quieter. Calm down. Do your work. You should discipline yourself a little more. Discipline yourself much, much more. You're not disciplined and do your work and get into your work and don't feel so bad for yourself. Do work. Do anything. And you shouldn't be so loud with people and you

shouldn't be angry with Uncle Paul and Aunt Frances, you shouldn't do this and that.

And then I remember...

Gil: Stay with now. You're in the kitchen...

Mary:(as herself) Why are you telling me all this? You're making me feel very badly. You're making me feel terrible. You're just handing me lists of horrible things I'm doing.

Mary: (as mother) Well, it's just because I feel you're at this point now. You can take it. This is constructive criticism and it's because I love you so much, and I can see so much and you're just so special, and I just want you to be everything you can be.

Mary : I just sat there baffled.

Gil: I heard the contingency. What did you say to yourself after she said you can be everything you can be?

Mary: I could be a lot - but I'm nothing.

Gil: See you decided that you were nothing.

Mary: Yeh!

Gil: It sounds like a contingency -

If you can be everything you can be, I will love you.

What does "everything you can be" mean?

Mary: (loudly) Perfect (laughs) in her opinion. Perfect. Nothing Less. In her, perfect, which doesn't exist.

It does not exist.

Gil: You might want to hear yourself say that. (I play tape back) You said perfect, very emphatically. So everything you can be, means "to be perfect."

Mary: Uh huh.

Gil: When you were sitting in the kitchen and saying you were feeling OK about yourself, and your mom was listening, she said, "Hold it. There are things you can be yet." In other words, if you can be everything you can be, then you're OK. Now "everything you can be" is something your mother says is like perfect. Right?

Mary: Absolutely.

Gil: So you decided that's a pretty heavy trip for yourself - and what did you decide for yourself after that?

Mary: I knew I couldn't be perfect so I would fail at everything - and not even try, not try, not even try 'cause then - I'm afraid of even trying because if I try I might not succeed and then they could say (she speaks loudly)"She isn't everything" and I'm a failure.

Gil: So you decided that you couldn't be perfect.

Mary: I wouldn't try. I was too afraid of even trying anything. I never worked at anything - ever. And that was the excuse for not working. I don't mean not just working in school, I mean withdrawing completely. Being overweight so I wouldn't date. Not studying so I don't get A's.

Gil: Sounds to me like you made a decision for yourself - that being perfect was too much of a heavy trip for yourself and so you decided that you could get recognition by being perfectly stupid or perfectly...

Mary: Uh huh.

Gil: What's the word?

Mary: Clumsy, awkward, ugly.

Gil: Perfect for you means perfectly stupid, perfectly ugly, perfectly laughable.

Mary: Absolutely!

Gil: What are you feeling now?

Mary: Good!

Gil: And how are you making yourself feel good?

Mary: When I'm scared, I feel good. I hesitate very, very much.

How am I making myself feel good?

I'm very, very aware - but...

Gil: But? When you're scared you feel good; when you were in the kitchen talking to Mom and you said "Mom, I'm feeling good" - soon as you'd say you're feeling good, Mom said to you, "If you can be everything you can be, then I will love you."

Mary: Soon as I feel good she was down my throat.

It's wrong to feel good in my house.

Gil: And you could be doing something else like improving yourself, or studying, etc.

Mary: I don't have a right to feel good. It's not right because I'm not everything I could be.

Gil: If you feel good, then you're not everything you could be - so if you're feeling good right now, Mom is telling you "You're not everything you can be."

Mary: No, I'm not.

Gil: So if you're feeling stupid, at least Mom doesn't tell you you're not reaching your potential.

Mary: (laughs) It is very threatening for me to do good, to accept myself; I never could understand it. Because whenever I do feel good I'm always scared.

Gil: Sure. Because that's when Mom will tell you "You're not being what you could be."

Mary: Sometimes I'm so overwhelmed by this feeling that I'll go and gain 20 pounds. I'll stop studying completely.

Gil: What happens when you talk to Mom and you're feeling badly?

Mary: She pays attention to me. She is very loving towards me.

Gil: Can you pick a scene?

Mary: I'm upstairs in the bedroom and I'm crying. I feel very lonely, very ugly; the same negative feelings.

Gil: Is Mom there now?

Mary: Yes, she is. She's not picking on me. She's being very loving.

Gil: What is she saying?

Mary: She's telling me she understands how I feel badly. (crying)
She understands and she used to feel badly but...

Gil: Be mom - since she's telling you that.

Mary: (as mother) I understand. I used to feel the same way about myself. But, Mary, you're just so far ahead of your friends, you're so much more in touch with your feelings, and knowing how you're feeling than I ever was when I was your age. You've got so much more going for you than I did when I was 20 - than most of your friends. You just have so much going for you that everything is going to work out OK in the end; it really will. I really believe that for you everything's going to be OK - and you're going to have a very, very, happy, fulfilling life.

Gil: What do you say?

Mary: (in her chair) How can you be so sure? How can you have so much faith in me? Why do you believe so strongly that I have

so much more than my friends? I'm not in such a hot position.

I'm not ahead of my friends. How can you say that?

Mary: (as mother) 'Cause I know. Because I know you and I know your friends. You've just got so much more going for you.

Gil: What are you aware of?

Mary: Mom strokes me when I'm down.

I like feeling shitty. (laughs) I like feeling shitty.

Gil: OK.

Mary: I don't like feeling shitty and I like feeling good.

Gil: Say that to some people.

Mary: (to group) I like feeling good inside. That's what I like.

That's when I'm happy. I like feeling good inside.

That's when I'm happy - not when I'm feeling shitty.

I want to feel good.

I want to feel happy and content, not shitty.

Gil: What are you feeling now?

Mary: (pause)

Gil: Do you believe what you're saying?

Mary: While I was saying it - yeh.

I do - I want to feel good. I really do.

Gil: How can you feel good right now?

Mary: Just by cutting off my mother. I feel...

Gil: Is there anything you can do to make yourself feel shitty right now?

Mary: Yeh.

Gil: How can you make yourself feel shitty, right now?

Mary: Look at Linda and say, "God, she's so pretty - I'm ugly."

Mary: (to Carol) She's so skinny, I'm so fat (laughs).

Mary: (to Ellen) She got a B- on her pre-school Ed. log. (she laughs)
I'm stupid. (laughs)

Gil: Notice the laugh. You're really enjoying it. Do you see how you can transact with others and make yourself feel shitty which to you is...

Mary: Good. (laughs)

Gil: And you laughed now. The question is whether or not you want to turn that around. Perhaps you can try to practice making yourself feel good with the group members.

Mary: (looks puzzled)

Gil: You've just demonstrated that you can make yourself feel shitty with group members by responding to different people with "OK - you're pretty and I'm ugly" or "Oh, you're smart and I'm stupid." You transact with people so that you end up feeling shitty.

Mary: Right.

Gil: OK - those are transactions. I'm saying that maybe you can start changing yourself by changing your transactions. Perhaps you can practice right here and now. Is there any way you can do something with people in the group so that you can get in touch with feeling good?

Mary: I don't even know. I don't even know where to begin. (said emphatically)

Gil: Stay with that. Run that through your Adult. What do you think?

Mary: I want to ask for strokes - but part of me is saying I shouldn't look outside for other people to feel good. It should come from inside.

Gil: The "should" is coming from where?

Mary: An Adult.

Gil: "Should"? Is "should" an Adult word?

Mary: I meant Parent.

Gil: Stay with the Adult. How can you transact with people, right now, here in the group, so that you can feel good?

Mary: I can ask for strokes?

Gil: Ok, that's one way. See where that gets you.

Mary: I don't even know how to begin.

I want strokes please.

Linda: What kind of strokes do you want, Mary?

Mary: I don't know - I guess to be told I'm OK.

Linda: You are.

Bob: It seems like you're interested in other people and most of all at least you're not burying yourself within a mountain of feelings and just letting them all go to hell. You're trying to help yourself. You've got intelligence for that. You're trying to get out from underneath - you're trying to do something - that's better than most people do.

Linda: You help others, too. Organizing whole things. Look what you've done for us, how many people are here.

Ellen: Most people refuse to and don't even recognize that they can do something about their problem. While I'm sitting here I associate. I feel like so many of the things you bring up I'm relating to but I didn't want to keep throwing in my things because I want to see you get through your problems before throwing myself in. But I associate a lot with the feelings of the mother - of frustrations but I want to see you get through it before I try and

get through my problems. I understand how...

Gil: Ellen, can you give Mary a stroke?

Ellen: To me you seem very warm and very open - you were willing to extend yourself to me. I feel like I'm in loneliness - but you opened up - you reached me. You made me feel less lonely - like you were willing to call and tell me where the group was meeting - you organized it - like I don't have enough strength myself to do it. But you went ahead and did it and I admire you for that very much.

Mary: Thank you.

Linda: I could say more. Do you want to hear me?

Mary: Do you want to say more?

Linda: I really like you a lot, Mary, and I disagree with you when you say you're fat and ugly and clumsy. I think you're warm. I think you're a very warm person. I like your warm look, too. I know that might be hard to accept but that's what I feel.

Carol: You always have time to give things to people and help them. Like in class, too - any time we're involved, you're always ready to listen completely and then not judge but try to help us see ourselves. It's just little things, but in a crowd I recognize you at once - right away, and this morning, like, oh, it's Mary and then you gave me instructions which were really hard to understand and you gave them to me three times - twice on the phone and then when I saw you in front. If that were me, I would have said "Call this number and I'll come and get you. I wouldn't have gone through all that.

Bob: You're real cute. I like you.

Mary: Thank you. (laughing). I'm getting very embarrassed.

Gil: How are you making yourself embarrassed?

Mary: I don't know what to say - it's very awkward to hear people say nice things.

Gil: Will you say "I'm very awkward"?

Mary: I'm very awkward when people are saying nice things.

Gil: Who's telling you that?

Mary: I guess my Mom.

Gil: What is she saying?

Mary: I'm awkward.

Gil: What are you feeling right now?

Mary: How I feel about what people just said? At one point, I would have said they're crazy. I don't think they are - I think they really mean it.

Gil: You're not sure?

Mary: Yes, I am. They do.

Gil: You can always ask them.

Mary: (to group) Do you? Did you really mean it? Don't look so shocked. (laughs) I'm really doubtful. Did you really mean what you said?

Carol: Definitely: I really have a hard time expressing emotions like telling people good or bad about themselves and I definitely meant it.

Mary: (to Bob) Did you mean it?

Bob: That you're cute? You're cute?

Mary: Yes.

Bob: Why, you just seem like a bundle of joy. A neat little kid.

Ellen: To me you seem like a dominant type of person. What I am looking for. To me you're something I identify toward. Like I see you in the classroom - you come off as being dominant, outgoing. You're something that I identify myself toward.

Mary: I feel good.

Gil: And how did you make yourself feel good?

Mary: I listened to them. I agreed with them.

Gil: You got some strokes?

Mary: Yes.

Gil: Some positive strokes?

Mary: Yes.

Gil: You really like positive strokes?

Mary: I love 'em.(she laughs)

Gil: And it's OK to get 'em?

Mary: Yes.

Gil: Good.

Analysis

This excerpt dealt mostly with Bob and Mary.

Bob's problem was basically one of accepting himself and being able to turn off the tape that said "Be careful," whenever he felt good, which then made him feel apprehensive - his racket.

Bob learned that it is OK to feel good and that if he is feeling good, it doesn't mean that something bad will necessarily follow. Bob learned that he can feel good and remain feeling good.

Mary's contingency was "If I mess up, then Mommy will love me." So she got positive strokes when she did badly and negative strokes when

doing well. Because she wanted positive strokes, she tried to mess up and feel badly as often as she could.

Mary now knows it's fun and OK to feel OK, and she is getting used to both giving and receiving positive strokes and doing well.

EXERCISES

Blind Walk

Lead someone around for five minutes.

Be led for five minutes.

Leading puts you into the Nurturing Parent role.

Being led puts you into the Adapted Child role.

Which role do you prefer?

Nurturing Parent - taking care of, or

Adapted Child - being taken care of?

In your Adapted Child role, are you able to trust or are you uncomfortable, nervous, or apprehensive?

In your Nurturing Parent role, are you able to lead or do you feel uncomfortable?

This exercise tells the student how he feels about leading, how he feels about following.

Ego State Inventory

Each student lists when recently he acted out of his

Parent ego state: Nurturing, Critical

Adult ego state

Child ego state: Adapted

Professor

Natural

Rebellious

This exercise is designed to help the student become more conscious of the ego states from which he transacts.

Ego State Exercise

When and how have you recently acted out of the following ego states?

Parent

Nurturing - Today - I held my daughter after she fell down.

Critical - Sunday - Chastized wife for the way house looked.

Adult - Monday - I paid bills. Had to decide which were to be paid so I would still have money in account until next payday.

Child -

Adapted - Monday - Got License Plate for car.

Professor - Friday - Wrote some sentences (as examples) for a task I was giving in Reading class.

Natural - Sunday - Went fishing - had good time - caught fish.

Rebellious - Wednesday - Didn't write paper for a class.

Still haven't written it.

Ego State Exercise

When and how have you recently acted out of the following ego states?

Parent

Nurturing - I asked my friend about his day in school yesterday.

Critical - I got mad at a kid I was working with last night.

Adult - I made a decision about some courses today for next semester.

Child

Adapted - Yesterday I felt a little guilty because I haven't been doing much reading and writing.

Professor - A few days ago, I figured out a good way to help a kid in Math.

Natural - I went running today.

Rebellious - My roommate kept telling me to get up this morning and I stayed in bed.

Egogram

Each student draws his egogram as he believes other see him, on a bar graph scale of one through five; one being the highest and five being the lowest.

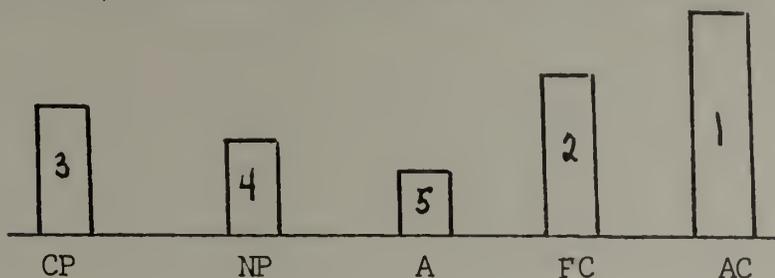
The class then makes egograms of each other. By doing this exercise, each class member can find out what "vibes" he sends out to others.

Each student can learn a great deal about how he comes across to others and can make a contract to work on an ego state he would like to show more of.³⁸

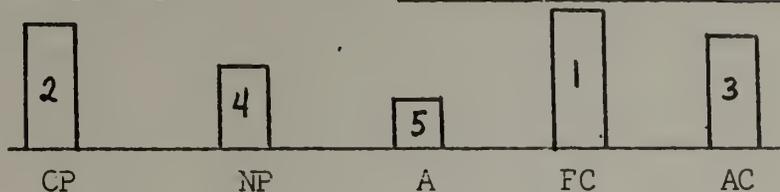
Name Mike

Egogram Exercises

Make an Egogram which shows how you think others perceive you, that is, what "vibes" you believe you are sending out to others.



Your Egogram perception of (Name) Albert



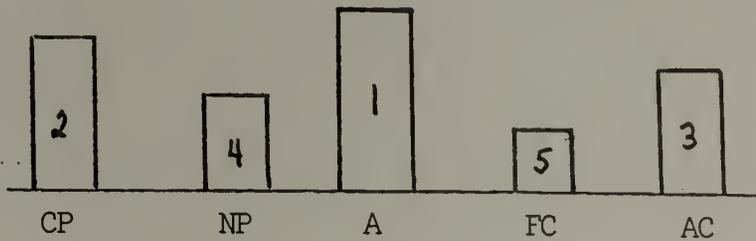
Your Egogram perception of (Name) _____



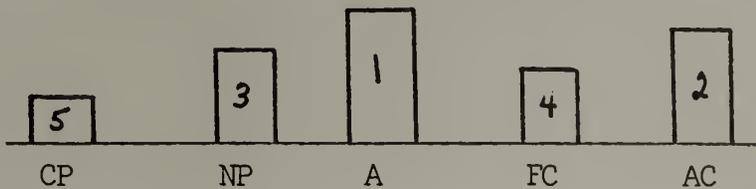
Name Albert

Egogram Exercises

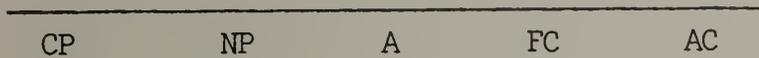
Make an Egogram which shows how you think others perceive you, that is, what "vibes" you believe you are sending out to others.



Your Egogram perception of (Name) Mike

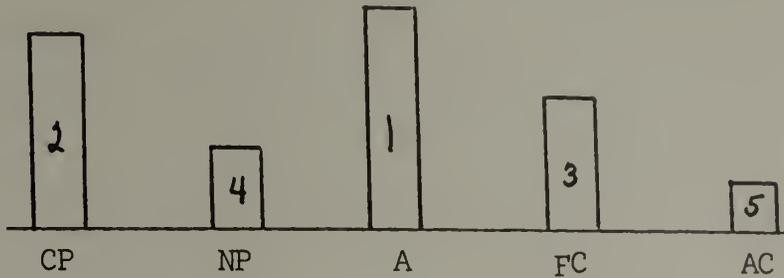


Your Egogram perception of (Name) _____

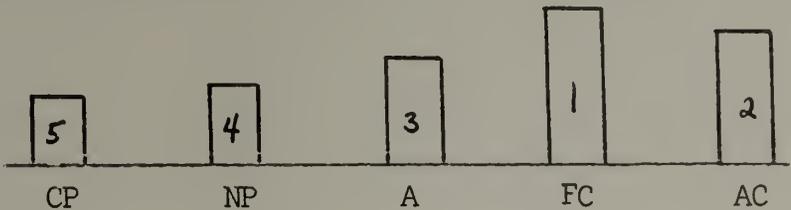


Egogram Exercises

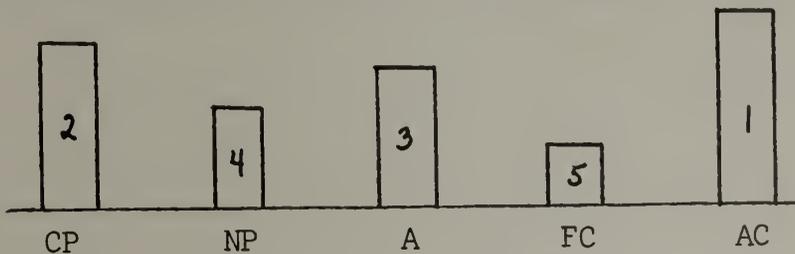
Make an Egogram which shows how you think others perceive you, that is, what "vibes" you believe you are sending out to others.



Your Egogram perception of (Name) Albert

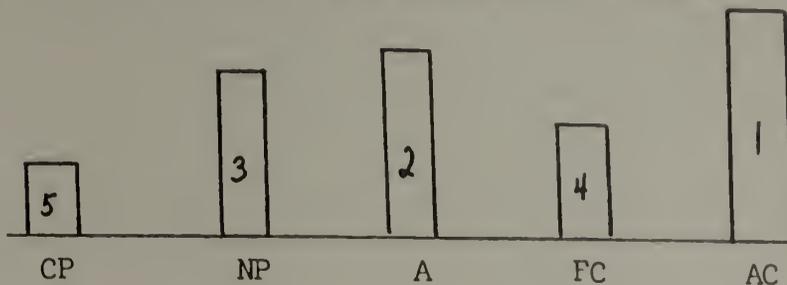


Your Egogram perception of (Name) Mike

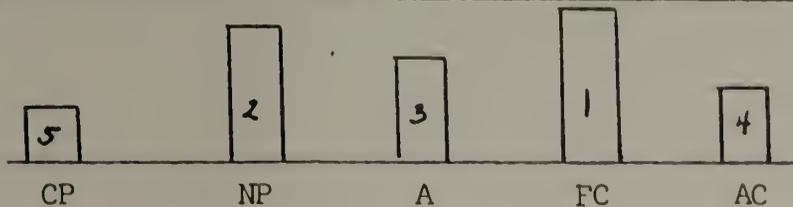


Egogram Exercises

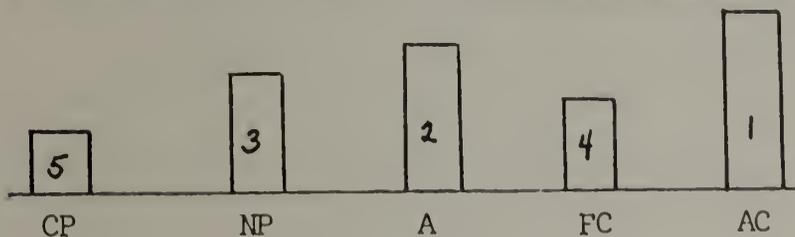
Make an Egogram which shows how you think others perceive you, that is, what "vibes" you believe you are sending out to others.



Your Egogram perception of (Name) Albert



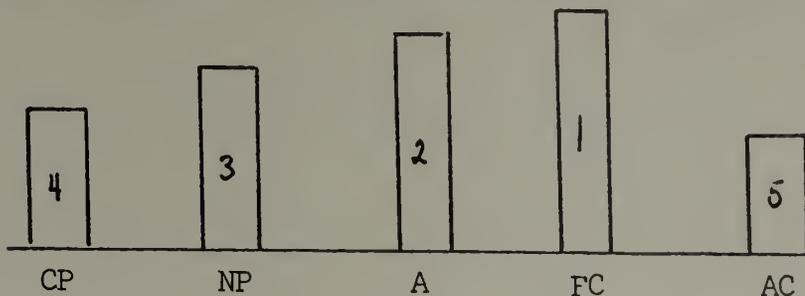
Your Egogram perception of (Name) Mike



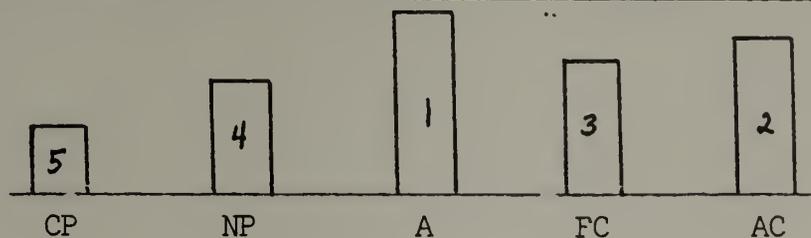
Name Jim

Egogram Exercises

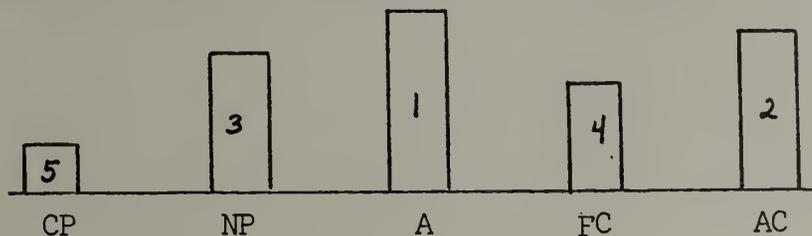
Make an Egogram which shows how you think others perceive you, that is, what "vibes" you believe you are sending out to others.



Your Egogram perception of (Name) Albert



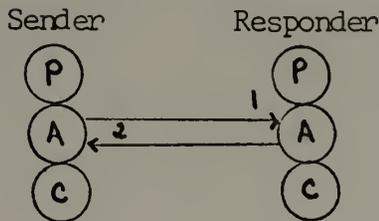
Your Egogram perception of (Name) Mike



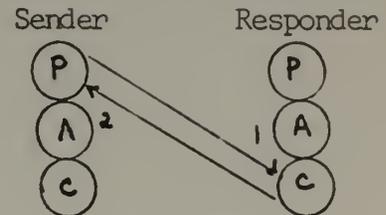
Dialoguing Transactions

Develop dialogue that fits the following diagrams. Use illustrations from your classroom, family, or dorm.

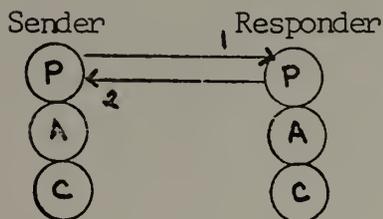
Complementary Transactions



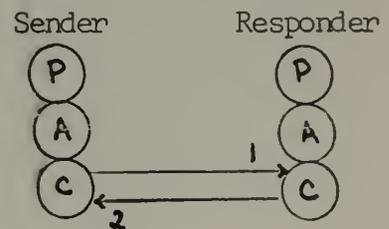
1. What time is it?
2. It's 3:30 P.M.



1. You should put away your junk!
2. Stop telling me what to do!

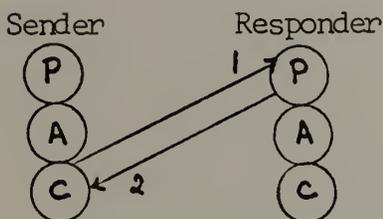


1. I'm worried about Betty.
She's very sick.
2. I'm worried, too.

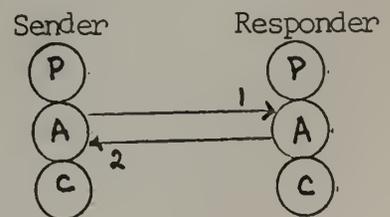


1. I love you.
2. I love you, too!

DESIGN TWO OF YOUR OWN

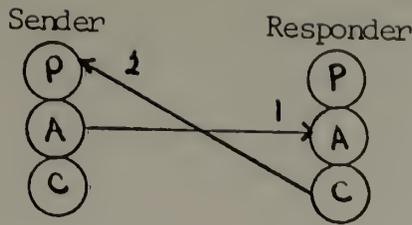


1. I'm scared of failing the test -
will you help me?
2. Don't worry, I'll help you.

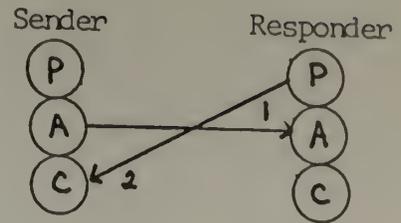


1. How did you find the
answer to that question?
2. I looked it up in the
encyclopedia.

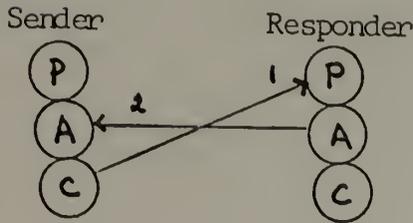
Crossed Transactions



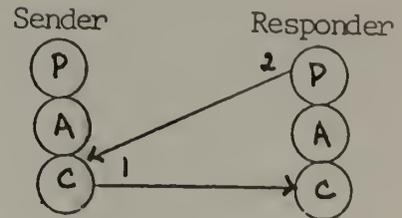
1. Where's my lipstick?
2. Please don't kill me, I lost it!



1. I'm going to the movies with Bob.
2. You shouldn't come home too late.

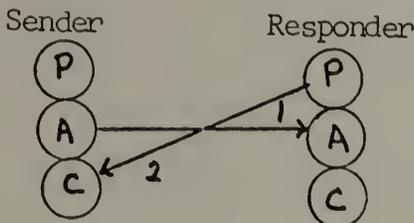


1. Please don't be mad at me because I lost your lipstick.
2. I can buy another one.

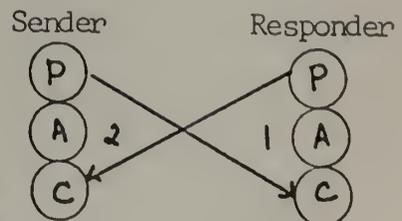


1. I like your looks.
2. You're fresh.

DESIGN TWO OF YOUR OWN



1. Where's my toothbrush?
2. If you had put it back after you used it, you wouldn't have lost it.



1. You shouldn't see that boy.
2. You should mind your own business.

Ulterior Transactions

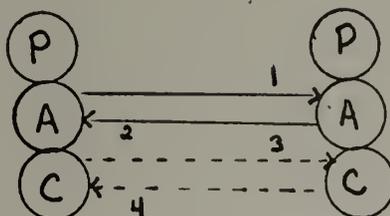
Study the entire message in the following two illustrations. Diagram the surface transaction and the ulterior transaction.

STIMULUS

1. "Here's that report."
2. Ulterior transaction: wiggles hips meaning "see how sexy I am."

RESPONSE

3. "thank you."
4. Ulterior transaction: stares with appreciation, meaning "I'm interested."

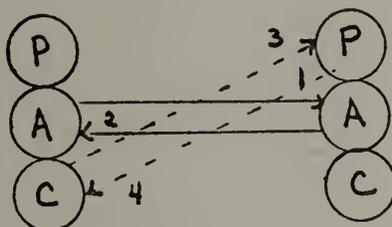


STIMULUS

1. "Sorry this is late."
2. Ulterior transaction: sigh, meaning "Kick me. I'm bad."

RESPONSE

3. "It's too late to be graded."
4. Ulterior transaction: frowns, meaning "OK, here's your kick."



Sweatshirt Labeling

The student sits on the "hot seat" for three minutes talking about himself. He gets feedback from the group on the image he extends outwardly (which goes on the front of his Sweatshirt), and in contrast, gets a label for his real self, which goes on the back of his Sweatshirt.

This exercise is designed to show that the way in which a student presents himself is often very different from the way he really is.

It also gives the student practice in sizing up people, and provides him with feedback on how he comes across to others.

Personality Pinwheel



Above are two personality pinwheels. Two students at a time participate in this exercise. Each has a pinwheel and turns it to the ego state position from which he wishes to initiate a communication or respond to a communication. For example: One student may turn the pinwheel to the Critical Parent position and say "I can't stand the mess you leave this room in." The other student may turn the pinwheel to the Adapted Child ego state position and say, "I'll try to keep it clean from now on."

It's important for a person to be able to show all five sides of his personality and this exercise gives the student practice in doing just that.

Stroke-Go-Round (Verbal)

Everyone needs strokes but some people have difficulty in giving them and some people have difficulty in receiving them.

In this exercise the student who has difficulty in accepting strokes asks the group for a stroke and each student gives him one. The student then tells how it felt to receive strokes: which ones felt good, and which ones didn't.

Also discovered through this exercise are those students who have difficulty in giving strokes and why. They, too, probably need practice, but in giving strokes rather than receiving them, or in some cases, in both giving and receiving strokes.

For an example of the Stroke-Go-Round see the last three pages of Use of A Life-Script Questionnaire.

Evaluation

Self-Contract

At the beginning of the term, the student fantasizes the course is over and that he has changed. In this way, the student finds out what it is about himself he wishes to change, and this becomes his self-contract.

Some examples of self-contracts and the progress made towards their fulfillment follow:

Self-contract

I now feel more adequate. I no longer have inferiority or insecure feelings. I can talk and meet people without feeling inferior or inadequate.

Progress

Before I started taking a course in TA, I had rackets of depression, guilt, and jealousy. I always tried to please people even if I wasn't in a position where it was required of me. I always felt that I was irresponsible and I messed up continuously. Messages from my parents always kept running through my head such as "Don't be yourself," and "Don't make it." These injunctions led me to put myself into situations where I played Kick Me or Stupid games.

Now I am no longer trying to show people that I can please them. I feel much more in control of my emotions and I have relationships with people that are much more satisfying. I feel more positive about myself and have made a redecision that I will make it.

Self-contract

I do not let the things that people say bother me, and I am not so angry.

Progress

People used to say things to me in fun and I would respond from my Child and blow up. I would respond this way to my roommate or anyone who came on with a heavy Parent message.

I think I have come pretty far. When my roommate or another friend comes on heavy Parent, I respond from my Adult rather than from my Child. When people say things in fun, I try to respond with more Free Child and kid back.

I had been collecting brown stamps against people and feeling miserable. I feel more at peace now and a lot happier. My contract could still use some work. I still have the tendency to collect brown stamps and blow up, but I'm going to keep working on it and become a better person.

Self-contract

I am less discounting, friendlier, happier, more outgoing.

Progress

As of now, I'm more aware. I still discount people, but I'm aware of it and think about why I did it. Analyzing my transactions is helping me see myself more clearly and I am proceeding with more caution. I'm trying on the rest, but it's still mechanical and forced and I'm not really friendly. I'm making a little progress at a time. I wanted to be more childlike and have been playing a lot of sports

lately, which is unusual for me. I really enjoy playing tennis.

Self-contract

I'm able to get along better with others and try not to complain as much as I have in the past.

Progress

TA has had a great effect on my life in that it made me realize a lot of things about myself which I never took the time to think about before. It has definitely had an effect on the way I view others and has gotten me to look more objectively at why people act certain ways.

I've also learned that my Adapted Child was working in a negative fashion and that I had to learn to think about doing things for me instead of worrying and doing things for other people all the time.

I find I've been able to get along better with my friends and things that used to bother me that they did, don't bother me anymore.

I've definitely stopped complaining as much as I used to. My roommate can vouch for that. It's made life a lot more pleasant for myself and others around me.

Putting TA into practice when I feel that I'm getting myself into a bad mood, has proven successful. I can count on one hand the number of times that I've gotten myself into bad moods. Overall, TA has changed my outlook on others, has made me feel like I'm worth a lot more to people than I used to feel, and has given me a chance to build up my self-confidence.

I've also learned to be able to figure out why I act certain ways in given situations and what it stems from in terms of past experiences with my parents, family, friends, etc.

Overall Evaluation of the Course, the Instructor, and
Suggestions for Future Improvement

I thought this course was one of the best I have taken in my college career. I think it is important for future teachers. It makes the teacher aware of why people act the way they do. By being aware, the teacher can react better to the child.

The instructor was very interested in this topic and I think he has done a fantastic job with the course. He was always ready to help you out.

Great course!

.....

I thought TA was a really neat course. I learned quite a bit about myself and many things became more obvious to me. I definitely feel that the course will help me in many ways, whether I am aware of it or not.

I am also anxious to try it in my 5th grade class next year. I feel that it could be worthwhile for them and for myself.

I felt you did a pretty good job too, Gil. I found most of the classes pretty interesting, although some of them dragged on a little too long and became a little boring.

I think you should use and discuss the books we brought and read more. I was a little disappointed that so little was done in class with the books since most of them were pretty good.

I think this course has great potential. It can really help a person with himself and with others. It has been a very relaxing and free course. The books are great and can be used until you're too old to read them. I enjoyed the course and feel that it has helped me out. Also I feel that it is something I won't forget and that I will use in the future, which is something you don't often get from a course.

.....

TA is the most meaningful thing I have ever been exposed to. The possibilities I have in mind for using it are unlimited.

Another thing which TA has done for me is that it has given me an easy way for talking about my beliefs in humanism and education. I guess it was a long developmental process which made me arrive at my current beliefs, so when I tried to express these beliefs to someone who hadn't gone through that developmental process, I couldn't do it. Now, TA gives me an easy tool through which I can express my beliefs.

I can't wait to use TA with kids. I am a special education major and I have been really looking for a way to develop positive self-concepts. Obviously, TA would be great for this.

Gil, I could go on forever! Thanks a lot!

I would like to start by saying that this has been an excellent course. It has been a totally new and unique experience for me, one that has opened up channels of which I was previously unaware. Lately, I often catch myself analyzing situations through TA eyes, and things seem to make more sense.

Recently, I have had some very important decisions to make and have found P-A-C extremely helpful in coming to conclusions which truly satisfy me. I also had to confront my parents with my choice of future plans and did my best to keep things on an Adult level. I am amazed at how well things went, because it could have been a really hairy P-C conflict with both sides losing. ..

Gaining knowledge of the games will be useful in the future. Many people come to me for advice or when they are troubled. Now, perhaps I will be able to spot games they are playing with themselves and tell them about it. Mostly I feel TA is a great tool for anyone to have if used beneficially, and I'm only too happy that I had an opportunity to be exposed to P-A-C approach.

Conclusions

I felt that the course was very successful - the students enjoyed it, and the objectives were met. I was very pleased with the personal growth on the part of the students and in future courses will have them design TA activities for school children.

One of the criticisms of the course was that at times it seemed slow. I believe this was due to too much lecturing on my part. More activities and exercises and less teacher talk should alleviate this problem.

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