TRAINING IN INTERPERSONAL COMMUNICATION

SKILLS FOR NINTH-GRADE STUDENTS:

A CREATIVE DESIGN

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The purpose of this project was to design a package to train ninth-grade students in basic interpersonal communication awareness and skills.

Many teachers, confronted daily with manifestations of ineffective communication practices between students, are motivated to help them achieve more comfortable interpersonal relationships. The question is how best to help the students within the framework of their everyday school experience.

In this project, the teacher's role is that of facilitator, not instructor. He should himself be trained in the fundamentals of communication skills and empathic responses. In addition, the package includes suggestions to aid him in guiding the students, with the caveat that the course is to be experiential for the students and only minimally didactic.

The main concern was to avoid the pitfall of performance orientation with the attendant possibility of feelings of failure. The experience was designed to bolster the student's self-image, not diminish it.
The ninth-grade student is at a crossroad of his development. It is anticipated that training him in self-awareness and other-awareness (empathy) will help him preserve his individuality while integrating himself into society.

Chapter I delineates the significance of the problem, rationale for the approach, and elements of the course. Chapter II contains the text of the guidelines for the teacher, including a statement of the philosophy and goals of the course, guidance on its various stages, a sample introduction to the course, and suggested exercises to facilitate interaction.

Chapter III is the text of a booklet for the students, introducing them to the fundamentals of communication processes. It examines some of the barriers to effective communication, such as ineffective encoding, absence of feedback, inaccurate perspective, lack of common meaning, labeling, judging, and confusing fact with opinion. Subheads of the booklet are:

Who Are You?
What Is Communication, Anyway?
You Mean ....
The "Is" Illness
Symbols and Labels
What About You?
Where Is He?
Chapter IV is a script for a filmstrip of diadic transactions between an adolescent and a peer, teacher or parent, written to stimulate student discussion of the process of communication as portrayed in the scenes of the filmstrip.

Chapter V is the Empathy Game, to be played by the students (four, five or six players). It consists of a playing board, six markers, two dice, a three-minute timer, a spinner, a Communication Gauge, Empathy Cards, Interpersonal Cards, Intrapersonal Cards, and Gate Cards. The game incorporates activities which reinforce communication factors dealt with in the course. Included are several levels of empathic responses, structured role-playing, and group discussion and decision.

The appendix contains copy for the various cards used in the Empathy Game.
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THESIS

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By

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# TABLE OF CONTENTS

LIST OF ILLUSTRATIONS ........................................ iii

Chapter

I. INTRODUCTION ................................................. 1

   Significance of the Problem
   Rationale for the Approach
   Elements of the Design

II. GUIDELINES FOR THE INSTRUCTOR ......................... 12

   Course Design
   Components of the Course
   General Suggestions
   Feedback from the Class
   Sample Introduction
   Icebreaker Exercises

III. TEXT OF BOOKLET FOR STUDENTS:

   ZAP THE GAP: COMMUNICATION
   AS A BRIDGE .................................................. 28

   Who Are You?
   What Is Communication, Anyway?
   You Mean ....
   The "Is" Illness
   Symbols and Labels
   What About You?
   Where Is Me?
   The Moccasin Walk
   Thinging
   Two Paper Cups and a String
   From You to Other-You

IV. SCRIPT FOR FILMSTRIP OF DIADIC
    TRANSACTIONS ............................................. 40

V. EMPATHY--THE TUNE-IN GAME ................................ 47

APPENDIX ......................................................... 58

BIBLIOGRAPHY .................................................. 100
# LIST OF ILLUSTRATIONS

<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Playing board of Empathy Game</td>
<td>51</td>
</tr>
<tr>
<td>2.</td>
<td>Communication Gauge for Empathy Game</td>
<td>52</td>
</tr>
<tr>
<td>3.</td>
<td>Spinner for Empathy Game</td>
<td>53</td>
</tr>
<tr>
<td>4.</td>
<td>Front, back and inside of Empathy Card</td>
<td>54</td>
</tr>
<tr>
<td>5.</td>
<td>Front and inside of Gate Card</td>
<td>55</td>
</tr>
<tr>
<td>6.</td>
<td>Front and back of Interpersonal Card</td>
<td>56</td>
</tr>
<tr>
<td>7.</td>
<td>Front and back of Intrapersonal Card</td>
<td>57</td>
</tr>
</tbody>
</table>
CHAPTER I

INTRODUCTION

Significance of the Problem

Communication between people in today's society is becoming at once more difficult and more important. Overcrowding in strip cities leads to a special kind of stress, magnifying differences in cultural orientation. The immense speed of social and technological change literally creates a new society every few years (16). The computerization of an entire society results in a nation of people who are identified as numbers--social security, driver's license, selective service, banks, credit cards--with a resultant and understandable feeling of depersonalization.

Alienation--the "gesellschaft" social organization posited by Tonnies in 1887--is a way of life for millions of people in 1973. "The individual in the gesellschaft is thus by himself and isolated, in competition with his fellows, and placed in a social system which is impersonal and anonymous" (12, p. 20).

Psychologists, educators and philosophers write with eloquence of the importance of self-awareness and other-awareness in the process of effective interpersonal communication. Authenticity (9, 15, 5, 8), both intrapersonal
and interpersonal, and empathy (1, 2, 3, 4, 17, 10, 6), the much-vaunted ability to "walk in the other person's moccasins," are seen as keystones in the process whereby human beings span the distances between each other.

Self-awareness and other-awareness (empathy) are not necessarily dichotomizations. They can be viewed as two sides of the same coin. When a person has learned to be authentic with himself, has learned to hear and heed his own inner voice, he can listen to and heed the voices of others.

An aware person also hears other people. When they talk, he listens and gives active feedback. He doesn't use his psychic energy to form a question, create a diversion, or plan a counterattack in his head. Instead, he attempts to make genuine contact with the other person by learning both the skills of talking and listening (9, p. 253).

Rationale for the Approach

The concept of early training in interpersonal communication skills as "preventive therapy" is expounded by Gazda (6, p. 7; p. 21; p. 152).

Group guidance is organized to prevent the development of problems. . . . The typical setting is in the classroom which ranges in size from approximately twenty to thirty-five. Providing accurate information for use in improved understanding of self and others is the direct emphasis in group guidance, whereas attitude change frequently is an indirect outcome or goal. . . . . .

I believe there must be a rebirth of group guidance or a substitute group movement such as "human relations" classes in the junior and senior high schools and a massive new program implemented
in preschool and elementary schools and in colleges and universities.

Courses in human relations and/or interpersonal communications could fill the group guidance void.

The classroom framework is conducive to the release of synergy as the students share interpersonal communication experiences. There are a number of advantages to such a group setting (2, Vol. 2):

1. Each helpee has an opportunity to act out his characteristic behaviors (responses).
2. Each helpee has an opportunity to observe the characteristic behaviors (responses) of others.
3. Each helpee has an opportunity to communicate directly with another person other than the helper (trainer).
4. Each individual has an opportunity for dispensing with unsuccessful defenses and expressing himself freely.
5. Each helpee has an opportunity to share in the helper's (trainer's) clarification and interpretation of the behavior of another (other's responses).
6. Each helpee has an opportunity to try out new behaviors (responses) directly with others.
7. Each helpee has an opportunity to have the experience of helping as well as being helped.
8. Each helpee has an opportunity to be valued by more than one person.
9. Each helpee has an opportunity to focus upon the generalities of experience within the group.
10. Each helpee has an opportunity to obtain a definition of social reality.

Experience teaches students every day; a training experience in interpersonal awareness can structure their
learning to help them achieve more effective communication and lessened frustration in their present and future relationships.

The closest contacts of students are with their peers in everyday life.

It is easy for peer to teach peer; they have time to devote to others, there are more of them than any other group, and they already counsel each other informally. . . . (Instruction can) increase the quality of interpersonal relationships, training in listening skills, and decision making processes (11).

As Carkhuff suggests (2, 3), peers can be, indeed frequently are, more effective than professionally trained helpers in providing empathy, warmth, genuineness, concreteness and respect in interpersonal and intrapersonal exploration.

The ninth-grade student is at a crossroad of his development. He is experiencing adolescence. He is neither an overgrown child nor an immature adult, but a singular human being faced with integrating himself into society while preserving his individuality. He is deeply curious about himself and other people.

It is anticipated that training the ninth grader in interpersonal communication skills and awareness will help him make the social and emotional transition in which he is involved.

It is further hoped that, once made aware of his own feelings and those of others, and of the worth and
the universality of those feelings, he will acquire a
sense of respect and dignity about himself and the selves
of others that will remain with him into adulthood. If
such a goal is achieved, "prevention of problems" as sug-
gested by Gazda will have been accomplished.

Statement of Purpose

The purpose of this project was to design a package
to train-ninth grade students in basic interpersonal com-
munication awareness and skills.

Many teachers, confronted daily with manifestations
of ineffective communication practices between students,
are motivated to help their classes achieve more comfort-
able interpersonal relationships. The question is how
best to help the students within the framework of their
everyday school experience.

The teacher's role is that of facilitator, not in-
structor. He should himself be trained in the fundamentals
of empathic responses and Carkhuffian principles. In ad-
dition, the package includes suggestions to aid him in
guiding the students, with the caveat that the course is
to be experiential for the students and only minimally
didactic.

The main concern was to avoid the pitfall of perform-
ance orientation. The experience should bolster the stu-
dent's self-image, not diminish it with a feeling of failure.
Major emphasis was given to the dimension of accurate empathy (4, 17, 15). Empathy is conceived, after Rosalind Dymond (14), as the imaginative transposing of one person into the thinking, feeling, and acting of another, and thus structuring the other's situation as one's own. As Moreno states, empathy can be seen as "a meeting of two individuals who try to see the world for a moment through the other's eyes, and to relate in the most meaningful sense through mutual understanding" (7, p. 14).

Consideration was also given to providing the students with experience in group decisions, with clearcut criteria and discussion opportunities provided.

Elements of the Design

The design consists of four creative elements: guidelines for the instructor, an introductory booklet for the students, a filmstrip dramatizing interpersonal communication, and a game designed to help the students assimilate higher levels of empathy experientially.

Guide for the Teacher

The teacher's guide contains a statement of the philosophy and goals of the course, guidance on its various stages, and suggested exercises to facilitate interaction. It directs the teacher to introduce the class to the concept of empathy, with Carkhuff's Level One, Level Two, and Level Three designated as colors.
The guide includes a suggested informal introduction to the course, presenting it as an experience in how better to communicate with other people—how to "tune in" to them more effectively and reciprocally. The students are encouraged to interact with each other and the trainer when they feel comfortable to do so, and to respect the other members.

**Booklet for the Students**

The booklet is an introduction to the process of human communication, couched in terms with which the students are familiar and comfortable. It gives the students a basic view of how people interact, what kinds of static interfere with effective and authentic communication, and how such static can be reduced. Some of these intervening factors discussed in the booklet are ineffective encoding, absence of feedback, inaccurate perspective, lack of common meaning, labeling, judging, and confusing fact with opinion.

**Filmstrip of Diadic Transactions**

The script contains seven brief transactions between an adolescent and a peer, teacher or parent, in which the situation and attitudes of the participants lead to such emotions as frustration, confusion, anger, satisfaction, resentment, isolation, humiliation and relief.
The filmstrip can be stopped after each scene to permit interaction and discussion about what happened in the scene, what the adolescent protagonist was really saying, how he felt, how he was responded to, and how the viewers felt—in short, to explore the process of communication as depicted on the screen, as well as the reaction of the students to it.

**Empathy: The Tune-In Game**

To familiarize the students experientially with the empathy levels, the design includes a game called Empathy: The Tune-In Game. Several aspects of play are involved. One activity dictates suggested responses at all three empathy levels, to help the students differentiate between them. Another activity offers role-playing situations, in order to familiarize the students with the assuming of another person's point of view. Another activity suggests interpersonal and intrapersonal communication events, with the player advancing or retreating according to the effectiveness of the transaction.

The object of the game, as of the entire package, is to help the students learn affectively and cognitively, with minimized threat to their self-esteem, while they begin to understand accurate empathy.

Care was taken to avoid connotations of success and failure, other than the natural competition occasioned by
the advance of the markers toward the end of the board. Even players who have completed the game are still included in play, through a system of "Buddy Squares."

The entire package was planned with a view to minimizing student anxiety. Components were designed so that the course should improve each student's self-concept and self-esteem through awareness of his own feelings and those of the other class members. Rather than programing mechanical responses, emphasis throughout the design was on caring, genuine, empathic tuning in to oneself and others.

The remainder of this paper consists of the four components of the package design. The text of the guidelines for the teacher comprises Chapter II. The text of the booklet constitutes Chapter III. Chapter IV is the script for the filmstrip of diadic transactions, written to stimulate student discussion. Chapter V is the game, with copy for the various cards used in the game contained in the Appendix.
CHAPTER BIBLIOGRAPHY


CHAPTER II

GUIDELINES FOR THE INSTRUCTOR

Course Design

This course is designed to familiarize your students with the process of communication, both interpersonal and intrapersonal.

There are two primary objectives: first, to help each student develop a positive self-concept, and second, to help him gain insight and empathy in communicating with other people.

To put it another way, your goal is to help him integrate his personal, individual self with his social, group self.

The underlying philosophy of the course is the belief that learning is most effective when it is experiential. Your role, therefore, is that of facilitator, rather than instructor. Since students learn best when they are not afraid that they will "do badly," the course is designed to minimize the possibility of a feeling of failure.

Here are some basic criteria to guide you:

1. To maintain an atmosphere in which the students do not feel anxious or defensive, and are not called upon to "perform"
2. To involve them in new experiences which relate back to previous experiences they have had.

3. To encourage interaction without forcing it.

4. To keep a loose enough structure to encourage spontaneity. The components are intended as a guide for you, not a rigid format.

5. To provide positive reinforcement at all appropriate opportunities.

6. To help the students stay responsive to each other.

It is hoped that the booklet will take care of the didactic needs of the course, so that "telling" can be held to a minimum. It is "doing" and "sharing" that are important. Beyond minimal imparting of basic concepts, it is desirable that the students be self-directed, rather than receive "instruction." The desired climate will foster creativity, exploration and discovery.

Components of the Course

Introduction

The written introduction is to be used as a guide, a thought-starter to help you. You may use those portions of it you wish. Feel free to infuse it with your own personality and spontaneity. Your relaxed, informal introduction will do much to set the tone for the course.

As an adjunct to the introduction, you will want to familiarize the students with the concept of empathy. The first three levels, as delineated by Carkhuff, are
those with which this course is concerned. Instead of calling them Level One, Level Two, and Level Three, you will be referring to them in colors, to avoid connotations of grades.

Red Level  Lowest response. The helper does not hear at all what the helpee is saying, and thus puts a red light (Stop!) to the transaction.

Yellow Level  Reflection of content. The helper's response shows that he at least heard the subject matter of the comment, but he is not reflecting any of the helpee's feeling.

Green Level  Empathy with the helpee's emotion. The response shows the helpee that the helper does hear his feeling and that he cares about it, and so helps the helpee to grow and to explore his feelings further. He has a green light to proceed.

When the students understand these levels, they are ready to proceed with the course.

Filmsstrip

The filmstrip consists of seven vignettes, dramatizations of brief interpersonal transactions between an adolescent and a peer, teacher or parent. Stop the projector after each scene and allow time for discussion.

You can help interaction along by raising such questions as, "What happened here? What was the kid really wanting? How did he feel? How was he responded to? How did he feel then? Was the other person really 'tuned in' to the kid? How do you feel about what we've just seen?"
Does it remind you in some way of anything that's happened to you?"

It is anticipated that the incidents portrayed will spark discussion of the process of communication as depicted on the screen and may prompt self-disclosure by some of the students.

Take as long with each discussion as is comfortable for the students, but do not deal with any scene so long that the students become bored. A high level of group energy should be maintained.

**Empathy Game**

The game, too, is designed to be a catalyst for interpersonal communication exploration.

There are several aspects of play. Empathy Cards provide the students with examples of the various levels of empathy. They can see for themselves what a Red Level response feels like. They can also experience the sort of Green Level response that comes from attentive listening and helpful feedback, without telling the friend, "Now what you ought to do is . . ." You may want to point out that a person shows respect for a friend when he gives him support and caring, rather than parent-type advice.

Interpersonal and Intrapersonal Cards suggest communication events that have been additive or subtractive to the participants. The player reads his card aloud, thus
sharing it with his fellow players and reinforcing the message.

Gate Cards provide the players with opportunities for role playing in a safe, structured framework, without the anxiety sometimes caused by launching directly into overt self-disclosures. Remind the players, if necessary, that the point is to talk the problem out, being authentic with the other person but trying hard to see the viewpoint of the other character as clearly as that of his own.

The atmosphere of the game should be mutually helpful, rather than intensely competitive. Even players who have completed the game are still included in play, through the system of Buddy Squares.

General Suggestions

After the students have read the booklet, seen and discussed the filmstrip, and played the game, they should be familiar with the concepts of effective communication and ready to proceed with whatever further exploration is comfortable for them.

You will want to keep your discussion groups to a manageable number, perhaps five to ten students, so that there are enough to carry discussion effectively, yet not so many that reticent students never get a chance to participate actively. A relaxed seating arrangement, perhaps on the floor, will facilitate interaction.
The first few times the students break into discussion groups, they may require initial structure to avoid a bewildered "Where do we go from here?" feeling. If such seems the case, you may want to employ some of the exercises suggested later in this guide. They can help in two ways: they are icebreakers that get the students to interact, and they provide an opportunity for discussion ("How did you feel when . . . .?").

In the final phase of the course the groups should have become comfortable enough to be sharing problems and feelings with each other. You may want to introduce other interpersonal communication concepts such as respect (caring about the other guy as a person), genuineness (being real and sincere), and concreteness (being specific, not vague and abstract).

However, the main emphasis should be given to empathic listening, shifting to the other person's frame of reference. Help the students remember that empathy is not programming a mechanical response, but rather is a caring, genuine tuning in to another person. When someone feels he is not being heard, a frustration builds up in him that gets in the way of effective communication. Thus, the first step in the communication process is to listen to what the other person is saying and feel what he is feeling. When he realizes he is being attended to, he is much more likely
to take a reasonable approach to solving the problem at hand.

After the first few sessions, any initial anxiety will probably have dissipated. As your students get to know each other and themselves more authentically through sharing personal insights and reactions, they will come to regard each other with trust and friendship.

The duration of the course is dependent upon many factors, including the class response and logistical problems within the school. A general estimate to guide you, however, would be six weeks of twice-weekly sessions, or a total of twelve sessions. Use your own judgment.

One last suggestion is offered. Follow your own spontaneity and that of your students. The course is designed to be meaningful, but not heavy, so . . . have fun!

Feedback from the Class

It would be helpful to the future development of this program if your discussion sessions could be tape recorded. Feedback would be of considerable help in the modification and improvement of the design.

If your students should object to being taped, even after they understand that it is the course that is being evaluated, and not they themselves, then defer to their wishes and do not record. Above all, the course should be free from built-in anxiety factors.
Sample Introduction

You may be wondering just what interpersonal communication means, and what we're doing here. Maybe I can answer some of the questions you're asking yourself.

More than anything else, we'll be learning by doing, so you won't have to worry about taking notes or having exams.

What we'll be experiencing is communication between people and ways in which that communication can be clearer and more genuine. We all want to be valued and heard, yet frequently our attempts at communication leave us frustrated. Somehow we haven't gotten through to the other person with our message, or we feel he hasn't really heard what we were saying.

Really tuning in to other people, and helping them tune in to us, takes more than just well-meaning intentions. Certain skills can help. We're going to explore these skills in this group.

By skills I don't mean surface games. On the contrary, we're going to try to do away with phoniness and focus on realness.

Genuineness is contagious. If I level with you about how I feel inside myself just now, you'll be more comfortable about being authentic back to me. And before you know it, the real people we are will begin to show, not just labels or symbols for ourselves.
There are just three rules.

1. Do your best to attend every session and to be on time. Your contribution to the group is valuable.

2. Respect the other members of your group. The Golden Rule is still a good guideline.

3. Really respond to the other members of your group, to what they are saying and feeling.

Oh, and one more thing. Enjoy yourself! After all, good relationships with other people are the best part of living, and I think you'll find that learning how to build them effectively is fun.
Icebreaker Exercises

The following exercises may help as icebreakers in getting your groups comfortable with each other. In the introduction to their handbook, Structured Experiences for Human Relations Training, Volume 2, from which these exercises are taken, J. William Pfeiffer and John E. Jones state:

These volumes are copyrighted, but there are no implied restrictions concerning the reproduction of the contents. Users should feel free to duplicate and/or modify the forms, charts and descriptions. We almost never conduct a structured experience exactly the same way twice, and we expect facilitators to make creative uses of the ideas.

Not Listening

GOAL

To allow participants to maximally experience the frustration of not being heard.

GROUP SIZE

Unlimited number of dyads.

TIME REQUIRED

Approximately thirty minutes.

MATERIALS UTILIZED

1. Chalkboard
2. Copies of the two roles

PHYSICAL SETTING

Room large enough so that dyads may confront each other in their respective roles while minimally disturbing other dyads.
PROCESS

1. As this exercise is designed specifically as the first experience in a communication laboratory, the facilitator makes a few introductory remarks about the communications process, highlighting the fact that very few of us really ever listen.

2. The facilitator has the group break into dyads, and he gives each dyad one copy of each role.

3. The group is then given five minutes or so to get into their respective roles.

4. When all participants are ready, the role play begins. All dyads should begin the exercise at the same time.

5. The facilitator goes from group to group to make sure that participants are not listening to each other. Where he finds individuals trying to come to accord, he confronts them.

6. When the facilitator feels that the group is experiencing maximal frustration (usually indicated by a sharp sustained increase in the noise level in the room) he halts the exercise.

7. The remaining time is spent listing the individual responses to the frustration on the chalkboard and discussing them.

The following sets of roles are included as examples; however, it is expected that a facilitator will develop roles which are relevant to the group with which he is working.

KID'S ROLE

You have been invited to go along on a vacation trip with Sandy, your best friend. Sandy's parents are neat people, easy-going and fun to be with. They plan to camp out in Colorado, and there's an extra sleeping bag and
room for you in Sandy's tent. They don't know exactly where they will go; they plan to "play it by ear" and pitch their tents in whatever parks have room for them. They don't know exactly what day they will return. That will depend upon how they feel and how long their money lasts.

You want very much to go on the trip with Sandy. You have spent all school year attending classes by the bell, handing in assignments, and sweating out grades. The idea of an unstructured, spontaneous vacation sounds wonderful to you. Your folks aren't close friends with Sandy's parents, but they know each other casually, and you are sure your parents trust Sandy's family to be responsible people.

PARENT'S ROLE

You have planned all year to spend two weeks on a family vacation with your parents in Connecticut. They are very fond of their grandchildren and look forward to any opportunity to spend time with them.

You feel that a family get-together is important to the unity of the whole family. You want to encourage the relationship between your children and their grandparents. Besides, your job prevents you from spending as much time with your children as you would like, and you are looking forward to the happy time you are sure will develop in Connecticut.
This trip means a great deal to you. It wouldn't be the same if all your children weren't along. You are determined that nothing will interfere with your plans. After all, it will be a wonderful experience for everybody; you are sure of that.

Verbal Progression

GOALS

1. To make distinctions between thoughts and feelings.
2. To learn to link feeling feedback to observable behavior.
3. To practice empathizing with others.

GROUP SIZE

Unlimited number of groups of three to five members.

TIME REQUIRED

Forty-five minutes

MATERIALS UTILIZED

Chalkboard or newsprint and felt-tip marker.

PHYSICAL SETTING

A room is needed that is large enough to permit the small groups to interact verbally with little distraction from other groups.

PROCESS

1. The facilitator discusses the objectives of the experience. Then he forms small groups. (Count the number of participants and divide by 3, 4, or 5 to find the number of groups. Have participants count off by this number to form relatively heterogeneous groups.)
2. The facilitator explains that there will be four rounds of communication and that he will be interrupting each.

3. Round 1. The facilitator writes on the chalkboard (or on newsprint) the phrase, "Now I see." He indicates that during this round participants are to describe the nonverbal behavior of the other members of their group by statements that begin with the phrase, "Now I see." He illustrates briefly by describing the movements of some nearby participants. Round 1 is five minutes. The facilitator may have to interrupt if participants begin to move away from behavior description and start discussions. (A few minutes of processing what happened within each small group will follow each round.)

4. Round 2. The facilitator writes the phrase, "Now I think," on the chalkboard and instructs participants to continue their conversation, beginning each sentence with the phrase, "Now I think." He may wish to give an example. Round 2 is five minutes, with two minutes added for processing.

5. Round 3. The third phrase that participants are to use is, "Now I feel." After about two minutes of interaction, the facilitator interrupts to explain that a common behavior in groups that focus on feeling data is for members to confuse thoughts and feelings. He suggests two phrases to avoid in the remainder of this round:

   I feel that . . .

   I feel like . . .

He indicates that in the next three minutes members are to use the phrase, "Now I feel," followed by an adjective. They are to be alert to the tendency to center on the other person rather than to express how they are feeling themselves. Round 3 takes about ten minutes, followed by about three minutes for processing.

6. Round 4. The facilitator posts the fourth phrase, "Now I think you feel." He instructs participants to use this phrase to begin each of their
communications to other members during this round. Since this round focuses on empathic understanding, the conversations are two-way, to determine the accuracy of the members' perceptions of each others' feelings. Round 4 takes ten minutes, with about three minutes for processing.

7. Total group processing. The facilitator chairs a discussion of the results of the experience, focusing on the learning goals specified beforehand.

Lemons

GOAL
To increase awareness of sensory skills that are a part of the human repertoire but seldom used.

GROUP SIZE
Twelve to sixteen participants.

TIME REQUIRED
One hour.

MATERIALS UTILIZED
Lemon for each participant.

PHYSICAL SETTING
Large enough space for participants to sit comfortably in a circle on the floor.

PROCESS
1. The facilitator asks the participants to form a large circle and be seated on the floor. He distributes the lemons to the participants and explains that as there are no two lemons alike, they are to get to know their special lemon very well.

2. The facilitator allows the participants ten minutes to "become acquainted" with their lemons, spending
the first five minutes observing the uniqueness of their lemons with their eyes and the second five minutes sensing the uniqueness of their lemons by touching them with eyes closed.

3. After ten minutes, the facilitator asks the participants to form dyads. He instructs the dyads to "introduce" their lemons to each other by acquainting their partner with their lemon's particular characteristics.

4. The facilitator then asks the dyad partners to exchange lemons so that they may touch them to feel the differences.

5. The facilitator now groups the dyads into intermediate groups of four or six. He asks the members of each new group to form a small circle and place their lemons in a pile in the middle. He then asks them to close their eyes and find their own lemons.

6. The facilitator asks the group to go back to their original circle of all participants. He then collects the lemons and redistributes them to the participants. He asks the participants to close their eyes and pass the lemons to the right, touching each one in order to identify their own. When a participant has identified his, he is to put it in his lap and to continue passing lemons until the process is completed.

7. The facilitator discusses the experience* with the group, eliciting their reactions to utilizing the sensory skills involved.

*Note to the Instructor: In discussing the tuning-in process of communication, you might want to refer to this lemon experience. If by diligent attention you can learn to distinguish one lemon from another, even with your eyes closed, and then pick your lemon out of sixteen—then how rewarding to be able to really learn to know a person.
CHAPTER III

TEXT OF BOOKLET FOR STUDENTS:

ZAP THE GAP: COMMUNICATION

AS A BRIDGE

Who Are You?

If someone asked you, "Who are you?", you might start by telling your name, sex, age, address, grade in school—as they say in the Army, your name, rank, and serial number.

Or you might share with him your likes, dislikes, hobbies, strengths, weaknesses, preferences in friends, and thus give him a closer look at your inside self.

If the question came during registration at a track meet, the appropriate answer might be simply, "Joe Parker, Jefferson High, broad jump."

In other words, there isn't just one correct reply to the question, "Who are you?" First you have to consider, "In relation to what? In what frame of reference?"

The heart of effective communication is the consideration, "From what viewpoint?"

Let's suppose we are standing on opposite corners, waiting for the light to change. Suddenly there is a screech of brakes and a loud crash. Right in front of us two cars have collided.
We are both considered eyewitnesses. In court we both testify about what we saw. You confidently state that the green Ford LTD swerved to miss a cat and collided with the blue Mustang. I didn't see any cat. It was perfectly obvious to me that the Mustang turned too sharply and assaulted the LTD.

We are both telling the truth as we saw it. We each saw the wreck from a different perspective (viewpoint).

Just as our physical location influences our perspective, so does the viewpoint inside each of us. We all have definite preconceived ideas about what is proper, valuable, fair, or sensible. IT IS THIS BUILT-IN POINT OF VIEW THAT MOST DEEPLY AFFECTS THE PROCESS OF COMMUNICATION.

What Is Communication, Anyway?

Communication can be called the process of transmitting ideas from one person to another. Like any process, it is continuing and active, so it isn't easy to examine, especially where living people are communicating in a complicated real-life situation.

At its simplest, the act of communication can be viewed as:

\[
\text{SENDER} \rightarrow \text{MESSAGE} \rightarrow \text{RECEIVER}
\]
This book is an example of that straight-line form of communication; that is, the transfer of information, by the use of word symbols, from one source to another.

The trouble with this one-way communication is that I can't get feedback from you. If we were facing each other, I could see from a frown or a comment from you that I needed to reword my message (choose other symbols) so that it could come across more clearly. That wording is sometimes referred to as "encoding." It is my task as the sender to word my message (encode it) in such a way that it will have a similar meaning (decoding) for you as it does for me.

If I say to you, "Hold the end of the groosh firmly in your right hand," you won't know what I mean, because you do not have experience with a groosh. (I'll have to admit mine is limited.) If you give me feedback such as, "What in the world is a groosh?", you have told me that I need to find new wording to get my meaning through. If, on the other hand, you say, "Right, I've got hold of the groosh, now what?", then we can proceed.

Now our diagram looks more like this:
You Mean . . . .

In communicating we want to share the meaning of our ideas. Meaning does not exist by and of itself. The word "leaves" can mean green things flapping on a tree, brown things rustling beneath a tree, pages in a book, what a person does when he departs. Its meaning depends upon the context (where and how it's used), the time factor (when it is being used and what time it refers to), and, most of all, how the speaker and the listener view it.

MEANING IS IN PEOPLE, NOT IN WORDS. The closer your experience of a word is to my experience of the same word, the closer are our shared meanings for it.

You can see why feedback is so important. It tells you whether your listener is receiving you loud and clear.

The "IS" Illness

People get bogged down, detoured, and generally frustrated in communication when they hold the attitude that IS represents reality. While we agree that IS is necessary (see?) in communication because it acts as a kind of shorthand, we ought to be on guard against taking it too seriously. (3) Let's look at an example.

If you look at an aerial photograph of your neighborhood, with the names of stores painted on their rooftops, you might say, "That is my neighborhood." But it isn't, is it? It is only a picture of your neighborhood as it was
at the moment the camera clicked. It isn't even a picture of your neighborhood as it is now, because things have changed since then. Garbage cans have been emptied and moved, street lights have burned out, a stop sign has been bent over, someone's grass has been mowed.

Symbols and Labels

The thing to remember about IS is this: THE MAP IS NOT THE TERRITORY. And the word is not the thing or the person. It is just a symbol, given meaning only to the extent that it is interpreted by the sender or the receiver.

Let's say that Joe remarks, "Susan is a blabbermouth." Is he really describing a trait that belongs to Susan forever and ever? No. What he really means is, "From my point of view, based on a date I had with her Saturday night, Susan appears to be a blabbermouth." He is not describing the blabbermouth-ness of Susan. He is describing a reaction that happened inside of him. Furthermore, that's just how he happens to feel right now. Tomorrow he might think Susan is a quiet, attentive listener (depending on how their date goes tonight). "Blabbermouth" and "attentive listener" are just labels; they aren't Susan.

Being aware of this importance of perspective will help you see THE DIFFERENCE BETWEEN FACT AND OPINION, and not mistake someone's opinion (even your own) for a fact. (4)
What About You?

Bearing all this in mind, let's get back to the question, "Who are you?"

There can never be an absolute, final answer. You are a human being, and all human beings, regardless of age, are in a state of becoming. Your life is a process. Even if you could pin down who you are right now, you won't be exactly the same person twenty-four hours from now. How could you be? You will have experienced another day of interacting with people, thinking thoughts, getting bombarded with advertising messages, reading things that interest you, building cells, growing hair, having dreams that influence your subconscious mind even when you can't remember them.

There are generalities you can make about yourself, of course. "I am friendly." "I am energetic." That is an abbreviated way of saying, "I am usually friendly." "In general, I am energetic."

Here's another way of looking at it. On a scale called a continuum (pronounced, "continuum"),

FRIENDLY — UNFRIENDLY

you would place yourself as usually being closer to "friendly" than "unfriendly." Usually, but not always, depending on your mood.
Where Is He?

In trying to put yourself in another person's perspective, you are really doing two things. You are assessing the way he looks at things (his attitudes, beliefs, values) and also how he feels (closer to angry, frustrated, puzzled, depressed, elated, excited).

Since you know that where he is now on a continuum is not where he always will be, you can refrain from judging him. Assessing his position is a far different thing from judging his worth as a person. (6)

Perhaps every home, school and office should have a sign on the wall saying, PLEASE DO NOT JUDGE ME. Please do not label me and then act as if the label were the real me. The map is not the territory. Besides, the map needs to be constantly updated, because the territory is changing all the time.

The Moccasin Walk

There is an old Indian proverb: "Do not judge another brave until you have walked a mile in his moccasins." The ability to step into the other guy's moccasins, to see the world as he sees it, is what is called "empathy." It is a kind of deep understanding, a feeling of "I know how it is for you and I'm with you."

The real trick to empathy is not only to step into the other person's shoes, but then to step back into your
own. In gaining his perspective, you don't want to lose yours. It all has to do with being aware.

If I am aware of where you are, and where I am too, then we can be real with each other, not phony and manipulative.

**Thinging**

Here is a verb you won't find in the dictionary:

**TO THING.** (1)

When I treat you as an object, use you, manipulate you, disregard your humanness, I am thinging you. If I communicate with you only on the subject/object level, I keep myself isolated from you, since I cannot give or receive love or friendship when I am thinging you.

We all get thinged now and then—used, labelled and judged—and it hurts.

Maybe another sign that ought to be posted around would read,

**LET ME LEARN TO USE THINGS AND LOVE PEOPLE . . .

NOT LOVE THINGS AND USE PEOPLE** (6)

**Two Paper Cups and a String**

We might look at communication as a two-way deal, like the "walky-talky" we used to make out of two paper cups linked together with a waxed string. Remember? We took turns being the sender and the receiver.
Both people have a responsibility. The sender needs to try to see the receiver's point of view and encode his message accordingly. The receiver needs to listen attentively and verify with feedback, if necessary, to be sure that their meanings are approximately the same ("Do you mean . . . ?"). And both need to respect the other person, not to judge or thing him.

What if some practical joker were to put a wad of cotton into the bottom of those paper cups? It would act as a barrier, distorting and muffling our messages to each other.

There are all kinds of barriers to good communication. Besides the ones we have explored,

ineffective encoding
absence of feedback
inaccurate perspective
lack of common meaning
labeling
confusing fact with opinion
judging
thinging

there is another very common one: just not hearing.

We are all being bombarded with hundreds of sounds and noises at a time, as well as visual messages by the thousands. In self-defense we have to filter out most
of them. These distractions are like static on a radio; they interfere with the message, and sometimes they block it out altogether. If you suspect this may be happening, you can stop and wait for a better opportunity (when the other person isn't so busy, for example), or you can get his attention with a statement such as, "There's something important I want to tell you," or, "Do you have a minute to talk something over?".

The next time you are trying to communicate with another person and something is going wrong, check for these barriers. It isn't necessary to ask, "Who is to blame?". A better approach would be, "What can we do about the problem that is occurring here?".

From You to Other-You

Up to now we have been examining interpersonal communication: communication between people.

Let's take a minute to look at intrapersonal communication: your communication with yourself.

Getting in touch with your own thoughts and feelings may be the most important thing you will ever do. Hearing, accepting, and respecting yourself is the basis for being able to hear, accept, and respect other people. (7)

The next time the frustrated little kid inside you feels like crying, or the critical parent inside you begins to give you a bad time, or the adult in you offers a thoughtful, logical solution . . . tune in to them.
You can extend to yourself the same respect and courtesy you do to other people, by being aware of how you feel and remembering that you are a changing, growing human being who is marching to the sound of his own drummer.

Shakespeare summed it up.

And this above all: to thine own self be true,
And it must follow, as the night the day,
Thou canst not then be false to any man.
CHAPTER BIBLIOGRAPHY


CHAPTER IV

SCRIPT FOR FILMSTRIP OF DIADIC TRANSACTIONS

Scene One

VIDEO

ESTABLISHING SHOT
OF MOTHER IN KITCHEN, ICING A CAKE

MEDIUM SHOT OF GIRL RUSHING IN EXCITEDLY

CLOSE-UP OF MOTHER'S FACE, LOOKING DOWN AT THE CAKE

TIGHT CLOSE-UP OF GIRL'S FACE, SHOWING DISAPPOINTMENT AND RESENTMENT

AUDIO

GIRL: Mom! Guess what!
I made 98 on my nine weeks test! It was the second highest in the class!

MOM: (disinterestedly) That's nice, dear.

Who made the highest?
I hope it wasn't Jane McGuire's son.
She'd never let me hear the end of it.
**Scene Two**

<table>
<thead>
<tr>
<th>VIDEO</th>
<th>AUDIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>MEDIUM SHOT OF TEACHER STANDING AT FRONT OF SCHOOL-ROOM, LECTURING</td>
<td>TEACHER: Yesterday we finished discussing the Theory of Relativity. Any further questions?</td>
</tr>
</tbody>
</table>

| BOY STANDS EAGERLY BY HIS DESK, FACE ALIGHT | BOY: Miss West, I've been working at it, and I believe I can disprove Relativity! |

| CLOSE-UP OF TEACHER'S MOCKING FACE | TEACHER: (very sarcastically) Well, Charles, I never dreamed I'd ever have a student who was smarter than Einstein! |

| TIGHT CLOSE-UP OF BOY'S FACE, HUMILIATED | TEACHER: If I have time after class, maybe you can enlighten me on how poor Dr. Einstein was misguided. |

| BOY IS CRUMPLING BACK INTO HIS SEAT, DEJECTED, HEAD DOWN | BOY: (greatly subdued) Oh, well, I was probably wrong. |
Scene Three

VIDEO

MEDIUM SHOT OF TWO GIRLS ON PORCH. PATSY IS TALKING, LOOKS RESENTFUL. JODY IS LISTENING ATTENTIVELY.

CLOSE-UP OF JODY'S FACE, SPEAKING TO PATSY

CLOSE-UP OF PATSY, LISTENING, RELIEVED AND GRATEFUL THAT JODY HEARS HER

CLOSE-UP OF PATSY TALKING, HAPPIER NOW

MEDIUM SHOT OF GIRLS, LEANING TOWARD EACH OTHER

AUDIO

PATTY: My folks are driving me crazy. They keep saying, "Why don't you do this," or, "You should act like that." They just don't ever seem satisfied.

JODY: Boy, is that frustrating! You wish they could accept you for who you are, instead of always wanting you to perform.

PATTY: That's exactly it! I feel like a performing poodle. If I do my act, I get a pat on the head.

Gosh, Jody, sometimes I think you're the only one who hears me.
Scene Four

VIDEO

ESTABLISHING SHOT OF THREE BOYS SITTING UNDER A TREE, WITH DICK LOOKING AT HIS WATCH

MEDIUM SHOT OF JOE, LOOKING AT THE GROUND

CLOSE-UP OF CHARLES

CLOSE-UP OF DICK, SMILING WITH RELIEF

AUDIO

DICK: Oh, my gosh, I just remembered! I was supposed to wax the car for the parade, and I've only got 45 minutes to do it. Will you guys give me a hand?

JOE: Not me, man. You got yourself into this jam, you can get yourself out.

CHARLES: Come on, Dick, I'll help you. If we hustle, the two of us can get it done in time.
### Scene Five

#### VIDEO

- **Establishing Shot of Two Girls at Bus Stop**
- **Medium Shot Showing Karen Approaching from Behind**
- **Close-up of Diane Turning Her Head and Seeing Karen**
- **Medium Shot of Karen Standing Alone on Walk, Watching the Other Two Walk Away**
- **Close-up of Diane's Face, Showing Regret**
- **Close-up of Sally's Face, Spiteful**
- **Tight Close-up of Diane's Face, Now Angry at Sally and Herself**
- **Medium Shot of Diane Walking Away from Sally**

#### Audio

<table>
<thead>
<tr>
<th>Character</th>
<th>Line</th>
</tr>
</thead>
<tbody>
<tr>
<td>Diane</td>
<td>Doesn't Karen bug you?</td>
</tr>
<tr>
<td>Sally</td>
<td>I'll say. She's such a creepy little runt.</td>
</tr>
<tr>
<td>Diane</td>
<td>Oh ... uh ... hi there, Karen.</td>
</tr>
<tr>
<td>Sally</td>
<td>Yeah, hi, Karen. Uh, we've gotta be going, Karen.</td>
</tr>
<tr>
<td>Diane</td>
<td>Gee, Sally, I feel terrible. I wish we hadn't . . . .</td>
</tr>
<tr>
<td>Sally</td>
<td>Oh, Karen makes me so mad. She deliberately spied on us.</td>
</tr>
<tr>
<td>Diane</td>
<td>Oh, SHUT UP!</td>
</tr>
</tbody>
</table>
Scene Six

VIDEO

ESTABLISHING SHOT. MOTHER AND DAUGHTER IN PARKING LOT, VIEWING SLIGHTLY DENTED FENDER

CLOSE-UP OF MOM'S FURIOUS FACE

TIGHT CLOSE-UP ON GIRL'S FACE, COMPASSIONATE

CLOSE-UP ON MOM'S FACE, GRATEFUL AND MORE RELAXED

MEDIUM SHOT OF MOM HUGGING KATY'S SHOULDERS

AUDIO

MOM: (almost screaming with frustration) Just what I needed! First the washing machine floods the kitchen, and now a dented fender. And all because you needed to go buy more thread!

GIRL: You've really had a lousy day, Mom. I'll tell you what: when we get home you go relax and leave dinner to Tom and me. You've had enough hassle for one day.

MOM: Thanks, Katy.
Scene Seven

VIDEO

MEDIUM SHOT,
TWO BOYS TALKING
IN SCHOOL HALL

CLOSE-UP OF
BUDDY

VERY TIGHT
CLOSE-UP
OF TOM'S
ENRAGED
FACE

SAME SHOT, TIGHTER
ON MOUTH

SAME SHOT, TIGHTER
ON EYES

AUDIO

TOM: Listen, Buddy, I saw you talking to Joanie at lunch, before I got there.

BUDDY: We were just talking, Tom. Joanie's a neat girl.

TOM: Yeah, well listen, friend, and don't forget it. Joanie is my neat girl. Got that? She is private property, man. She belongs to me. And I don't want you to get near her as long as she is mine.
CHAPTER V

EMPATHY: THE TUNE-IN GAME

Empathy: The Tune-In Game is played by four, five or six players. The game consists of a playing board, six markers, two dice, a three-minute timer, a spinner, a Communication Gauge, Empathy Cards, Interpersonal Cards, Intrapersonal Cards, and Gate Cards.

The object of the game is to pass from the Red Level (outer circle) to the Yellow Level (middle circle) to the Green Level (inner circle), and then to the square marked TUNED IN.

Each player chooses a marker and places it on the START square, then throws the dice to determine who will play first. The player with the highest throw takes the first turn, with the play passing clockwise around the board.

The first player throws the dice to see how far to move his marker. If he lands on EMPATHY, INTERPERSONAL or INTRAPERSONAL squares, he follows the appropriate instructions (see directions for each of these categories). If he lands on a BUDDY square, he disregards it; these squares are activated only after another player has finished the game. If he lands on a GATE square, he cannot
take a Gate Card unless he has already circled the Red Level one time and passed START.

After each card is used, it is returned to the bottom of its stack, face down.

Instructions

When a player lands on EMPATHY, he follows these directions:

1. Choose a player to be your partner.

2. Take the top Empathy Card and read aloud the message on the back.

3. Give the card to your partner. He will spin the spinner and then read aloud the indicated reply from the inside of your Empathy Card. For example, if his spinner lands on red, he reads aloud the Red Level response and tells you how many spaces you are to advance.

4. Move your marker the indicated number of spaces.

When a player lands on INTERPERSONAL or INTRAPERSONAL, he draws a card from one of these stacks and reads it aloud, then follows the instructions on it.

After a player has circled the Red Level one time and has passed through the START square, he is eligible to play a GATE when his marker lands on one. He follows these directions:

1. Choose a partner.

2. Take the top Gate Card from the stack and read it aloud. It will describe a situation which you and your partner are to act out.
3. Pick the part you would prefer to play. Your partner will take the other part.

4. Role-play these parts as realistically as you can, pretending that you really are the characters and have their points of view. Remember that you are striving for effective communication as you talk out the problem, so try to tune in to the other character.

5. The scene may be as short as seems reasonable, but may run no longer than three minutes. Have someone time you (a timer is in the game).

6. After you have finished the scene, have your fellow players decide whether you earned the right to pass through the gate to the next level. The other players must reach a unanimous decision, after whatever discussion they consider necessary. Everyone is encouraged to take part in the discussion. The problem as stated on the Gate Card does not have to be resolved, but a level of understanding, empathy and consideration must have been reached through attentive and responsive listening and feedback by the Gate player. The partner in the role-playing is to be included in the decision-making process.

If the players decide that the Gate player has reached a satisfactory level of communication, at least as high as the appropriate color on the Communication Gauge, he may pass on to the next level, and his turn ends.

If a player lands on a Buddy square and another player is already TUNED IN (has finished the game), the TUNED IN buddy takes the player's marker and advances it to the next Gate Square, and the player draws and plays a Gate Card.
The buddy then acts as the player's partner for that role-playing.

General Directions

When a player advances or retreats as a result of instructions from Empathy, Interpersonal, or Intrapersonal cards, his turn ends when he lands on the indicated square. For example, if he is instructed to advance nine spaces, and that advance puts his marker on an EMPATHY square, he does not play it. When his turn comes around again, he proceeds by throwing the dice as usual, as if his marker were on a blank square.

Only on the Red Level is it necessary for a player to go around once before being eligible for Gate Squares. On the Yellow and Green Levels he may play the first Gate Square on which he lands.

On the Green Level, a player may advance his marker along the inward spiral when he reaches the opening to it. However, he cannot reach the TUNED IN circle until he throws the exact number required to get him there.

The game is over when everyone is TUNED IN.
Fig. 1--Playing board of Empathy Game
Communication Gauge

Fig. 2--Communication Gauge for Empathy Game
Fig. 2--Spinner for Empathy Game
The other day my teacher called me down for reading a library book in class. It was right in front of everybody. It made me so mad!

RED LEVEL:
Well, you shouldn't have been reading in class.
(Advance one space)

YELLOW LEVEL:
Too bad you got caught.
(Advance three spaces)

GREEN LEVEL:
That really rips you up, doesn't it? Nobody should humiliate another person like that.
(Advance seven spaces)

Fig. 4--Front, back and inside of Empathy Card
It is summer vacation. Dave is having a great time, doing things he didn't have time for during school. He enjoys being in such a good mood, after the tension of nine months of school.

Being around Bob depresses Dave. Bob is going through a dark period right now. He has broken up with his girl, and he misses her. There is nothing in his life which he enjoys just now. He needs to feel he has a friend who will listen to his troubles.

Dave has been finding ways to avoid Bob, instead of telling him how he feels. Now they have happened to meet, and something needs to be said.

G-15

Fig. 5--Front and inside of Gate Card
When a friend got into trouble, you didn't make a judgment till you heard his side of the story.

ADVANCE NINE SPACES

Fig. 6--Front and back of Interpersonal Card
You had to spend a day alone, and you realized that when you are by yourself, you're in good company.

ADVANCE EIGHT SPACES

Fig. 7--Front and back of Intrapersonal Card
Empathy Cards

Empathy Card E-1

My best friend stole the test and now he's selling the answers. I don't want to get him in trouble, but it really bugs me.

RED: Yeah, I stole the answers to a test once, too.

YELLOW: Well, don't let him get away with that!

GREEN: I can see how that would be a problem. Can you tell him how you feel?
Empathy Card E-2

I made a really dumb remark to Steve the other day when he talked to me in the hall. Now I'm so embarrassed I can't face him when I see him.

RED: Yeah, I've noticed you do that a lot.

YELLOW: Maybe you could tell him you didn't mean to say such a stupid thing.

GREEN: That must have really made you feel bad. Try not to worry. The way he smiled at you just now, I'll bet he didn't even notice.
Empathy Card E-3

Everybody else's mother always looks so much neater than mine. She is so sloppy. She never wears make-up, and she dresses like an old lady. She really embarrasses me.

RED: Well, she is an old lady.

YELLOW: Try getting her to dress up.

GREEN: She probably doesn't realize, but I can understand how it would make you feel. Have you thought about talking it over with her?
The other day my teacher called me down for reading a library book in class. It was right in front of everybody. It made me so mad!

**RED:** Well, you shouldn't have been reading in class.

**YELLOW:** Too bad you got caught.

**GREEN:** That really rips you up, doesn't it? Nobody should humiliate another person like that.
Empathy Card E-5

I've never done anything to make my parents not trust me, but they say no to almost everything I ask, even little things like going swimming or to the show. They treat me like a baby.

RED: Then stop asking to do things.

YELLOW: Maybe you ought to try sneaking out.

GREEN: It really hurts you when they don't treat you like a responsible person.
Empathy Card E-6

I could kill my sister. She comes into my room and takes my books without even asking me, and my Mom won't do a thing about it.

RED: Well, go borrow her books.

YELLOW: You ought to do something about it.

GREEN: Isn't it infuriating when someone doesn't show you any respect?
Empathy Card E-7

I never get any privacy in my room. I'd like to tell my parents, but I'm afraid to. They'd just ask me what I have to hide.

RED: Big deal! I share my room with my little sister, and I don't get any privacy.

YELLOW: You don't need to be afraid of what your parents will say.

GREEN: You're afraid they won't really hear you, that you feel like you're entitled to some place that's your own private territory.
My best friend just moved away. I have other buddies, but nobody will ever take his place.

RED: Well, go get another best friend.

YELLOW: Gee, that's tough.

GREEN: It just sort of leaves you feeling empty inside, doesn't it?
Empathy Card E-9

Instead of buying a present for my friend's party, I kept the money for myself. Now I feel guilty every time I see him and every time I get around my parents.

RED: That's just like stealing, you know.

YELLOW: So now you feel guilty about the money you kept, right?

GREEN: I can tell you feel really bad about it... guilty, and sort of, "What do I do now?".
The girls at school are always cutting me down, and I don't know why. I try to be extra friendly, but they treat me like I wasn't human.

RED: That's because you aren't human!

YELLOW: Maybe you've done something to make them mad.

GREEN: I guess you feel like they're down on you without really knowing who you are.
Sally told me that JoAnne had been saying bad things about me, so the next time I saw JoAnne I acted cold to her. Now I'm beginning to think that maybe Sally made it all up. I don't know what to do.

RED: It serves you right for believing that about JoAnne.

YELLOW: Maybe you'd better apologize to JoAnne.

GREEN: You're mad at yourself for jumping to conclusions so fast about JoAnne, and you feel like you want to do something about it.
Empathy Card E-12

Last Saturday my Mom made me do housework, even though I'd told her for a week I wanted to go shopping. She doesn't care what I want to do. She's only interested in getting what she can out of me.

RED: That's no way to talk about your mother.

YELLOW: That's too bad. I know you'd really counted on shopping.

RED: Sounds to me like you're really feeling thinged by your mother.
Empathy Card E-13

Boy, that's some great understanding I get from my big sister. I told her I wished I could think of something to do, and she suggested that I start by cleaning my room.

RED: Yeah, it's a real mess.

YELLOW: Maybe she was tired of looking at it.

GREEN: It felt like she didn't tune in to what you needed at all, didn't it?
Empathy Card E-14

My parents are so inconsistent. They tell me they don't care what my friends get to do, we go only by our family standards... and then they ask me why I can't be more like their friends' kids!

RED: So don't listen.

YELLOW: What makes their friends' kids so special?

GREEN: That must make you feel like you just can't win, no matter how hard you try.
My little brother asked me not to tell that he and his friends were setting whole match boxes on fire. But I was worried about it, so I told anyway. Now he's in trouble and he's furious with me.

**RED:** He'll get over it.

**YELLOW:** Well, it was for his own good.

**GREEN:** Even though he needed to be stopped, you feel a little guilty about betraying his confidence.
I get so mad at my Dad. He says No when I ask to do something, but he won't give me a reason. He just says, "Because I said so, that's why," and when I try to talk about it, he tells me not to give him any backtalk.

**RED:** Well, after all, he's the father and you're only the kid.

**YELLOW:** He sounds pretty mean.

**GREEN:** It's pretty frustrating when he won't let you even discuss it. You're entitled to more respect than that.
Interpersonal Cards

Someone chewed you out, and you angrily defended your position, without ever trying to understand the other guy's feelings.

RETREAT SIX SPACES

You looked at a problem from another person's perspective.

ADVANCE FIVE SPACES

You judged someone by his speech patterns and blocked yourself from knowing the person himself.

RETREAT EIGHT SPACES
Interpersonal Cards

You waited impatiently for your turn to talk, without really hearing the other guy.

RETREAT EIGHT SPACES

You helped someone with a job because you felt like helping him.

ADVANCE TWO SPACES

You tuned out someone's feelings.

RETREAT NINE SPACES
When a friend said, "That's OK," you saw from his face that it wasn't OK, and you talked it out with him.

ADVANCE ELEVEN SPACES

You have been thinged by someone.

RETREAT THREE SPACES

When a friend got in trouble, you didn't make a judgment till you heard his side of the story.

ADVANCE NINE SPACES
Interpersonal Cards

Your friend is offended by a certain word. You believe that words are harmless in themselves, so you used the word anyway ... thereby ignoring the feeling of your friend.

RETREAT SEVEN SPACES

You stereotyped someone without really knowing him.

RETREAT FOUR SPACES

You flattered somebody because you wanted something, and thereby thinged him.

RETREAT FIVE SPACES
Interpersonal Cards

When telling someone why he had upset you, you told him how you felt, and didn't badmouth him.

ADVANCE TEN SPACES

You listened to what a friend was saying, but not how he was feeling.

RETREAT THREE SPACES

You judged somebody by a first impression and then didn't update that impression.

RETREAT FIVE SPACES
Interpersonal Cards

You have removed a filter that impaired your listening.

Advance three spaces

Someone accused you unfairly, and instead of getting mad, you tried to find out what was really bothering him.

Advance five spaces

You looked at a symbol and judged a person, before you found out who he was.

Retreat four spaces
Intrapersonal Cards

You liked yourself, and you knew it, and it felt good.

ADVANCE TEN SPACES

When you felt resentful, you got in touch with that feeling till you realized what was causing it.

ADVANCE SIX SPACES

You listened to your inner self, and heard and respected it.

ADVANCE SIX SPACES
Intrapersonal Cards

When you felt thinged, you refused to acknowledge your feeling to yourself.

RETREAT FIVE SPACES

When you felt depressed, you got in touch with that feeling till you realized what was causing it.

ADVANCE SEVEN SPACES

You made phony excuses for yourself to avoid taking responsibility for your own actions.

RETREAT NINE SPACES
Intrapersonal Cards

You were up-tight about something and didn't let yourself realize it.

RETREAT TWO SPACES

You did the best you could, and you knew it, and you were satisfied.

ADVANCE SIX SPACES

You assumed responsibility for a task at home.

ADVANCE SIX SPACES
Intrapersonal Cards

You had to spend a day alone, and you realized that when you are by yourself, you're in good company.

ADVANCE EIGHT SPACES

You blocked a message from your inner self to your surface self.

RETREAT FOUR SPACES

You were afraid to try something for fear you'd fail, and you realized that and conquered it.

ADVANCE SEVEN SPACES
Intrapersonal Cards

You were late getting something done, and instead of accepting responsibility, you blamed the lateness on someone else.

RETREAT SEVEN SPACES

You conned yourself into thinking that an opinion was a fact.

RETREAT SIX SPACES

You started to feel guilty about something that wasn't your fault, and then you realized what you were doing and let yourself off the unfair hook.

ADVANCE FIVE SPACES
Jeff wants to watch a long-awaited late movie on TV. It lasts until midnight.

His mother is distressed at the thought of Jeff being up so late on a school night, especially since the alarm clock will ring at 6:00 because of band practice. She believes that six hours of sleep are far too few for a teenager.
It is time to plan the family vacation. Brother votes for camping out. He thinks Colorado in the summer just wouldn't be the same without the back-to-nature atmosphere of a tent and sleeping bags.

Sister wants to stay in a cabin. She is terribly afraid of snakes and bugs, and she likes to sleep in a comfortable bed and have running water.

The parents have left the decision up to the kids. They need to decide which it will be.
Joe wants a small motorbike, the kind legally permitted to be ridden by 14-year-olds. Right now he is riding his old one-speed bike two miles in each direction for soccer practice, and he can barely make it home. He has saved the money to buy the motor.

Dad is fearful that Joe will get hurt on the motor. He reads daily of wipe-outs that badly injure or kill the rider. He feels that he wants to postpone as long as possible the day when Joe owns one of those lethal machines.
There is a ten-year-old neighborhood kid who pestered a fifteen-year-old all the time. The little kid really admires the older kid, but doesn't know any other way to get attention than to bug him. He plays tricks on the older kid, shoots him with a water gun, and generally makes a nuisance of himself.

The bigger kid believes it isn't right to intimidate a smaller person, but he is getting fed up. He likes the little kid basically, but he's tired of being bothered by him.
Sam wants a pet. He loves animals, especially baby kittens and puppies, and since his last kitten grew into a cat and wandered off, he has been lonesome for another pet.

His mother has tried and tried to be a good sport about pets, but every time they come into the house, she ends up having to feed and care for them after they grow out of babyhood. She is tired of ruined carpets and scratched-up upholstery, and she'd like to be able to leave a ham out on the kitchen counter without hiding it from some animal.
Jim has been watching Susan for weeks in their biology class. He thinks she is really neat. She's pretty, and smart, and friendly. She smiles at him every time she sees him.

Jim has just started having his teeth straightened, and he is embarrassed to show all those metal braces, so he seldom smiles. Jim would like to get to know Susan. Susan likes Jim, too, but thinks he probably doesn't like her, since he never smiles.

Finally, one day, they are paired off in a lab experiment, and the opportunity has come for them to talk.
JoAnne has just met the old man next door. He has had a fascinating life. He was an explorer and emerald-hunter in his younger days. Now, however, he is handicapped with arthritis, lives alone since his wife died, and is generally crotchety and cranky with people he doesn’t know, like JoAnne.

JoAnne is drawn to the old man. She wants to know him even though he acts so cross. She would like to hear some of his stories, and besides, she feels compassion for him because he is lonely and can no longer lead his active, exciting life.
Becky was supposed to meet Julie at the bus stop at 3:00. Becky lost track of time, and by the time she thought to look at her watch, it was 4:15. When she got to the bus stop, Julie wasn't there.

Julie thinks Becky deliberately stood her up. Even if she just forgot, Julie feels hurt and very angry about it. She refuses to come to the phone when Becky calls.

Becky feels terrible about the whole thing. She has gone to Julie's house, and Julie has just opened the front door.
Marian has always been a fluffy little darling in her dealings with other people. She has used a cute, childish charm to get her own way.

Art likes Marian a lot. He has dated her for three weeks, and thinks she is a wonderful person, underneath all that cotton candy behavior. He wants to tell her that she can be a real, responsible person if she'll start acting adult and give up her wheedling act in favor of forthright realness.
Marcia is absolutely furious at her older brother. He has set her up with a date with a college friend of his without even consulting her.

Brother Dan is bewildered. He can't understand what all the hassle is about. His friend Chuck is a good guy, and Marcia is a cute kid (even if she is his sister), and here she is raising all this fuss.

Marcia does not have another date for Saturday night. That isn't the problem. She is fuming because she feels "thinged" by Dan, treated as an object instead of a person. She is sure he wouldn't have treated a friend as discourteously as he has treated her.
Jan wants to be a veterinarian. She has loved animals all her life, and is good at training them and treating their illnesses. Animals really respond to her. There is an agricultural school near her home where she can get excellent training to become a vet.

Jan's father is horrified. He has always assumed that Jan would do what most other girls do—get a degree in Fine Arts, maybe teach in a nice school for a year or two, then get married and devote her life to being a good wife and mother. Being a vet isn't ladylike. It can be dirty and heartbreaking. Father is terribly upset at Jan's determination to aggressively pursue what he considers an improper profession for a female.
Mark has been writing poetry since he was a little kid, but he hasn't shown it to anyone, because he was embarrassed to be thought a sissy.

Sure enough, when he finally submitted a poem to a contest and won first prize, some of the guys began to give him a hard time. Ray, in particular, has made a couple of contemptuous remarks about poets.

Mark resents the assumption that men who like art, dancing, music and literature are less masculine than those who prefer sports, hunting, and attending the rodeo. He decides to confront Ray with his feelings. He suspects that one reason Ray is so hostile is the fact that Ray's ex-steady is now dating Mark.
Bill has looked forward to entering the model plane design contest. He thinks he may have come up with a revolutionary design, if he can just get his model finished in time.

His older brother Andy has just come in from college for the weekend, and has asked Bill to help him get his canoe ready for a downriver trip. This will be Andy's last opportunity to finish the job.

Bill hates to turn Andy down. Andy has helped him many times when he was in a bind. But finishing that original-design plane is very important to him.
Jim has very fair skin that sunburns badly if he's exposed for very long. Patty, his older suster, has dark skin. She spends a lot of time sunbathing to deepen her tan.

The church is having a picnic at their house on Saturday evening. It is now Saturday noon, and somebody must mow the lawn.

Jim says Patty should do it, since she is not so vulnerable to the sun. He offers to do some of the indoor jobs necessary to get ready for the picnic.

Patty maintains that lawn-mowing is a male job, and that she has no intention of sacrificing her femininity.
It is summer vacation. Dave is having a great time, doing things he didn't have time for during school. He enjoys being in such a good mood, after the tension of nine months of school.

Being around Bob depresses Dave. Bob is going through a dark period right now. He has broken up with his girl, and he misses her. There is nothing in his life which he enjoys just now. He needs to feel he has a friend who will listen to his troubles.

Dave has been finding ways to avoid Bob, instead of telling him how he feels. Now they have happened to meet, and something needs to be said.
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