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Reliability and Validity of the Transactional Analysis Freehand Script Maze

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RELIABILITY AND VALIDITY OF THE
TRANSACTIONAL ANALYSIS FREEHAND SCRIPT MAZE
(TITLE)

BY

MARK WILLIAM HARDY

THESIS

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF

Master of Arts in Psychology

IN THE GRADUATE SCHOOL, EASTERN ILLINOIS UNIVERSITY
CHARLESTON, ILLINOIS

1977
YEAR

I HEREBY RECOMMEND THIS THESIS BE ACCEPTED AS FULFILLING
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RELIABILITY AND VALIDITY
OF THE
TRANSACTIONAL ANALYSIS
FREEHAND SCRIPT MAZE

BY

MARK WILLIAM HARDY

B. A. in Psychology, Eastern Illinois University, 1976

ABSTRACT OF THESIS

Submitted in partial fulfillment of the requirements
for the degree of Master of Arts in Psychology at the Graduate
School of Eastern Illinois University

Charleston, Illinois

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Abstract

In 1976, Buryaska constructed an instrument called the Transactional Analysis Freehand Script Maze to explore the possible injunctions a client may have in certain areas. These areas are body, senses, feelings, head, needing, sex, family and culture, others, doing, and being. The purpose of this study was to find the reliability and validity of the freehand script maze.

Before the maze could be discussed, introduction was given about the history and components of Transactional Analysis.

The subjects used for the reliability test of the study were 134 Eastern Illinois University students chosen from classes that were willing to participate. The subjects for the validity test were 16 trained T.A. clinicians or therapists, all of which were chosen at random from the T.A. member directory for the United States, and 12 of their clients.

The apparatus used was the freehand script maze which contains 60 boxes, all of which contain a statement of Permission to Do or to Be. The maze is formed by the subject when he closes off part of or all of a box. This closing indicates a possible injunction on the part of the subject.

Standardized instructions were used for the administration of the maze. For the reliability, the maze was administered to a group of students in different college classes. The validity part of the maze was given by the clinician or therapist to his clients individually. While the client

filled out his maze, the therapist or clinician was suppose to fill out a maze of how he thought his client's maze would look when finished.

Each maze, after completion, was then scored with each box receiving a score of 0 to 2. A score of 2 indicates an emphatic injunction, a score of 1 indicates a partial injunction, a score of 0 indicates no injunction. Analysis was run on Bio-Med 08 factorial program with subjects and items as random factors; test-retest and areas as fixed.

Because of a lack of participation by clinicians and therapists, only one participated, no validity results could be computed. The reliability findings of this study found a Pearson Product Moment coefficient of .67 for the test-retest reliability. This indicates that it has low reliability as a consistent test. The ADV table showed the C/A effect as being significant at the $p < .01$ level, indicating that some rows of the maze showed more problems than others. One could possibly use the maze then, as an index of adjustment. Subject by item interaction account for 72% of variance in scores. It would then be wrong to assume that a subject would enter the boxes randomly or that one injunction would evoke a response because of another injunction.

It was concluded, however, that the maze is probably best used, at present, as a tool for discovering where the client has his greatest problems or injunctions and as an enjoyable rapport builder for both the therapist and the client.

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Reliability and Validity of the Freehand Script Maze

In 1976, Buryaska created the freehand script maze as a tool to facilitate script awareness on the part of both client and therapist. It provides an overview of the script in visual form concentrating on the functional aspect: "How am I acting now?", or "How did I learn to act that way?" It complements the script checklist and the script matrix (Steiner, 1971) as a tool for script diagnosis and as a basis for treatment contracts and change. The maze pictures the little professor's task of finding a survival route through a thicket of injunctions and counter injunctions having varying degrees of potency and often conflicting content. The key element of the maze is the script pathway (see Figure 1).

Injunctions determine the maze format and unlike Kaplan and Sager's ten basic injunctions and Hartman and Narboe's two "catastrophic" and eight "specific" injunctions, the script maze reduces the number of "basic" injunctions to six and yet takes into account other possible injunctions.

The problem is, however, that there has been no reliability or validity checks on the maze to see just how

Be Here	Like Your Body	Grow Up	Be Healthy	Feel Alive	Enjoy Feeling Alive
See, Hear, Smell Taste, Touch	Trust Your Own Senses	Check things Out For Yourself	Live Now In The World	Be Tuned In To Your Senses	Enjoy Things Around You
Have Feelings	Have Your Own Feelings	Be Sane	Be Contented	Let Yourself Feel Close	Be Excited And Happy
Think	Be As Smart As You Are	Think For Yourself	Make Decisions	Share Your Thinking	Wonder Be Curious
Have Needs	Know Your Own Needs	Let Others Have Needs	Be Satisfied	Let Your Needs Show	Enjoy Gettin Your Needs Met
Be Sexual	Be The Sex You Are	Decide About Sex	Be Happy With Your Sex Life	Let Sex Happen With You	Be Sexy Enjoy Sex
Be Part Of	Be Yourself	Make Your Own Way	Be Important	Belong	Be Proud
Be A Friend	Choose Your Friends	Trust Others	Love	Let Yourself Be Loved	Have Fun With Others
Do Things	Be As Good At It As You Like	Decide What You Will Do	Succeed, Win	Work With Others	Have Fun Doing
Be	Be Who You Are	Grow Up	Make It	Be Close	Have Fun

consistent it is as a therapeutic tool; consistency is important for both the use of the maze as a therapeutic instrument and its interpretation.

It is the purpose, then, of this study to find the reliability and validity of the freehand script maze. However, before the maze can be studied, some background information on transactional analysis and its components should first be explained and defined.

In transactional analysis, there are three basic ego states -- the parent ego state, the adult ego state, and the child ego state. The parent ego state consists of the nurturing parent and the critical parent. The nurturing parent says, "don't worry, I will take care of you", and the critical parent says, "didn't I tell you to do this or that?", or "I don't want you to do that". The critical parent is very authoritarian. Within the parent there are three sub-ego states; they are the parent, adult, and child of the parent ego state. The parent has two main functions; it enables an individual to act effectively as the parent of actual children, and it makes many responses automatic, which conserves a great deal of time and energy (Berne, 1964).

The adult ego state is that which processes data and computes the probabilities which are essential for dealing effectively with the outside world (Berne, 1964). The adult is the logical or rational part of man.

Berne further states that the child is exhibited in two forms, the adapted child and the natural child. In each child there are three sub-ego states -- the parent, adult, and child of the child.

Steiner states that the adult in the child is called the professor. He is thought to have an extremely accurate grasp and understanding of the major variables that enter into interpersonal relationships. This grasp is manifested in the capacity to detect the psychological covert aspect of relationships (Steiner, 1971). In the child ego states, the adapted child is the one who modifies his behavior under parental influence. He behaves as father or mother wants him to behave. He adapts himself by withdrawing or whining. Thus, the parental influence is a cause and the adapted child an effect (Berne, 1964).

Berne then states that the natural child is a spontaneous expression, such as rebellion or creativity, for example. Because relationships are significantly affected

by persons who touch subjects' lives in a meaningful but limited way, the expectations of one parent are then powerful and enduring life forces (Orten, 1957).

A message given to the child by the parent's internal child, usually, but not always, without the awareness of the parent's adult, is called an injunction. In essence the message tells the child how he can achieve recognition, i.e., under what circumstances he can expect to achieve strokes from mother and father (Kaplan and Sager, 1972).

Steiner says that an injunction is a "curse" or an inhibition of the free behavior of the child. It is always the negation of an activity; they reflect the fears, wishes, anger, and desires of the child in the parent. They vary in range, intensity, area of restriction, and malignancy. Some have destructive, long-range effects, while others do not (malignancy) (Steiner, 1971). Steiner feels that the injunction tends to come from one of the parents, and usually the parent of the opposite sex is the source of the injunction.

Sager believes that there are only a few injunctions and that often they are never actually spoken, rather they are inferred by the child from his parents' actions. The

first five injunctions were don't be, don't be you, don't be a child, don't be grown up, and don't be close. Subsequently he identified two more -- just plain don't, and don't make it; then he picked up still another one, don't be sane (or well). Finally, he recently became aware of the injunction don't be important, and just added is don't be long. Sager then gives a total of ten injunctions to which we can look. The "don't be" injunctions are usually negative; however, they can be either positive or negative.

Hartman and Narboe believe that there are only two major injunctions -- "don't be" and "don't be normal". They call these catastrophic injunctions. The fantasized outcome of these injunctions are ending up dead (don't be) or crazy (don't be normal), or both. They see all other injunctions as being "specific injunctions", because they offer specific alternatives for ways to be other than dead or crazy. They are the compromise that mother presents to her offspring. Hartman and Narboe further believe that because specific injunctions are benign compared to catastrophic injunctions, a child accepts them, incorporates them in his adapted child and decides never to give them up. His little professor shrewdly senses the catastrophe that

would result if he did. The little professor, therefore, makes an important decision; "I won't change". Because of this Hartman and Narboe believe that change is not possible until catastrophic injunctions are resolved.

When the offspring leaves the home environment they don't leave their parents' injunctions behind. These injunctions have by then become a part of the psyche which we call the electrode, the adapted child or the critical parent. The nurturing parent, not fully developed in the young offspring, is seen as developing later in life with the adult (Steiner, 1972).

Through the parent telling the child what he "is", the parent is implying an expected adaptive response about what to "be" and "not be", and what to "do" and "not do". These statements made by the parent about what the child "is" are called attributions (Holtby, 1973). However, as Goulding and Goulding state, "Injunctions are not placed in people's heads like electrodes". Each child makes decisions in response to real or imagined injunctions, and thereby "scripts" her/himself.

A script is a life plan induced in children by powerful parental messages - injunctions (don't) and attributions (do) (Wyckoff, 1971). It is a plan not decided upon by

gods, but finds its origins early in life, in a primitive decision by the youngster (Steiner, 1971) much like the Adlerian Life Style which starts at an early age, roughly between three and five years. The child assesses his life circumstances and then lays down a prototypical life plan of action. However, once the prototype has been formulated, the child continues to ascribe the meanings contained therein to his life experience as he grows to manhood (Adler, 1929; Bischof, 1964; Rychlak, 1973; Shulman, 1965). When a script is set up, however, the child is operating with a confused parent (Crossman, 1966). Berne classified scripts as winner, non-winner, and loser types. Non-winners are described as "at leasters" who say, "well, at least I didn't" or "at least I have this much to be thankful for". Non-winners, according to Berne, "work very hard, not in hope of winning but just to stay even".

In the Adlerian Life Style a human being pursues a combination of two things: his inner self-driven and dictated direction of behavior, and the forces from his environment which aid, interfere, or reshape the direction the inner self wishes to take (Burton, 1974; Bischof, 1964; Rychlak, 1973; Shulman, 1965).

Steiner states that a person's life may fit into one of several different possibilities. He may be a script-free or he may have a script. Adlerians feel that each human being has a unique life style and that all of a person's behavior springs from his life style (Adler, 1929; Bischof, 1964; Hall and Lindzey, 1957). If he has a script, it may be hamatic (dramatic) or it may be banal (metrodrumatic). A banal script differs from a tragic or hamatic script because people who live them (banal) are less likely to draw attention to themselves, since they are "normal". Whether hamatic or banal, a script may be good or it may be bad. Not everyone has a script, since not everyone is following a forced, premature, early-childhood decision. A person which has a script personally damaging, socially useful could, therefore, be said to have a "good script". A person having a script both personally and socially damaging would have what is known as a "bad script".

Scripts are designed to last a lifetime and are based on continually reinforced parental programming and on firm childhood decisions (Allen and Allen, 1972).

Steiner feels that the script is a consciously understood life plan, usually decided upon before the age of fourteen. White and White (1975) stated that we can be scripted

by our culture. This is called "culture scripting" and is that set of reinforcements on limitations established by the parent values embodied in the institutions of a culture. A person free of a script is in a healthy relationship in which the individual can grow up. His parents with their three ego states will gradually become part of his internalized parent, while the young professor of his childhood can develop into his functioning adult. When a script is being set up, however, the child can never really grow up, being immobilized by conditions. In a script the grown-up's adult will be contaminated by the child he once was and, in particular, by the child's young professor who is only doing what appears logical, to keep mother around (Crossman, 1966).

Knoble states that an over nurturing parent protects their child or children so they "see no evil, speak no evil, and hear no evil", thus creating a good guy or sweetheart. Permission to use the intuitive kid is lacking because there is no need for it to be developed. Often children do not have permission to be OK by virtue of the fact that the physical statue of the parent is overwhelming. The child sees himself as not OK in relation to his over protecting natural parent. Goulding feels that the child is the locus

of the decisions for the formation of the script and that the taking over of a racket (bad feeling, which are added up for making a move in the direction of the final decision) is a result of experiences, modeling, and strokes. However, a child does not necessarily pick up the permissions and injunctions of his parenting figures. Some children actively seek alternative programming from nursery school attendants, the parents of other children or even a fantasized parent (Crossman, 1972). To change one's script, a person needs to re-decide his early decisions.

When you make a decision on what position or script you'll have, if any, you are stuck with it for life (Steiner, 1974). The only way you can change or rid yourself of a script is by re-decision; however, the Adlerian's life style remains constant and what changes are the ways of achieving goals and the interpretation machinery used to satisfy the life style (Adler, 1929; Rychlak, 1973; Shulman, 1965).

Re-decision is getting in touch with the power you had as a little kid in making decisions that made it possible for you to exist psychologically if not even physiologically (Goulding, 1976).

Steiner believes that when diagnosing the various aspects of the script, it is useful to keep in mind a list of

items that form its make-up, colloquially called a "script checklist". It is stressed that one should look at the whole checklist and not only one or a few of the items. One of the most useful and cogent diagrams in the history of science is the "script matrix".

The script matrix could not have been constructed without previous knowledge of the ego states. When Steiner constructed the script matrix, he found three channels of communication between parents and offspring to be foremost in importance: 1. between parent and parent, the counter-script, namely, those conventionally and openly held views about what people should do; 2. between adult and adult, the program, namely, the way in which people teach their children how to do things; 3. between the parent in the child and the parent in the child, the script, namely, that which the parents really want their children to do, injunctions and attributions that are covert, not openly stated, and usually disavowed by the parents. These three channels drawn on the script matrix compares "the whole plan for a human life and its ultimate testing into a simple, easily understood and easily checked design which also indicates how to change it. The third and latest tool for looking at

scripts is the "freehand script maze".

This study of the freehand script maze is being done to find out how reliable and valid it is as a tool for script diagnosis and as a basis for treatment contract and change. The determination of reliability and validity should help the therapist decide on how much faith to put into the findings of the maze and its patterns.

Method

The subjects for the reliability test were Eastern Illinois University students. All of the subjects for the reliability test were chosen from undergraduate psychology classes in which the instructor volunteered the class participation and cooperation. In all, 134 students were used. On the validity test, the subjects were T.A. trained therapist randomly selected from the T.A. membership booklet and the therapists' clients. There were 16 trained therapists randomly selected, and each therapist was to administer the maze to 12 of his clients which were chosen by the therapist.

Apparatus

The instrument used was the freehand script maze (see Figure 1). Buryaska states that physically the maze consists of sixty open boxes, each containing a

statement of permission to do or to be. An individual box can be partially or totally closed off and its contents thus negated (i.e., turned into an injunction) by drawing a short line. The wording of the maze and the arrangement of its columns and rows is based on the following assumptions:

1. that the six injunctions frequently noted in TA literature -- "don't be", "don't be who you are", "don't be close", "don't have fun" ("don't be a child"), "don't grow up", and "don't make it" -- are potent and decisive in the formation of scripts; 2. that these six injunctions and/or their corresponding permissions can be arranged in a progression which is consistent with TA understanding of the human adventure and its priorities, and that such a progression (not the only workable one) is as follows in Table 1 (reading the bottom line of the maze from left to right):

(Don't) be	Survival
(Don't) be who you are	Individuation
(Don't) grow up	Maturation
(Don't) make it	Effectiveness
(Don't) be close	Intimacy
(Don't) have fun	Play

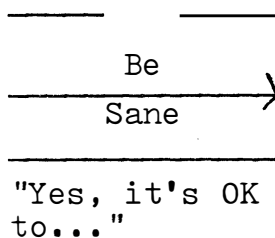
Table 1.

Injunctions and corresponding priorities

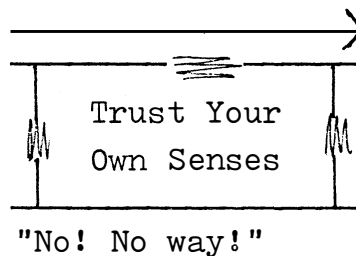
3. that in real life injunctions are not necessarily given or perceived as one of the six, but may instead be very specific and apply to only one of the many arenas of life (e.g., "don't be sexy"); 4. that, on the other hand, these six injunctions provide a framework for discerning patterns and relationships in the immense variety of specific injunctions; 5. finally, that it is therapeutically valuable for both client and therapist to see and understand such patterns.

Interpreting the complete maze is usually fun even for those with previous awareness of their scripts. Sometimes a clear pattern will be established when most or all of a given arena is blocked off. Reading the script from individual boxes rather than from the total maze pattern is inconclusive, but the following general observations have been helpful in analyzing what individual portions of the maze path are saying:

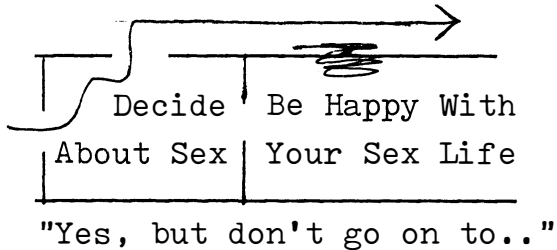
(a) Unconditional
Permission



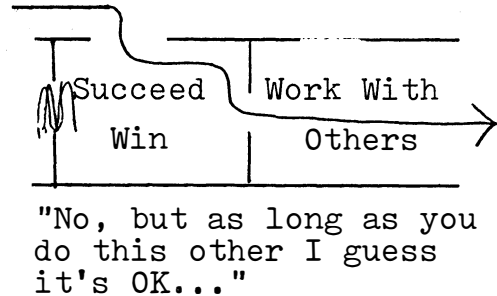
(b) Unconditional
Injunction



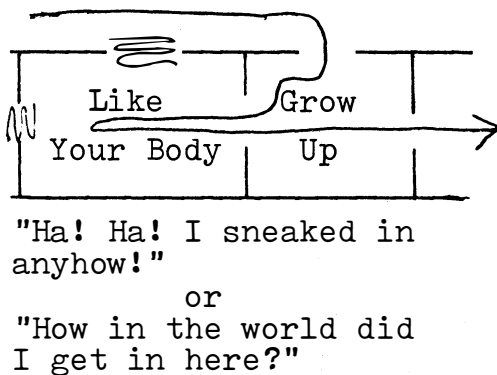
(c) Conditional
Permission



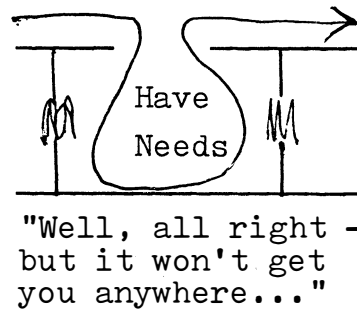
(d) Conditional
Injunction



(e) Little Professor's
Loop



(f) Dead End

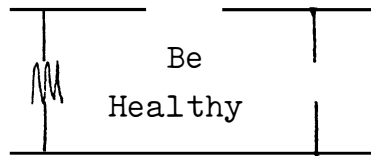


Procedure

For reliability, a test time was scheduled for each class. At that time the examiner attended the class and passed out the maze sheets (see Figure 1) to each student in the class. After all subjects received a blank maze, they were given the following instructions: "Take yourself back to a time when you had a pretty good handle on what was and wasn't OK for you around the house. Now look at the maze

sheet. You'll see lots of boxes, each one of which tells you to do or be something. In some cases your upbringing will agree with whatever's in the box and you'll find yourself nodding and saying inside 'Yeah, it's OK for me to do (be) that'. Other times you'll have a feeling that says 'No!' like that; indicate it by blocking off the left-hand side of that box like this (see Figure 2).

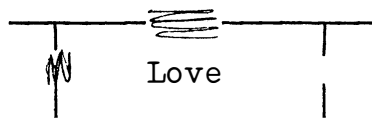
Figure 2



(If it's a small group of people, show them on a piece of paper. If it's a large group, demonstrate on a chalk-board.)

"If the 'No!' is very emphatic, block off the top of the box too, like this (see Figure 3).

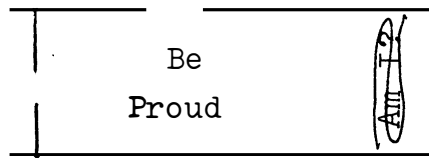
Figure 3



"Now go through the whole sheet and follow those instructions for every box." After completing the boxes, the

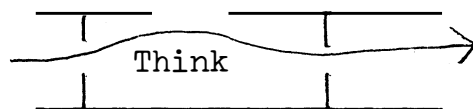
subjects are given the following instructions: "The extreme right-hand box in each row has a little 'Am I?' along its right edge. Apply the question 'Am I (doing that now)?' only to the statement in that last box and answer it in your own mind. If the answer is 'Yes' or 'Partly', leave things as they are. If the answer is 'No', draw a line through the 'Am I' and block off the right-hand side of the last box, as shown in Figure 4."

Figure 4



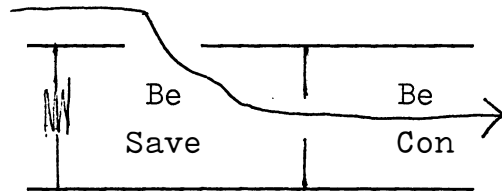
After the remaining boxes were completed, the following instructions were given: "Now begin at 'start' and trace a path through the maze you've made. Go into every box that isn't blocked off and go through it by the most direct route possible (see Figure 5).

Figure 5



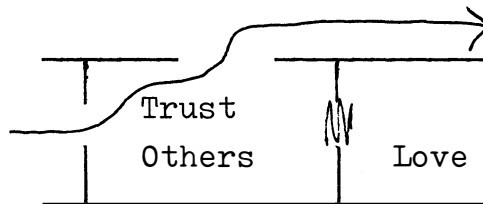
"You may have to do this (see Figure 6),

Figure 6



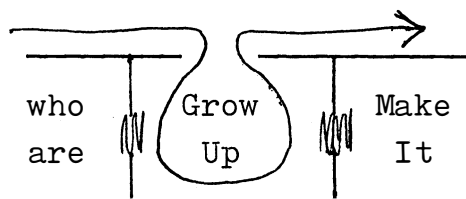
or this (see Figure 7).

Figure 7



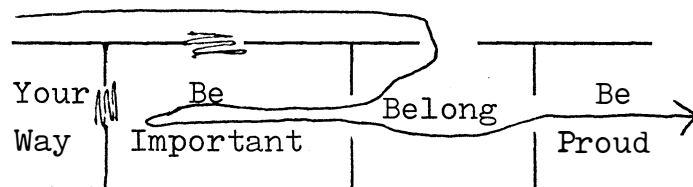
You may have to go out the way you came in (see Figure 8),

Figure 8



or even loop backward (see Figure 9).

Figure 9



"Run the maze from 'start' to 'finish', going into every box that's not blocked off." After the subjects completed the maze they were asked to put the last 6 digits of their social security number on the top right-hand corner of the maze. The papers were then picked up and the subjects were thanked for their help. Another test time, one month away, was then scheduled with the class professor for a retest of the maze. The same subjects and classes were used for the test-retest.

The experimenter sent each therapist used in the validity test a test packet. The packet contained a cover letter, procedures, and instructions on how to administer the maze (see appendices A, B, and C). The therapist was asked to administer the maze to 12 of his clients using the enclosed instructions. While the client was doing his maze, the therapist was asked to complete a maze the same as he felt his client would (concurrent validity). After all the mazes were administered, the therapist was to mail back to the experimenter the completed mazes in the enclosed self-addressed stamped envelope.

Each of the 60 boxes was scored or rated from 0 to 2 possible points. The score 0 was given to a box with no

injunctions, 1 to a box with one injunction, and 2 to a box with two injunctions. The boxes are like items and are nested in rows.

Analysis

The design of the study is as follows: $\begin{array}{c} 0_1 \quad 0_2 \\ \text{---} 0_3 \text{---} 0_4 \text{---} \end{array}$. The reliability of the freehand script maze was assessed by the test-retest correlation. The concurrent validity of the "maze" was assessed by the correlation of 0_3 (maze done by client) and 0_4 (maze done by therapist).

To estimate the reliability and validity of the maze, analysis of variance was used. The formula used to find the reliability-validity of the maze was a Pearson Product Moment correlation coefficient. A Bio-Med 08 factorial program was used to compute the analysis of variance. The model used is based on the variance $\sigma_y^2 = 120 \sigma_S^2 + 8040 \theta_B^2 + 120 \sigma_{SA}^2 + 804 \theta_{BA}^2 + 6 \sigma_{SBA}^2 + 268 \sigma_{C/A}^2 + 2 \sigma_{SC/A}^2 + 134 \sigma_{BC/A}^2 + 1 \sigma_{BSC/A}^2$, where σ^2 equals random sources of variance and θ^2 equals fixed sources of variance.

Results

The Pearson Product Moment correlation coefficient for the total number of injunctions of the transactional analysis freehand script maze is .67 and was computed by correlating each test-retest variance.

Because some point estimates were negative and Quasi-F's were used, the total variance (σ_y^2) model equals .06478. Total variance was found by using the equation $\sum(\text{variance component} \times \text{multiple})$ where multiple equals df of a source divided by its factor level (Myers, 1972). The analysis of variance of test-retest data from the transactional analysis freehand script maze is given in Table 2.

In the AOV table, B represents the test-retest variability, S refers to the subjects used in the study, A represents the number of rows or areas in the maze and C(A) refers to the number of items in the maze, which are nested in A. The point estimate component of variance shows how the effects of various treatment levels (or treatment combinations) differ. The equation for finding point estimate variance is $\frac{MS_{\text{source}} - MS_{\text{error term of source}}}{\text{expected } MS_{\text{source}}}$. The equation for the proportion of variance is $(\text{variance component}) \times (\text{multiple}) / \text{Total variance}$, where total variance equals .06478 (Myers, 1972). The method used to find the proportion of variance was somewhat unorthodox because of Quasi-F's and some negative point estimates.

Because sources of variance A, B, and AB had no error variance, as dictated by the model, Quasi-F scores had to be

Table 2
Analysis of Variance

Source	<u>df</u>	<u>MS</u>	Point Estimate Variance	Proportion of Variance	<u>F</u>
B	1	.00155	-.0000149		.0127
S	133	.60042	.00434	.06653	7.5434*
A	9	4.94256	.00227	.03149	3.7030*
C(A)	50	1.19966	.004179	.05372	15.0721**
BS	133	.125466	.00155	.01187	3.8754
BA	9	.044674	-.0000023		.960
SA	1197	.167444	.00732	.10096	2.1037
BC(A)	50	.028401	-.000029		
SC(A)	6650	.079595	.039797	.50788	2.4585
BSA	1197	.050496	.003020	.02084	1.5597
BSC(A)	6650	.032375	.032375	.20668	

* $p < .05$

** $p < .01$

obtained. Equations used were $F_A = \frac{MS_A}{MS_{SA}} + \frac{MS_{C/A}}{MS_{BSC/A}} - \frac{MS_{BSC/A}}{MS_{BSC/A}}$,
 $F_B = \frac{MS_B}{MS_{BC}} + \frac{MS_{BS}}{MS_{BSC/A}} - \frac{MS_{BSC/A}}{MS_{BSC/A}}$, and $F_{AB} = \frac{MS_{AB}}{MS_{BC/A}} + \frac{MS_{BSA}}{MS_{BSC/A}} - \frac{MS_{BSC/A}}{MS_{BSC/A}}$ (Myers, 1972).

Sources S and A are significant at the $p < .05$ level and source C/A is significant at the $p < .01$ level. The other sources are not significant.

Because of the significance of the C/A effect, as well as the A effect, one could possibly use or reconstruct the maze as an index of adjustment. It is quite clear that some areas or rows are more indicative of a problem area for tested individuals than others. Of the population tested, the 5 most frequently blocked or closed boxes were "Let sex happen with you, Be sexy-enjoy sex, Let your needs show, Be sexual, and Be happy with your sex life". Of these 5 boxes or items, 4 of them are in the area or row labeled "Sex" (see Table 3). This helps to verify the C/A effect that sex, for this population, appears to be the greatest problem area. By looking at the total number of injunctions or problems in each row or area, one can begin to see a trend for the population that we tested (see Figure 10).

An analysis of Figure 10 lends additional support to the finding that the population tested had a great many sexual

Reliability and Validity

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Table 3

Total Number of Injunctions of Each Box

Rows	1	2	Items 3	4	5	6
Body	Be Here 8	Like Your Bosy 34	Grow Up 12	Be Healthy 2	Feel Alive 1	Enjoy Feeling Alive 3
Senses	See, Hear, Smell, Taste, Touch 3	Trust Your Own Senses 23	Check Things Out For Yourself 29	Live Now In The World 20	Be Tuned In To Your Senses 10	Enjoy Things Around You 5
Feelings	Have Feelings 5	Have Your Own Feelings 12	Be Sane 7	Be Contented 32	Let Yourself Feel Close 28	Be Excited And Happy 4
Head	Think 0	Be As Smart As You Are 15	Think For Yourself 17	Make Decisions 30	Share Your Thinking 19	Wonder Be Curious 6
Feeding	Have Needs 7	Know Your Own Needs 10	Let Others Have Needs 4	Be Satisfied 25	Let Your Needs Show 79	Enjoy Getting Your Needs Met 20
Sex	Be Sexual 68	Be The Sex You Are 6	Decide About Sex 21	Be Happy With Your Sex Life 46	Let Sex Happen With You 106	Be Sexy, Enjoy sex 96
Family & Culture	Be Part Of 12	Be Yourself 5	Make Your Own Way 12	Be Important 15	Belong 22	Be Proud 10
Others	Be A Friend 2	Choose Your Friends 7	Trust Others 30	Love 3	Let Yourself Be Loved 7	Have Fun With Others 3
Doing	Do Things 2	Be As Good At It As You Like 28	Decide What You Will Do 21	Succeed Win 11	Work With Others 1	Have Fun Doing 2
Being	Be 5	Be Who You Are 4	Grow Up 10	Make It 4	Be Close 10	Have Fun 0

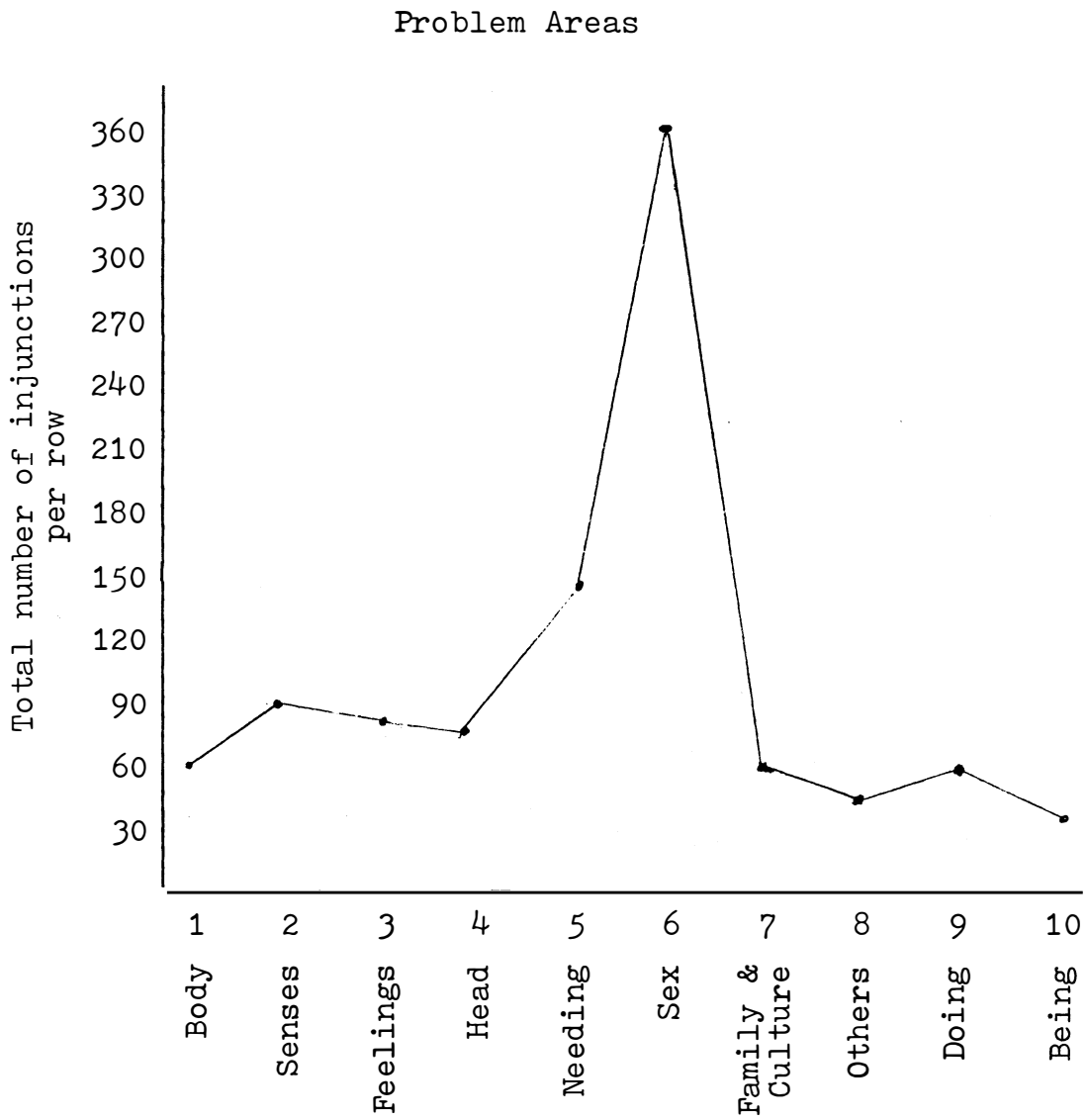


Figure 10

injunctions. By using the Tukey test for multiple comparisons, which control for experiment-wise error comparing any pair of rows with a difference greater than 223.19 is significant. Ranking the total injunctions for each row and both test-retest, there was a significant difference between sex and all other areas except in the area of needing. No other significant differences were found.

Due to the lack of BA interaction, an individual who shows a problem in one area on the first test would likely give the same responses in that particular area on the retest. Thus, the pattern over A between the test-retest does not change substantially. This could be a sign of reliability if only the rows are used or looked at individually. Looking at Table 2, subject by item interaction accounts for 72% of variance in scores, 51% SC (A) and 21% BSC(A). It would then be wrong to assume that a subject would enter the boxes randomly or that one injunction would evoke a response because of another injunction. The subject by row or SA effect interaction accounts for 10% of the variance in scores. One could assume then, that a subject who has a certain problem area or row on the first test will again show a problem in that same row at a later time. Because of the high variance of

the SC(A) effect, however, a subject who shows a problem in the same area over time may not necessarily mark the same box or item that was marked previously.

Discussion

The correlation coefficient of the stability index, being only .67, indicates that the maze is a poor predictor of how a person will score the maze from one administration to the next. This low correlation is probably due to the lack of variance caused by few if any injunctions on many of the mazes. One possible way to rectify this problem would be to get more individuals who have a better understanding of themselves and T.A. or a clinical population, so more boxes would be marked.

As an over all test, the maze is a poor tool for script diagnosis. However, because of the BA and SA effects one could assume that if the therapist looks at only the rows and not the individual items, he could use this as a basis for finding where the subject is having difficulties at present. Using this information, the therapist has some idea as to where he can begin therapy.

Because of the high significance of sex, the script maze could be a good indicator of sex related problems or

the population tested may just happened to have a great deal of problems or worries in this area. By reconstructing the maze so certain items or rows would be weighed more, a clinician could possibly use the maze to find a client's adjustments. However, the maze is best used by the therapist to find out what problems are most disturbing for the client at present.

No validity results could be computed because of a lack of participation by clinicians and therapists. This was the only problem that was incurred during the study. If a grant of some kind could have been obtained, better participation might be solicited by paying the clinicians or therapists to participate or by seeing them in person and asking them to participate.

The maze appears to be a good tool for finding possible troubled areas that a person may have at the present time. However, it should not be used as a predictor of future problems. As Buryska stated, "The maze does not reflect deep script issues very accurately; but it does clarify what's "up front" with the client and is thus useful for establishing an initial contract."

The maze should not be used as a sacred instrument whose data should scare or depress the client by its definitive and formidable pointing out of what is wrong with them.

The maze is probably best used at present as a tool for discovering where the client has his greatest problems or injunctions and as an enjoyable rapport builder for both the therapist and the client.

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APPENDICES

Appendix A

November 30, 1976

Psychology Department
Eastern Illinois University
Charleston, IL 61920

Dear :

You have been chosen from a list of trained therapists in Transactional analysis to participate in a research project being presently conducted.

I am a graduate student at Eastern Illinois University and at the present time I'm involved in research dealing with the "Freehand Script Maze" (Burycka, 1976). To complete this research, I need help from experienced therapists in transactional analysis.

Enclosed, you will find instructions on how to administer the freehand script maze, as well as, instructions on the procedures that are necessary for the standardization procedures.

If you wish to receive a copy of the completed research, please follow the instructions and return the completed material as soon as possible. I feel that the maze will be a fun and enlightening experience for both you and your clients. Thank you for your help and cooperation. Any comments or questions you have will be appreciated.

Sincerely yours,

Appendix B

Procedures for Therapists

The freehand script maze consists of 60 open blocks or boxes, each containing a statement of Permission to Do or to Be. Its purpose is to give the therapist a better understanding of where his client "is" at the present. It is also a tool to facilitate script awareness on the part of both client and therapist.

Will you have at least ten of your clients fill out the "Maze" as soon as possible. It is important that clients who fill out the maze have some understanding of injunctions and have been in therapy long enough to know "where they are" at present. The time is dependent upon your idea of whether or not the client has an understanding of these concepts (could be anywhere from 5 weeks or longer).

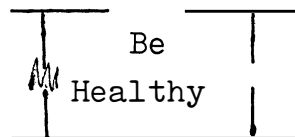
In the test package, you will find 12 sets of mazes. Each set contains 2 mazes. Pull apart one set. The maze with the "T" at the top right-hand corner is to be completed by the therapist and the one with the "C" at the top right-hand corner is to be completed by the client.

While your client is completing his maze, will you do a maze on how you think the client's maze will look when completed. When all of the mazes have been completed, will you place them in the self-addressed stamped envelope and return them to the address shown.

Appendix C

The maze will be given in the following way. All subjects will receive the blank maze and then told the following: "Take yourself back to a time when you had a pretty good handle on what was and wasn't OK for you around the house. Now look at the maze sheet. You'll see lots of boxes, each one of which tells you to do or be something. In some cases your upbringing will agree with whatever's in the box and you'll find yourself nodding and saying inside 'Yeah, it's OK for me to do (be) that'. Other times you'll have a feeling that says 'No!' like that, indicate it by blocking off the left-hand side of that box like this (see Figure 2)."

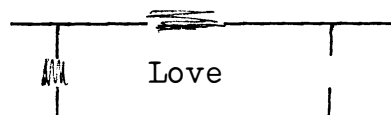
Figure 2



(If it's a small group of people, show them on a piece of paper. If it's a large group, demonstrate on a chalk-board.)

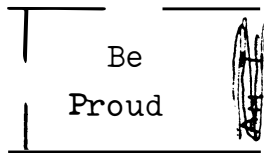
"If the 'No!' is very emphatic, block off the top of the box too, like this (see Figure 3).

Figure 3



"Now go through the whole sheet and follow those instructions for every box." After completing the boxes, the subjects are given the following instructions: "The extreme right-hand box in each row has a little 'Am I?' along its right edge. Apply the question 'Am I (doing that now?)' only to the statement in that last box and answer it in your own mind. If the answer is 'Yes' or 'Partly', leave things as they are. If the answer is 'No', draw a line through the 'Am I' and block off the right-hand side of the last box, as shown in Figure 4."

Figure 4



After the remaining boxes have been completed, the following instructions are given: "Now begin at 'start' and trace a path through the maze you've made. Go into every box that isn't blocked off and go through it by the most direct route possible (see Figure 5).

Figure 5

