TRANSACTIONAL ANALYSIS IN THE ELEMENTARY CLASSROOM: PAC FOR CHILDREN

THESIS

Presented to the Graduate Council of the North Texas State University in Partial Fulfillment of the Requirements

For the Degree of

MASTER OF SCIENCE

By

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Denton, Texas
May, 1974

The focus of this study is on the development of an original script designed to introduce concepts of structural and transactional analysis to elementary school children. Included in Chapter One are reviews of Transactional Analysis and the PAC communication model. Classroom application of Transactional Analysis principles is examined in Chapter Two.

Chapter Three examines needs and characteristics of young children. Qualities of good children's literature are discussed in relationship to the selection and explication of script material. The manuscript appears in Appendix B.

This report accepts evidence that Transactional Analysis training can be an additive part of the elementary school curriculum. It further proposes that story material conscientiously designed for young children could prove effective and entertaining training vehicles for Transactional Analysis concepts.
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CHAPTER I

INTRODUCTION

During the last decade, what seems to be one of the most promising theories in the field of human behavior has appeared. This theory and its accompanying methodology originated from the work of the late psychotherapist Eric Berne and is called Transactional Analysis (TA) (2). Berne sees one of the primary goals of TA as the establishment of "the most open and authentic communication possible between the affective and intellectual components of the personality" (3, p. 261).

Muriel James and Dorothy Jongeward in their book *Born to Win: Transactional Analysis with Gestalt Experiments*, further define TA:

Transactional Analysis is a rational approach to understanding behavior and is based on the assumption that any individual can learn to trust himself, think for himself, make his own decisions, and express his feelings. Its principles can be applied on the job, in the home, in the classroom, in the neighborhood-- wherever people deal with people (6, p. 11).

Much of the success of TA can be attributed to the extensive application of the theory which is described by James and Jongeward, and advocated by Berne and his popularizers (5, p. xvi). Thomas A. Harris in his best-selling book *I'm OK--You're OK*, considers TA a "teaching and
learning device rather than a confessional or an archeological exploration of the psychic cellars" (5, p. xvii). Harris emphasizes that TA is a learning tool which anybody can use (5, p. xvii).

Support for Harris' contention comes from the widespread acceptance of TA principles and materials from individuals not directly connected with the field of psychology of the therapeutic situation (1, p. 1). Transactional Analysis has provided an effective training vehicle for industrial, professional, educational, and public-service organizations (5, p. xvi).

One of the areas of concern in Berne's theory is Structural Analysis, the analysis of the individual personality (4, p. 22). Within the TA system, man is seen as possessing three separate sources of behavior. These behavioral modes are called ego states, which Berne defines as states of mind with "consistent pattern(s) of feelings and experiences directly related to . . . corresponding consistent pattern(s) of behavior" (3, p. 364).

These ego states are colloquially termed the Parent ego state, the Adult ego state, and the Child ego state. When Parent, Adult, and Child are capitalized in TA material, the terms refer to ego states and not to actual parents, adults, or children. In order to understand the Parent (P), Adult (A), and Child (C) as used in Transactional Analysis, it is necessary to "disregard certain
family-related or age requirements and adopt a new set of meanings for these words" (1, p. 3). Basic to Transactional Analysis, therefore, is the PAC communication model, which provides a descriptive analysis of the three ego states existing within each individual. (See Appendix A.)

Berne's theory of Structural Analysis consists of three pragmatic absolutes and three general hypotheses (4, p. 35). A "pragmatic absolute" is defined as a life condition to which there are no known exceptions (4, p. 35). In Transactional Analysis in Psychotherapy, Berne lists the three pragmatic absolutes of Structural Analysis:

1. That every grown-up individual was once a child.
2. That every human being with sufficient functioning brain tissue is potentially capable of adequate reality-testing.
3. That every individual who survives into adult life has had either functioning parents or someone in loco parentis (4, pp. 35-36).

Berne goes on to outline the hypotheses which correspond to the above pragmatic absolutes:

1. That relics of childhood survive into later life as complete ego states (Archeopsychic relics).
2. That reality-testing is a function of discrete ego states and not an isolated "capacity" (Neopsychic functioning).
3. That the executive may be taken over by the complete ego state of an outside individual as perceived (Extereopsychic functioning) (4, p. 36).

Extereopsyche, Neopsyche, and the Archaeopsyche refer to psychic organs which are manifested respectively in the Parent, Adult, and Child ego states. Berne theorizes
that these three ego states constitute the structure of human personality (4, p. 36).

Harris states that continual observation has supported the assumption that these three states exist in all people" (5, p. 19). Berne stresses that "Parent, Adult, and Child are not concepts like Superego, Ego, and Id . . . but phenomenological realities" (3, p. 24). Arnold Kambly considers Freudian terms as theoretical constructs whereas TA terms "are practical, down-to-earth realities" (8, p. 3). He explains this distinction in the following way.

For example, the Parent ego state is a recording of real live people, our parents, who can be looked up in the telephone book. The Adult ego state is you as you are now in the current edition of the phone book. The Child ego state is you as you were as a child, in your hometown phone book. The Parent and the Child ego states represent the past, the "taught" and "felt" concept of life and are the seat of feelings. The Adult ego state deals with the here and now and is the "learned" concept of life (8, p. 3).

One of the most difficult parts of Structural Analysis training is to help students realize that Parent, Adult, and Child are not "handy ideas . . . but refer to phenomena based on actual realities"(4, p. 34). The Parent, Adult, and Child in each person represent "real people who now exist or who once existed, who have legal names and civic identities" (4, p. 32).

Acceptance of these ego states as three sources of human behavior, each with its affective, cognitive, and behavioral responses, can emphasize the value of the PAC
model as a learning tool with which to explore intrapersonal and interpersonal communication. The dynamics of Herne's system are designed to analyze the social interchange of people (7). This function of the PAC model can be of particular interest to those involved in speech communication whose professional focus has long centered on the understanding and facilitation of interpersonal communication.

Communication instructors report that the PAC model is an effective aid in the explication of the intricate nature of human transactions. The PAC model offers students a means of increasing their effectiveness as communicators by providing a language system through which behaviors can be observed, discussed, and better understood (7).

Harris explains the educational value of PAC in the following way:

Education is heralded as the greatest medication for the ills of the world. Those ills, however, are deeply embedded in behavior. Therefore, education about behavior through an easy-to-understand system like PAC could well be the most important thing we can do to solve the problems which beset us (5, p. 161).

From the educational viewpoint, TA is easier to effectively teach than most other approaches to the understanding of self and social interaction (4, p. 22). The goal of Transactional Analysis, or the analysis of human interaction, is what Berne defines as "social control: that is, control of the individual's own tendency to manipulate other people in destructive or wasteful ways, and
of his tendency to respond without insight or option to the manipulation of others" (4, p. 23). Even young children can learn to exercise this social control, or Adult functioning (7).

Chapter Two will examine the need for a PAC training vehicle which can be used in the elementary school classroom.
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CHAPTER TWO

TRANSACTIONAL ANALYSIS TRAINING FOR
ELEMENTARY SCHOOL CHILDREN

Because Transactional Analysis is still in its developmental and popularization stages, there are many areas where adequate training methods have not yet been developed. The elementary education curriculum is one area in which absence of TA teaching material is most evident (5, p. 161).

Dorothy Jongeward explains educators' growing interest in TA in the following way:

In the past, the behavioral sciences have not come up with practical information that gives the average person a handle on his personality so that he'd have a useful tool for dealing with human problems, with human interactions in a classroom, in a business office, parents with children, wherever people are with people. But a relatively new method has been developed that even children can understand, and that method is called Transactional Analysis (7).

Many school districts have initiated TA training programs for their teachers, counselors, and administrators, in the interest of producing more competent and responsive personnel. Although elementary school teachers have been among those receiving training in Transactional Analysis, there appears to be no material which is designed specifically to teach TA concepts to elementary school children.
Alvyn M. Freed, a California psychiatrist, is the author of the first book specifically designed to present Transactional Analysis to children. Because Freed's book, entitled TA for Kids, was published by the author, it has reached a limited audience. Freed feels that the book has proven more effective for junior high school students than for younger children and sees a need for TA teaching material designed specifically for elementary schools (3).

Other therapists and educators directly associated with the International Transactional Analysis Association are seeking ways to develop the role of TA training in the elementary school. One unique attempt is The I'm OK and You're OK Schoolhouse in La Jolla, California. This preschool operates under the auspices of the San Diego Institute of Transactional Analysis as a nonprofit educational institution. All teachers have an extensive background in Transactional Analysis. Founded on the principles of Eric Berne, the school is designed to help children and parents arrive at an "okay" life position where each individual considers himself and others to be worthwhile and important (8).

The director of the school and its staff acknowledge the lack of TA teaching materials to use in the classrooms (8, 9). Claude Steiner's story "A Fairy Tale" has been of some use in working with children, but there is a lack of other instructional material for young children which deals
more extensively with Structural Analysis (8). Joan Sullivan, TA therapist and staff member of the school, has taught TA concepts to children for several years (9). From her wide experience in this area, Sullivan believes that a didactic approach is initially ineffective when introducing children to Structural Analysis concepts (9). Children respond more enthusiastically to the PAC model when it is first presented in an entertaining form with which they can identify. Stories, Sullivan reports, prove to be successful methods for teaching TA concepts (9).

Because there are so few stories currently available, Joan Sullivan and other TA educators and therapists have developed several short stories which closely resemble life incidents related to their students' personal experiences (9). Sullivan and the rest of the school staff agree on the need for a more carefully developed instructional literature which could be used for children of different ages (9).

Hedges Capers, head of the San Diego Institute for Transactional Analysis and close friend of the late Eric Berne, regrets that TA literature has thus far excluded elementary school children, an audience which he considers most receptive to TA principles of interpersonal communication (2). Another active member of the International Transactional Analysis Association, John Gladfelter, expresses similar opinions (4). Gladfelter, who has worked
as a consultant to public and private schools, agrees that TA training offers elementary school children valuable learning experiences which are not currently being provided, partly due to a lack of teaching materials (4).

In addition to those professionals directly connected with Transactional Analysis, an increasing number of school districts is providing elementary school teachers with in-service training in the basic concepts of Structural and Transactional Analysis (1). Although teacher response to these workshops is enthusiastic, many educators report that they have no way to transfer their TA training to their classrooms (1). There has been a request from these teachers for instructional media which translates TA concepts into a language which is comprehensible to children (1).

Transactional Analysis concepts can aid children in the understanding of their own behaviors and the behaviors of other individuals. This understanding can help children to better realize their potential as unique human beings who assume responsibility for their lives and are able to make sound and constructive life choices (7). These TA concepts can be introduced to children when taught through material specifically designed to meet the diverse needs and interests of a child audience.
Contemporary children's literature is ideally designed to meet and guide children in their quest for self. Such literature is in demand (6, p. 1). Educators, editors, and librarians seek stories that present, in either realistic or symbolic form, the actual problems and emotional situations which face children at various stages of their growth (6, p. 1). This is the concern of those who seek ways of incorporating TA training into the elementary classroom.

The majority of this study is devoted to the development of an original script to be used in teaching the PAC’ communication-model concepts to middle-grade children, ages seven through nine. (See Appendix B.) Chapter Three will explicate the choice of script material and establish the rationale for the literary mode, style, and characterization selected.
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CHAPTER III

DEVELOPMENT OF AN ORIGINAL SCRIPT DESIGNED TO
INTRODUCE TRANSACTIONAL ANALYSIS CONCEPTS
TO ELEMENTARY SCHOOL CHILDREN

In the creation of the script, certain criteria serve as guidelines in the development and assessment of the creative material. The script is an original fantasy designed to introduce PAC communication-model concepts in a manner that (1) interests, entertains, and stimulates children ages seven through nine; (2) embodies those qualities considered characteristic of good children's literature; and (3) encourages the most effective and extensive classroom use of the script through presentation in different media.

To this end, exploration into areas concerned with each of the above criteria was conducted. These findings will be discussed to help explicate the choice of script material and to establish the rationale for characterization, style, and medium selected.

In order to creatively present the TA concepts discussed in Chapter One, it was first necessary to examine those qualities of literature which serve to entertain, stimulate, and interest middle-grade children. Of great
value in understanding the needs of this age group are the contributions of Geraldine Brain Siks who has worked for over thirty years toward understanding and developing the creative potential of children (12, xiv).

In her book *Creative Dramatics, an Art for Children*, Siks examines the mental, emotional, social, and spiritual characteristics of children ages seven through nine. These appear to be useful categorical approaches in exploring the needs and behavioral characteristics of this age group.

Among the prominent mental characteristics of middle-grade children is evidence of an increasing ability to reason. This expanding critical capacity is manifested in more time spent in reflection. The child takes more time to think and assimilate the information he has about himself and his world. He becomes more interested in conclusions, causal relationships, and logic (12, p. 310).

Children of this age level begin to use language in a freer and more adaptive fashion. Language becomes a tool "not only to establish rapport but to make running comments on the matter at hand" (12, p. 310). Children from about the age of seven also become better listeners as their attention spans increase. Attentiveness is most noticeable when children's interest levels are highest, as is evidenced by responses to entertaining material (12, p. 310).
In summarizing the mental needs and characteristics of middle-grade children, Siks notes that this age group exhibits more rapid, expansive, and evaluative thought processes than is evident in earlier childhood (12, p. 310).

It may be of particular interest to members of the speech/communication profession to note that children from seven through nine years of age "need and enjoy the short discussion period" (12, p. 310). It is at this age level when problem-solving, which can be taught through interpersonal communication and discussion groups, becomes another necessary and enjoyable part of a child's learning experience (12, p. 310).

Because children of this age enjoy the opportunity for original and independent thinking, as well as opportunities to share their thoughts and feelings, there is a concomitant need for learning vehicles which cultivate their self-awareness and increase their communication skills. This is one of the objectives of training in Transactional Analysis. The script is purposefully created to encourage discussion of the characters and story events and of the ego states and transactions they represent.

Emotional characteristics of the middle-grade child include great sensitivity. These children are capable of being "easily motivated, easily excited, and easily sympathetic" (12, p. 310). Their capacity to project feelings necessitates the presentation of "many vicarious experiences
through which they experience courage, bravery, and other strong feelings in make-believe conflict" (12, p. 310).

Because the script is a fantasy with fairy tale-characters, the importance of make-believe for the middle-grade child will be further examined.

Fantasy, fairy tales, and romantic realms hold special appeal for seven, eight, and nine-year-old children. These are ages which are captivated by the magical and lured by the enchantment of faraway lands. Fairy tales and fantasy complement children's own wondrous sense of delight in the everyday world. Middle-grade children frequently create make-believe worlds which serve to develop their imaginations. Perhaps there is nothing in the child which flourishes so abundantly without special cultivation as an imaginative sense (11, p. 50).

It is not unusual, therefore, that "kings, queens, princes, and princesses who reign with striking ceremony are particularly pleasurable . . . and castle festivities such as christenings, balls . . . are most inviting to these romantic young dreamers" (12, p. 313). Middle-grade children "reach out eagerly in many directions for all that is vivid, romantic, and thrilling . . . (their) zest for life makes them seek in books that color, vigor and action they are realizing in their own personal experiences" (4, p. 22).
Middle-grade children seek to meet their growing need for aesthetic satisfaction (4, p. 10). Books may be a child's first experience with beauty. The fantastic, the remote, and the faraway captured in a fairy tale can take a child beyond his immediate environment. Carefully created fairy tales and fantasies can cultivate a child's aesthetic sense while utilizing the child's inherent imagination to expand his limited world.

Hamilton Wright Mabie emphasizes the value of fairy tales in his book *Fairy Tales Every Child Should Know*. He writes that the fairy tale is a poetic recording of the facts of life, an interpretation by the imagination of its hard conditions, an effort to reconcile the spirit which loves freedom and goodness and beauty with its harsh, bare, and disappointing conditions (10, pp. vi-vii).

For these reasons, the script is set in the imaginary land of Okay. The main characters include the Prince of Okay and members of his court. The story opens as the royal court and its subjects are celebrating the Prince's first day as ruler. Throughout the script, the incidents revolve around the castle and its inhabitants. Following traditional fairy-tale characteristics, allusions are made to balls, ceremonies, high tea, and other royal activities. The literary modes of fantasy and fairytale were selected because of their appeal to middle-grade children. The script, however, can be considered a modern fairytale
because it departs from the traditional themes associated with this literary mode (13, pp. 30-31).

A consideration in writing the script was the debate that ensued for many years over the value of fairy tales. Teachers, librarians, authors, and psychologists have struggled over the issue of realism as opposed to fantasy (13, p. 29). During the last fifty years, this debate has generated an attempt to establish a harmonious fusion of fact and fancy in children's literature (13, p. 29).

Arguments against many traditional fairy tales are based on a concern that children will be led into worlds of unrealities (11, p. 59). As previously noted, children from seven through nine exhibit great interest in exploring and solving problems. Along with this concern with the world of reality, children have an equally strong sense of imagination. While many of the traditional fairy tales appeal to this powerful imaginative sense, they fail to provide "story material which deals with what is present and concrete" (11, p. 51).

It should be noted that such criticism is founded on the body of fairy-tale literature existing before World War I (13, p. 28). Fortunately, the controversy over the value of fairy tales for children appears to be currently resolved (13, p. 31). Both fantasy and factual material can make complementary contributions to children's literature (13, p. 50).
Current thought on the creation of books for the middle-grade child preserves the values of the fairy tale and fantasy modes while encouraging authors to provide material which will "nourish and stimulate that undeniable asset to human happiness, the imagination" (11, p. 50). At the same time, there is a demand for fairy tales and fantasy stories which stay within the areas of children's emotional experiences. Such stories offer children potential sources of delight and personal enrichment.

Authorities in the field of children's literature call for a rich, but realistic, use of fairy tale and fantasy. They ask for children's literature with substance (11, p. 50). Mabel L. Robinson, formerly for Columbia University, writes that "such stories exist, and more of them should be written instead of the sugary froth which makes up so many of the new fairy books" (11, p. 50).

In Bequest of Wings, Annis Duff expresses a belief which emphasizes the direction new fairy tales take:

My impression is that people in fairy tales behave pretty much as people do in real life. Some live by high principles, some are given over to evil ways; some are kindly in disposition, others practice meanness and persecution. Some go adventuring, some stay at home. There are strong and weak people, honest and devious people, people with great intelligence, and many with little or none. And in fairy tales each type, with the action that represents it, is brought to life objectively, emphatically and consistently. Fairy tales do not "condone" behavior that is contrary to ethmical principles. They simply recognize the fact that it occurs (3, p. 174).
Despite the script's imaginary setting and the circumstances surrounding the major characters, each figure is "real" because each represents behavior, attitudes, and feelings that exist within all individuals. Lord Do-As-I-Say is a characterization of the directive Parent. Children can recognize his authoritarianism and injunctions in the many forms it takes in their dealings with parents, significant adults, and peers. They can also begin to realize ways in which this ego state exists within themselves.

Lady Lullabye (nurturant Parent), Duke Merrily Upsome (Natural Child), and Duke Muddely Down (Adapted Child) display recognizable verbal and nonverbal behaviors with which the child can identify. There is no attempt in the script to place judgment on these characters and the ego states they represent. Each character portrays a part of what Berne considers to be the personality structure of each human being. The Prince, who represents the growing Adult in each person, serves as protagonist of the story.

In the discussion of the value of the fairy tale and fantasy literary modes, aspects of children's social and spiritual needs and characteristics are frequently mentioned (13, p. 31). Further discussion of these dimensions can provide useful guidelines in creating and evaluating the meaningful children's literature which is currently in demand.
Middle-grade children are social beings who generally enjoy the company of other children. They are moving away from the self-centeredness of earlier childhood years into a recognition of other individuals. This recognition can be observed in the desire to work in groups, to pool information, to explore and explain social behavior, and to gain peer acceptance and approval.

Children's initial group experiences may be "egocentric extensions of the child's self-love" (2, p. 5), but they reveal the inherent security needs of human beings to be accepted members of some social unit. As a child learns skills in relating successfully to his peers, his self-worth is increased, and he begins to "identify himself warmly and sympathetically with ever-widening circles of people" (2, p. 6). This ability to empathize and relate effectively with others is one objective underlying the classroom use of the PAC communication model.

Spiritual aspects of middle-grade children are less easy to operationally define than are mental, emotional, and social characteristics (2, p. 4). Spiritual security deals primarily with the construction of value systems and with those ways which increase a child's feelings of worth and uniqueness. Security needs may or may not be related to religious training or practices (2, p. 4). Children, however, need to experience the acceptance and respect for their ideas which can come from generous social feedback.
When children receive such feedback, feelings of individuality are fostered. Children can begin to formulate and test out their value systems as they seek ways to deal successfully with other individuals and with life problems.

This need for spiritual security is particularly observable in times of stress (2, p. 4). This need for inner strength prompts the Prince of Okay to leave his court and confusion and go in search of "himself." Children, likewise, hunger for the spiritual security that comes when human beings are able to preserve individual integrity while surmounting dangers, failures, and even tragic life events (2, p. 4). It is when a child begins to feel this inner-directedness that he can move from egocentricity to a life position that encompasses a desire for other people's well-being (2, p. 5).

This is where Transactional Analysis training can be valuable in helping children to like and accept themselves, to arrive at an "okay" life position (8). Transactional Analysis "shows us how to see ourselves more clearly, and to change what we want to change about ourselves--to change our lives" (8).

In order to provide children with this opportunity for self-acceptance and constructive lives through TA literature, it is again necessary to focus on the type of literature to which children respond. Children enjoy stories which encourage their thought, feeling, and
perceptual processes. Such literature relates the particular to the universal. It does more, however, as noted by Emma Peller of the International Reading Association:

It implores the reader to examine and appreciate the complexity of the world about him, the complexity of human relations. While leading the reader to broaden his understanding of himself, literature solicits the reader's compassion for mankind. In short, literature challenges, begs, encourages, incites, provokes, and charges human beings to be human (6, p. 22).

Essential to the creation of effective literature is the understanding of the needs and characteristics of the children for whom it is intended. It is from this knowledge that an author designs his message and selects the appropriate literary mode (14, p. 16). Attention then focuses on the material which is developed. This focus leads to a discussion of the qualities of good children's literature.

Children's literature does not exist in a vacuum, without any relationship to other literature. Because it is an important part of universal literature, children's literature is subject to the standards of criticism by which other literature is judged (14, p. 7). That there is a growing "body of children's literature standing squarely on its own merit should persuade anyone . . . to regard it seriously" (14, p. 17). Closely related artistic standards thus prevail in both children's and adult literature (14, p. 17).
Changing attitudes toward children, however, are reflected in a new emphasis on those characteristics which differentiate literature written for children and that which is created for adult audiences (13, p. 91). Adams notes that the child is "a modern discovery, which can be attested to by the position of respect and security unique in the history of civilization currently afforded children (1, p. 3).

Distinguishing characteristics of well-written children's literature include a lively plot, memorable characters, and a distinctive style. Smith points out that a fine book is one that has something original to say and says it with style (14, p. 36).

Plot, as used in the creation of children's literature, is defined as "the kind of plan which gives the material the quality of being a unit ... the scheme by which a writer can take something out of the flux of existence and make it separate and self-dependent" (11, p. 145). Important features of plot for children from seven through nine include the following:

1. A balance of interest,
2. A continuing flow of slight action,
3. The possibility of an end when an end is desirable,
4. The possibility of the story continuing over a long period of time to include other events (11, p. 146).

Literature designed for middle-grade children, therefore, contains plots with "a beginning, but no identifiable
middle, and no predetermined end" (11, p. 148). Applying these concepts to the script, the story has a definite beginning as the Prince begins his reign in the Land of Okay. Because the Prince is in a state of growth and under the influence of several significant individuals, each representing a strong inner force, there is also no foreseeable ending to the story. The script is designed so that other stories could be developed from possible events involving the main characters. There are, for example, numerous adventures that could be created to explain the interaction between the Prince and Merrily Upsome. (Outings, castle festivities, and even potential crisis situations are possible story lines which could be developed from the original script.)

Although plot is an important consideration in evaluating literature for children, characterization is of at least equal importance. Educator-author Sara Hyndman writes that everything that happens in a story arises from character action and reaction emphasizing that "plots are not possible without characters" (5, p. 26).

Because middle-grade children respond so enthusiastically to imaginative characters, this age group is especially receptive to the characterizations which can be built from the separate TA ego states. The majority of the script is, consequently, devoted to the development of the main characters so that they offer unique and memorable
portraits of human nature with which children can comfortably identify.

The fictional setting in which the main characters interact provides the aesthetic distance children need to receive the fullest impact of the author's message. Many educators and authors believe that actual children and adults have no place in children's literature (5, p. 26). Lord Do-As-I-Say, as representative of the directive Parent, is present in each child's life. This character, however, is not taken from contemporary life with a specified parental role or particular occupation. Instead, he is a lord in a distant land who is an advisor to a young prince. (Merrily Upsome is a duke and cousin of the prince, and yet the Natural Child ego state he represents may be a large part of many children who come in contact with the script.) Both Merrily and Muddely Down, however real and recognizable their behaviors, gestures, attitudes, and life positions, are safely set in a world of cooked squash cakes, nannies, and headmasters. Use of the fairy tale and fantasy modes provide the child with the necessary amount of aesthetic distance so that he may "interpret more fully and richly his immediate environment . . . to project himself imaginatively into space and time, so that he may relive as many individual experiences under as many varied conditions as may happen to appeal to him" (4, p. 13).
In whatever setting or situation characters are developed, they must always seem real and believable to the child (15, p. 93). They should also be consistent, entertaining, and memorable. Colorful and humorous characters hold special appeal to the middle-grade child's keen sense of humor. Such characters have dialogues which reflect their uniqueness. Special attention was devoted in the script to the development of Muddely Down, the Adapted Child. By interjecting humor into his demeanor and "wheeze-sneezing ways," this character can appear less threatening to those children whose self-concepts are low and whose personality structures are contaminated by Adapted Child behaviors and feelings. Similar care was taken in creating the dialogue of the other characters, to use words and phrases associated with the different ego states each character represents (15, p. 93).

Because children listen to those characters which speak the child's language of action and sensory images, many of the script's words are coined, descriptive combinations of sounds. This type of nonsense language flows with rhythmical phrasing; it has rhyme, pace, and movement (9, p. 4) and is quite sensible to a child (9, p. 4).

From a child's world of sensory responsiveness "come rushing up the words that move with the rhythm of his thought; galloping, bumping, coasting, swinging words" (8, p. 5). Words such as "wibbly, woobly, dabbly, dubbly,
"bubbly" are words that a child "dances . . . as he speaks" (9, p. 5). These are the vivid words and phrases, the alliterative lines that delight children. Celebrated authors like Kipling, Carroll, Milne, Graham, and contemporary favorites like Dr. Seuss, attend carefully to the auditory and sensory element in prose (9, p. 5). The dialogue of their characters "fall from the tongue and please the ear with effortless grace" (2, p. 26).

The best of children's literature caters to that which charms children. It is written in the "easy iambic-up-and-down" (9, p. 21) which pulsates repeatedly in its "naked, powerful form of metric regularity of movement" (9, p. 24).

This is the rationale behind the use of a rhythmical structure in the script. Alliteration is used frequently in the script in such phrases as "glidingly guided" and "drowsy dream drifts." Words such as "geesly," "brashberry," "knobbling," "feebling," and "door-knobbish" are created to encourage children's delight in the wonder of words. Children live in a world where language "comes to their ears as sounds, uncomplicated by static visual images or by elaborative associative meanings" (9, p. 35).

In reviewing the script, it is important to note that literature is an art form (6, p. 20). As such, the language of literature is different from the denotative, specific, and referential language of factual material.
The language of literature, particularly that of fantasy, may be considered ambiguous; but, it is expressive and "above all, connotative" (6, p. 20).

Peller discusses the function of literature as opposed to more scientific, nonliterary writing:

Literature seeks to make the reader see something in a way he has never seen it before. It challenges the reader to listen to combinations of sounds whose harmonies or dissonances heretofore have been ignored, to savor smells, feel textures, and recognize patterns whose sensory properties may have escaped notice. Literature encourages the reader to recall his own thoughts, and perhaps see them in a new perspective. Literature summons the reader to join the writer in plumbing the depths and scaling the heights of human emotion (6, p. 22).

Ruth Carlson, in elaborating on the values of children's literature, makes special note of the way creative literature "opens the wonderland of words and ways of using them" (6, p. 29). One example of such literature is "Jabberwocky" which conveys a "marvelous sense of the original courage of new words, with such word-tones as 'brillig,' 'slithy toves,' and 'frumious Bandersnatch'" (6, p. 30).

Children take pleasure in such "acrobatics of sound" (9, p. 38) because "children, themselves, are so gifted at shaping sounds to suggest mood" (9, p. 40). The rhythmical language of children demonstrates repeatedly that the artistic, imaginative combining of sounds depends upon "a listening ear attached to a lively organism" (9, p. 41). The sound elements of language are the most
appealing to children because "children are artists with their language so much more easily than we are, because they are closer to the single source, where life is felt as warmth and current, and emotions have visible form" (9, p. 41).

Much of a writer's style is developed through the language he uses. Each writer hopes to develop an individual style. Author and educator Claudia Lewis defines innovative literary style in the following way: "To write a story with an individual style is to put into it the live, gesturing person who speaks with all the rhythm of behavior jostling and coloring his words, and pushing into them the imprint of self" (9, p. 105).

To develop such a style is not easy, as Lewis notes in her book Writing for Young Children. She attributes much of today's mediocrity of style to the fact that authors of children's literature have failed to look for and bring forth the human aspects which give vitality to literature. Lewis writes that

We have hidden away our knack with fun, our ability to make a game out of the most ordinary act, our inventiveness with incantation. We have forgotten to take into account our pleasure in miniature symmetries, in chant and form and rhythm, rituals, the nonsense play of childhood days (9, p. 104).

How does an adult then make recontact with childhood? How can an author of children's literature develop a style which speaks to and for both his audience and himself?
Lewis suggests that authors begin by listening to the sounds of everyday life and to the language of children. She then urges writers to

Get the words down, in any form, as they come. If no form that you know of seems right, invent a new one. If no word that you know of seems right, put one together out of the sounds it should have. You are in the child's territory now, where there are no fences to keep you in (9, p. 41).

This last statement serves as an important guideline in reviewing the script. The language of the characters and of the person telling the story of the Prince of Okay is intended to be rhythmical, imaginative, sensory, and entertaining. It is the author's belief that Transactional Analysis concepts can best be presented to children through a literary vehicle that is basically fun, especially when it is read aloud. Educators realize that reading aloud in the classroom is one of the best ways to involve children with literature (7, p. 39).

An important value of creative literature is the manner in which it can stimulate language development in children, especially when it is read aloud (6, p. 75). Listening to literature is viewed as a vital learning experience which teaches children to recognize and differentiate between the vocabulary and linguistic patterns of oral and written language (6, p. 75). This ability to distinguish between the written and spoken word is a concern of speech/communication educators, as well as other
professions directly concerned with the development of linguistic skills.

To the degree that literature for children is developed according to the needs and interests of its audience and is created in accordance with principles of good children's literature, it can have the greatest potential impact on its audience. Creative literature can extend the imaginative power of children so that they can better deal with life. It can offer a potent "contribution to the growth of a more compassionate, humane human being" (6, p. 32).

The objectives of creative literature, therefore, are closely related to those goals in Transactional Analysis training. One of the most important objectives of both TA training and good children's literature is to enhance self-concept; children whose self-images are distorted or poor can find new ways to reconstruct and reevaluate life experiences, and learn to feel better about themselves and their world (6, p. 32). This is much of what happens to the Prince on his sojourn with the brashberry bush and the tenderoak tree. He learns who and what he is as a unique person. His Adult functioning is called into operation, enabling him to take responsibility for his own life. Once the Prince can take command of his own being, he is able to reign over what once seemed a very large kingdom. In similar fashion, children can learn to function in their Adult, utilizing Parent messages that are constructive and
helpful in dealing with life situations and society and retaining the joyful and enthusiastic life approach of their Natural Child.

The theme of the script is the liberation of the Adult ego state represented through the increased autonomous functioning of the Prince of Okay. Although very few children have the life possibility of ascending to a throne, each child can learn to live more constructively and successfully. Each child can learn to operate with a high-functioning Adult ego state, taking responsibility for his actions and setting and achieving additive life goals (8). Each child is seen, therefore, as a prince who can become "okay."
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APPENDIX A

THE PAC MODEL DIAGRAM*

Ego State Structure of the Personality

Parent ego state

Adult ego state

Child ego state

Adapted Child: experiences parental influences in Child
Little Professor: emerging adult in the Child
Natural Child: untrained infant in the Child

EXPLANATION OF PAC MODEL

The Parent

The Parent ego state contains attitudes and behaviors which a person absorbs from external sources, primarily parents or parent figures. These copied values can be seen in certain observable behaviors, or inwardly experienced as "video tapes" with old Parent messages which continue to influence the inner Child. Harris writes that

The significant point is that whether these rules are good or bad in the light of a reasonable ethic, they are recorded as truth from the source of all security, the people who are "six feet tall" at a time when it is important to the two-foot-tall child that he please and obey them. It is a permanent recording. A person cannot erase it. It is available for replay throughout life.

According to the nature of one's Parent messages, one's Parent behavior can be directive, critical, or nurturing. When one acts, thinks, or feels as he observed his Parent figures to be doing, he is said to be in his Parent ego state.

The Directive Parent is that figure which gives instructions, directions, orders, opinions, and makes decisions for the child. The active or directive parent is believed to be most often the father of a family, although in matriarchal families the mother may function as the directive Parent. Whether male or female, this "active parent is the actual parent whom the child saw as a family
spokesman in dealing with the outside world," telling others how to behave and what to think and do.

The Nurturant Parent "provides the necessary levels of acceptance and stroking that a person needs in order to survive." The warm and responsive words and actions of this ego state come from whoever functioned in the child's life as the indispensable, caring person.

Transactional Analysis concerns itself with what a child learns from his parents because Parental injunctions are incorporated into a child's Parent ego state, which is an imitation of a child's parent or parent figures. There are other parental messages which a child receives. These develop into a "script" or life position which tells the child who and what he is and directs his behavior. It is believed that healthy messages about the world, the child's identity, his value, and his potential will produce healthy children who possess the greatest potential for enriching and productive existences.

The Adult

The Adult ego state is unrelated to a person's chronological age. One is said to be in his Adult ego state when one deals with current reality, gathers data, and computes the facts he has gathered objectively. In his Adult, a person is organized, rational, and able to estimate probabilities and make appropriate decisions. Change
and personal growth occur through the Adult state. The adult makes sound and sensible decisions. This means more autonomous, authentic functioning. All ego states are used but the Adult remains in charge.

The Child

The Child ego state represents all impulses which come naturally to an infant, as well as "the recordings of his early experiences, how he responded to them, and the 'positions' he took about himself and others." When an individual responds as he did in childhood, he is said to be in his Child ego state.

The Child is the authentic self, as well as the most powerful part of the personality. It is the Child that is "responsible for feelings, biological needs, motivation, and expressiveness."

It is considered to be the most valuable ego state since it is the locus of genuine emotions contrasted to the "learned" feelings contained in the Parent ego state. From the Child come charm, charisma, and uniqueness. It is the source from which creativity, recreation, and procreation stem.

James and Jongeward divide the Child ego state into three discernable parts: the Natural Child, the Little Professor, and the Adapted Child.
The Natural Child refers to that unsocialized, impulsive, expressive infant still inside each person. The Natural Child is in touch with his physiological and emotional needs as he experiences them and seeks instant gratification and expression of his inner experience. He can be affectionate, sensuous, uncensored, curious, self-seeking, angry, joyful, fun-loving, and rebellious. In general, the Natural Child wants and seeks an enjoyable and interesting life.

The Little Professor is "the unschooled wisdom of a child . . . that part of the Child ego state that is intuitive, responding to nonverbal messages and playing hunches." It is the Little Professor in each person who learns to manipulate his environment to meet his needs. It is also the Little Professor who is the source of individual creativity. When the Little Professor's intuition and innovation combine with the Adult ego state, creativity is directed into purposeful activities, such as problem-solving and invention.

The Little Professor is not included in Berne's original model of the Child ego state, nor will this discussion of the Child be characterized in the script. There are characteristics of the Little Professor which can be found in both the Natural and the Adapted Child. Furthermore, children find it easy to understand that the Child has two faces: the Natural Child, who reacts spontaneously, and
the Adapted Child, who may look "sweet and good" or be angry and rebellious, but is reacting to authority figures. It is the author's opinion that the Little Professor is a more abstract concept which could be introduced in character form for an older child who has received previous instruction in structural analysis.

The Adapted Child is that part of one's Child ego state which has learned to modify one's Natural Child inclinations. James and Jongeward state that "these adaptations of natural impulses occur in response to traumas, experiences, training, and most importantly to demands from significant authority figures.

While socialization is essential so that a child does not "destroy himself in his own anarchy," many children receive training that is unnecessarily repressive. Self-expression, curiosity, independence, and even the ability to give and receive affection can be severely inhibited in such children. The three most common means an individual employs to adapt to his Parent injunctions and environment are compliance, withdrawal, and procrastination.

The Child is the foundation of a person's self-concept. It is within one's Child ego state that he develops his attitudes of his own worth and the worth of others. It is from this ego state that a person formulates his life position.
The Adapted Child learns, for example, to relate to other people in ways predetermined by his parents. Most reactions in childhood are affective since a child lacks adequate vocabulary with which to construct meanings or to verbally communicate his ideas or feelings. Children are small and helpless in the world that is run by adults. The very "situation of childhood" makes a child overly receptive to negative data about himself. It is easy for a child to feel he is, in TA jargon, a "not okay" person, who is inept, worthless, unintelligent, and whose very existence depends upon acceptance and care of adults. It is understandable to see why a child learns early in life to conform to the expectations of significant adults in order to gain the good will he sees as necessary to his survival.

The Adapted Child is one whose behavior is modified under parental influence. He acts as he is told to act or he can adapt by withdrawing from situations or developing a reaction pattern of whining. Berne states that "the Parental influence is a cause, and the Adapted Child an effect."
APPENDIX B

THE PRINCE OF OKAY

(An Original Script Designed to Teach Concepts of Structural and Transactional Analysis to Children)

The sounds in the castle were everso gay
All the trumpets went pumpety-pumpety pay
The dukes and the dandies, the makers of candies,
Pretty bright ladies (and scaredy-cat fradies)
All came to shout "yay" and "hooray" and then "yay"
It's the day of the day of the very fine day
That we welcome his highness--our hopeness, our gladness,
Our goodness, our greatness, our never-more-sadness--
The Wonderful Prince of Okay!

Now, inside the castle, away from the hassle
Of giggles and wiggles and squiring squiggles,
And people all dancing and fancily prancing
In Rudolphish fashion with popping-pride passion,
The very new prince sat quite still
In a twill of a robe--all rougey and red
And a crown that was THAT much too big for his head.
And he thought, as he sat, what an oh-awesome thing
To be he, to be prince, and soon to be king.
He thought, as he slid off his much too big throne,
That everyone knew he had hardly just grown
And just could not fit his red robes or gold crown,
Or rule all the villages, hamlets, and towns
That a prince or a princess or royal anything
Should monarch with majesty fitting a king.
Kinging was surely no terrible chore . . .
But then, from the throne, the prince flopped to the floor.

Oh! The throne was too big, and the robes just too red
For a prince who would much rather trundle to bed,
Away from the court with its neat, noble noise
To his nursery rhymes, books, and most-favorite toys.
Oh his very first day he had fallen from grace,
And there he sat sadly—a princely disgrace!
And there stood the dukes and the ladies and earls
All standing up (wearing diamonds and pearls),
All looking down (from their wigs and their curls)
At this unprincely person, this regalless sight,
This curse to the kingdom! This throne-flopping blight!

So, outside the castle while villagers cheered,
Inside the castle the courtiers sneered.
"It is hoped," they would whisper, "this boy on the floor,
With tea, training, time—and, yes, alas, more—
Can be gracefully groomed to at least fill the throne!"
Then they looked at the prince and they whispered a moan.

But those who go whisper are always too many
And courtly moan-groanings worth scarcely a penny.
Advisors, however, are always too few
This court's titled tutors numbered just two.
They lifted our prince, put the crown on his head,
And glidingly guided our prince off to bed.

Then after our prince went to sleep with a sigh,
These two decided the throne was too high
For they knew in their knowings that no one was fooled
By a prince who was princing without being schooled
In the ways of becoming a king who could reign,
Without tripping all over his ermine-trimmed train.

They fribbily fretted the rest of the night,
And sorely regretted that all was not right.
They worried and wondered till weary, wee dawn
Found them walking and talking outside on the lawn.
By the brashberry bush, near the tenderoak tree
They finally decided just what was to be.
While the prince slept his sleep in his own safely bed
Not knowing or caring just what had been said.
Now who were these people? And what did they say?
And what did they mean to our Prince of Okay?

There was first that great figure, Lord Do-As-I-Say, Who had been with the prince since the very first day That his Highness (then Lowness, he started so small) Could memory being a person at all.

Standing straight, standing stern, standing ever so tall Lord Do-As-I-Say forgot nothing at all! And he knew every thing one could possibly know On the only, right, very best way princes grow! This lordliest lord, with lips pressed quite tight, Saw that always the castle was always quite right And the prince did not question this person in charge-- Who was, after all, very old and quite large.

The lord knew each rule that had ever been ruled, And in "oughts," "shoulds," and "shouldn'ts" was properly schooled. With arms cross his chest, he could furrow each brow To mean "never," or "naughty," or "stop that right now." He loved words like "are," as in "wrong" and in right." In the making of judgment the lord took delight. And the lord always wondered what neighboring neighbors Would think of the prince and his court and their labours?
He worried, he cautioned, he always advised.
He was LORD OF ALL ANSWERS, and LORD OF THE WISE.

Now one day it happened--it surely would come
(Oh wobbles! Oh fobbles! Oh folly! Oh fum!) That our prince asked the question--(as all princes do)
If just what Lord Do-As-I-Say said was true?
Pointing a finger which lords tall and wise
(And sometimes short jesters who come in disguise)
Can point with such power, the lord grumbled low,
"It is true because I said it is truly so!"

It wasn't that this lord was ever so mean,
But he prided himself that his wits were so keen.
And he secretly liked to scowl full of gloom
And enjoyed sounding like THE MOST BOOM IN A ROOM!

Except for a voice that the prince knew as well . . .
Hushabye, shushabye, I'll never tell.
The kind of a quiet-kiss voice that can come
With cuddles, caresses, a hand-holding hum
This was dear Lady Lullaby, ever divine,
Singing "try again, dear" and "do better next time."
She pampered and petted with prettisome rhymes
Of cheerier comings and happier times.
Now princing, you know, can be difficult doing
And one can quite yearn for a Lullaby's cooing
And one can quite long for a Lullaby's lap
And drowsy dream drifts of a Lullaby's nap.

Along with our prince and his lady and lord
Came a kingdom, a scepter, a crown, and a sword,
And all of the castle thing castles should be,
With trumpets and crumpets and four o'clock tea.

It was quite a world, this princely domain
It was quite a task, this learning to reign.
For princing can be such a difficult job
That sometimes our prince would suddenly sob
That he'd never know why
That he just could not try
To sit on the throne in magnificent fashion
Or learn to love squash with a kingly-keen passion.

And why must he smile and be ever-so-neat
And always well-mannered, and always so sweet
To each duke, earl, and duchess, each uncle and aunt
Who each brought a "shouldn't," a "mustn't," a "shan't"
To remind him of just how a prince ought to be
(And then stay, of course, for cooked squash at High Tea.)
It was boring, deploring, and never a joy
To be always a grown-up—and never a boy.

Which is why it's important to mention just now
The boy who goes "golly-gee-willibee-wow"
Dear Merrily Upsome, the Duke of Wham-Whim,
Our prince's first cousin and dearest, dear friend.

Now Merrily (as he was called, you will see),
Was the gossipy talk of each gossipy tea.
He was no court favorite, this whimsical duke.
Who was thought of as mostly a frivolous fluke.
The court thought it simply one sorrowful shame
That to Merrily life was one long happy game.

As a young man of breeding, he was not the best.
"Tut-tut" snorfed the sniffers; "Hurrumph" snipped the rest.
But how our prince loved him, much better than all
Of the stodgy-stern grownups who stood in the hall
And spent their time thinking of dozens of ways
To make dozens of long-boring, boring-long days,
While Merrily shrugged and then skipped off to play,
To spend each day's hours in just his own way—
For Merrily did just as Merrily chose—
And bother with schoolwork, or rule, or clean clothes.
He preferred to go run-romp, with giggly glee,
And never attended one candy-less tea.
Manners were bothers to be just ignored
And bother with bathtime! Though Nanny implored
That young Duke please be nice, please be good, please stay clean--

Please brush his deeth daily, and please not to scream.
When things were not perfect and going his way,
The Duke of Wham-Whim simply skipped off to play.

It was known. It was true. It was always to be.
For Merrily Upsome was funsome and free.
And though our prince loved this young duke, oh-so-dearly,
He made the court cringe, and they stated quite clearly
At High Tea one day, in voices quite grim,
That Duke Merrily Upsome was not one of "them."
"He will never grow up," grumbled Do-As-I-Say,
"And we must, grumble-bumble, accept him that way.
In all regal rulings he's royally lacking
And I think he warrants one walloping wacking."
"An impish impostor, this Duke of Wham-Whim,
And I shudder to think that he's part of our kin."
"Alas," nobles sighed, then gave one great "tish-tosh,"
And returned to their tea, to their gossip and squash.
As for other cousins, you know there were dozens--
For always with nations come distant relations.
And most of them seemed to do nothing at all
But fill up the castle and stand in the hall.
Though sometimes there's one that one 'specially likes
For chit-chats, and ball-bats, and picnicky-hikes.
Now just such a chap was the Duke of Wham-Whim,
Who was firstly a cousin, but mostly a friend.
But fidget! Oh fadget! There was yet another
Young cousin to meet--Alas! Merrily's brother.
So enter (oh, bother) old Muddledy-Down,
With a bump and a thump, wheeze-sneeze-sniffle, and frown.

Now Muddles had sat for too long by the side
Of Lord Do-As-I-Say, and he certainly tried
To be all the wise lord had long trained him to be,
And be always in place at each afternoon tea
Where he sat and he smiled and he ate cooked squash cakes
(Though all they gave Muddles were turned tummy aches).

So his face fell quite droopy, decidedly glum
When he felt most decidedly doorknobbish dumb--
A word, by-the-way, which he learned from Headmaster,
His teacher, who thought he should always work faster,
And harder, and more, and better, and finer--
Which only made Muddles a quite finer whiner.
"I can't," he would sniffle, then wheezingly cry,
"I can't ever do it, I won't even try."
"You see, I am cursed by this terrible sneeze
Which achoos my nose and feebles my knees!"
"I'm a delicate duke," cried young Muddley Down,
"And not very strong," he went on with a frown.
"I need kindness and courtesy. Care for me, please,
Or I might have another knee-feebling sneeze--
Like the night I achooed at the great ball
With such force that there was simply nothing at all
But to go straight to bed for at least seven days
When it took twenty doctors, two nursemaids, and plays
About pirates and giants and, yes, many pills
Shaped like large sugar cookies to snuffle my ills."

And so went the sounds of young Muddle's complaining,
Although it was felt he was often just feigning.
But his perfect politeness and extra-fine grooming
Made even Headmaster forgive his achooing.
What else could one do with a poor duke like he
With a wheeze, sneeze, and sniffle, and feebly knee?

When not wheezingly whining or aching achooing,
Muddles was busy with pompous poo-pooping
Of anything lively or merry or gay,
Earnestly echoing Do-As-I-Say.
Like the wall shadows that sometimes appear
To mimic the movement of whoever's near,
He was sometimes so tiny, then suddenly tall . . .
And sometimes would vanish to nothing at all.

What with Muddles, and sometimes his Merrily brother,
And Do-As-I-Say, and that motherly other
Dearest Lullaby—all so unlike and apart
Our prince grew perplexed in his head and his heart.

"They are," he would think, "in their own ways, all dears,
Why, then, do they listen with different ears
And expect me to think, feel, and always to be
Just like four different princes—instead of just me?"

"What is right, what is wrong? What is real or illusion?"
Thought the prince as he paced in his constant confusion.
"I'm princing much better, but if there's no peace . . .
I'll leave all my kingdom to gobble-head geese!

At least they can fly in their own geesely way
And, besides, in the sky, there's no Do-As-I-Say.
It's terrible trying to keep princely poise
With so many voices and oh-so-much noise."
How does a prince so distressed and distraught Decide what he knows from all he's been taught? Where does one go, or whom does one see? Why the Brashberry Bush and the Tenderoak Tree!

The bush bloomed all brazen, the tree leafed with glisten, But more than their beauty, both knew how to listen. With them there was silence; the world seemed to smile On the prince, who decided to stay for awhile.

"After all," he said slowly, "geese are nice, goodness knows But I don't think they'd look well in my princely clothes. So, perhaps, I'll just leave all those geese in the sky And discover who's "me" and just what is an "I." "Perhaps I'll just sit here and eat ginger jam Till I know what I want and I know who I am!"

So the prince nestled down in the sweet, silent night By the bush and the tree, with delicious delight. And though all of the kingdom searched up, down, and far They could not find the prince with his ginger-jam jar.

Then early next morning he said with a lick Of his fingers, that he knew just how it would stick (Not the jam on his fingers, but all of those things That make princes prefer growing into great kings.)
"I can't be specific; it all just depends . . .
You see, I've been thinking," he said to his friends.
Then the prince bowed good-bye to his night on the lawn,
For all of the jam and confusion were gone.

Flouncily-trouncing, then prancing so proud,
The prince went in search of the prince-searching crowd,
Which was NOT hard to find--(such a shambily scramble!)
But the prince only smiled, as he leisurely ambled
Right over to Do-As-I-Say's stodgy side;
While Lord fumed and frowned, dear Lullaby cried.
She was was so glad to see him, she trilled through her tears.
Then Merrily Upsome called loudly for cheers
"Right funny, dear sire, a jolly good joke!
What a tickling tumble you gave these poor folk!"
And Muddles began to collapse in a faint
Of wheezing relief, with no whining restraint.

"Before there's one word or one knobbling knee,
I suggest," said the prince, "that we go home for tea."
The prince felt quite proud, quite one hundred his size
As all his court gasped with sure-certain surprise.
Could this be the boy who once fell off his throne?
This boy, who spoke calmly and acted so grown?
His words were quite clear, with that certain-sure ring
That is heard in the voice of a certain-sure king.
All the court bowed and followed the prince on his way
And still they are seen bowing proudly today.

It's hard to explain this so swift sudden change.
One must quite agree it was certainly strange.
Did the tenderoak tree, or the bush or brashberries
Powder the prince with the magic of fairies?
Is ginger-jar jam such a powerful thing
That only one jar turned a prince to a king?

Or was it, perhaps, our prince's new knowing
That one day his kinging depended on growing
In only the manner most suited to him—
His knowing that growing was not left to whim,
Or to frivolous fancy, or whine-wilting wheezing,
Or living to meet any proper lord's pleasing?

Well, we never shall know, and I know this, you see . . .
For I talked with the bush, and I tickled the tree,
And I juggled the jam-jar till I was a mess
But not one would answer, nor venture a guess!

So all I can tell you is what has gone on
With the Prince of Okay since that night on the lawn.
As a ruler, the prince became wise, just, and giving
Which, he said, came with living his own way of living.
The court bibble-babble that once buzzed the hall
Was silenced, which made home much nicer for all;
And the sounds of the dukes going up, going down
Didn't sound anymore like a merry-go-round.

The Prince would still listen to Do-As-I-Say
When it seemed the best way to create the best day,
For Lord Do-As-I-Say was a wise man who knew
Many knowings--but, then, so did Prince Okay, too,
And Lord Do-As-I-Say was quite often quite right
About men and their manners and being polite.

Dear Lullaby's soft soothing songs stayed for years
The sweetest of sounds to our Prince Okay's ears.
And on days when the prince felt too young or too short
To fill his large place in his very large court,
"You'll do well," and "You're fine" and "Go on and try"
Seemed the gladdest of gifts from his dear Lullaby.

What was most fun, of course, was his dear Merrily
Up the staircase, a high hill, or even a tree.
When the whole of the kingdom was dull and standstill
It was Merrily off with a whiddly-whill.

Now Muddley Down wasn't seen much those days,
Since no one cared much for his wheeze-sneezing ways.
He just would not move from Do-As-I-Say's knees,
For Muddles' whole world was one whizzle-sniff-sneeze.
Though he sulked at his socks and he pouted "Oh, piffle,"
No one would tend to his sorriest sniffle.

Mostly all was quite happy with Okay as King.
But did I not tell you the hummiest thing?
The Duke of Wham-Whim was made Chef of High Tea,
Making teatime most certainly joyous to see.
Out--out--went the squash, and in came the sweets
So that every High Tea table toppled with treats.
And each day the King would eat ginger-jam pie,
Very glad that he'd left all those geese in the sky.
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