

My Career Story-Universal
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To obtain a story or individual's narrative the practitioner could first consider the authors of the script. In post-modern career counseling, the authors may not be as varied and inclusive. In post-modern epistemology, one considers a more universal and inclusive instrument. Prior to the *My Career Story Universal*, Life Design and career construction was written for an adolescent, adult or elder adult going through a transition. The *My Career Story-Universal* accounts for universal design including differentiated learning including numerous means and methods of expression, representation, and engagement (Rose, 2000); and historically stemmed from Vygotsky (1978) and Bloom (Bloom, B.S., Engelhart, M.D., Furst, E. J. Hill, W.H., Krathwohl, D.R. (1956), while adapting Savickas & Hartung's (2012) *My Career Story* and Savickas' *Career Construction Interview* (1993), first entitled Career Style Interview. Savickas' self-directed workbook focused on the self as author; but does not include an instrument inclusive of children or individuals with a disability. For the My Career Story-Universal, the reading level for this population is set at a fourth-grade cognitive level.

The *MCS-Universal* is similar to the *Self-Directed Search, Easy Form (E)*, in that it can be used without a career or clinical practitioner; however, is meant to simplify without having a label of "easy" to be more inclusive and less of a power differential. Although this workbook contains early recollection unlike the original *MCS*, the career practitioner or clinical practitioner would not have the student or client use the early recollections if completed on her/his own.

The *MCS-U* begin with the back story, with Savickas & Hartung's original *My Career Story*, the authors wanted to immediately concentrate on the presenting with backstory for vocational context; however, for the youth and disability population, the context could intentionally provide information necessary to account. The first questions align with Holland's *Self-Directed Search* and Savickas and Hartung's (2012) occupational daydream question: *what was your first dream when you were little*. Next, the practitioner may ask *what was your favorite toy* to determine if an individual may manifest these similar interests that may become strengths in vocation or avocation. When asking what a favorite toy was from childhood, the individual may answer with a toy represented from her/his vocational personality, for example, the child or individual with a disability who is Realistic and Social might respond to the question by stating she/he loved building blocks and Legos in an environment with other peers, and in adulthood has had an occupational daydream of becoming an architect; however, currently works in a factory manufacturing small screws and bolts. After asking about the individual's toy, the career practitioner will follow-up by asking the individual to describe the toy to personify the traits and characteristics. This researcher has observed that often times when or if the clients described an inanimate object instead of an individual as a role model, the individual frequently has a diagnosis of autism. If the student or client cannot think of a human role model, the toy question may be asked to obtain the same traits and personality as asking for a human role model. An example may be that the individual interviewed loves garbage trucks, as the ambulances

represent, as they light up the streets and rescue people who are hurt and need assistance. The practitioner or workbook would continue to follow-up by asking, *what did you like about the toy*. An example would be that the individual liked the lights, listening to the sirens, and watching the vehicle speed off to come to the rescue. The career practitioner will want to ensure that she/he uses the exact words the student/client states or writes, as the practitioner does with the *MCS* and the career construction interview, while continuing to use reflexivity (Savickas, 2016) with the student/client. Next, the career practitioner will ask if the student/client played with the toy alone, with peers, with siblings, or with parents to determine context over the household and social environment receiving information on family-of-origin, guiding lines, attachment styles, and birth order in the individual childhood milieu.

After establishing traits, characteristics, environment, and script through occupational daydream from childhood, and questions about the childhood toy, the career practitioner will ask intentional questions to gain insight about the individual's work experience. The career practitioner asks have you ever volunteered (work without pay) circling yes or no to give forced choice. If the student/client is a child or adolescent, she/he may have volunteered with parents or a sibling; for example, a child may have gone with their parents or siblings on Christmas Eve to volunteer at a local church to dish out food for the homeless. The career practitioner elaborates seeking what the job was (manifest interest) what tasks/duties did you do to explore transferable skills the youth or individual with a disability may not realize she/he already possesses. The career practitioner will then ask about leisure (Super, 1984). If a student/client has no volunteer experience yet, the career practitioner will ask about leisure to continue to obtain client's language or manifest interest and abilities. The career practitioner collaborates with the student/client to empower the individual through a strength-based approach, focusing on the individuals' abilities rather than disabilities.

After eliciting *Back story*, the career practitioner will begin to interview or have the student/client write the workbook response (*MCS-U*) adapted from the *MCS*. The career practitioner begins this interview with *Building Block One*, asking *when you were 3-7 years old, who did you look up to/who was your hero (could be a real person or a character from a movie, book, cartoon, but please do not pick your parents)*. Based on Career Construction Theory, the parents are the participants guiding lines. The individual does not consciously choose the parents; instead the individual ingests the parents whole in the environment she/he grows up in. Following obtaining the written response to the role model question, the student/client draws a picture of who the individual looks up to/hero. If a participant is unable to write or articulate the role model resembling who the participant is or is becoming (traits already possessing or goals of possessing in the future), the individual will draw a picture of who she/he looks up to/hero. The career practitioner/clinician 1) self-directed workbook in the *MCS-U* explores 2) additional people the participant looks up to /heroes from when the individual was 3-7 years (again not parents). The questions are repeated in a series of three for repetition to obtain themes and significance level (concentrate on to adjective and adverbs that may highlight significance level). Again, if the individual completing the workbook/interview has difficulty determining a human, the participant may use a personified object. Superheroes are more prevalent as answers to self-concept, manifest interests, and life script during a time when the client feels in crisis of own environment. This practitioner has found that students/clients consciously seek out super heroes to solve the presenting problem or the essence of the plot as life script during a time of high

transition in the cultural environment. Following the written response, the collaborator will draw a picture of who the client looks up to and if the client cannot conceptualize a picture of the person, superhero, or inanimate object, the client may draw images that resemble the characteristics value. The participant (Taylor & Savickas, 2016) does not need to know how to draw) (this author often draws stick figures with clients) and is set-apart from analyzing the drawing. The power of utility stems from the client being in control without feeling a power differential. The client is the expert of her/his own life (Savickas, 1993). The workbook continues to ask the collaborator, if you were to tell me about who you looked up to/your 3 heroes, how would you talk about what he/she is like in 3 words, again eliciting the themes from the values, and self-concept.

Building block two exists as an adaptation from Savickas' manifest interest question from career construction theory: *What is your favorite tv show, which other 2 tv shows do you like, and what do you like about these two shows.* *Building block three* asks at this time (what is your current life script at this moment) *what is your favorite book, movie, song, or videogame.* An example of a client could be an individual who may be diagnosed with autism loves the Beatles and chooses the song, *Imagine* by John Lennon, "You may say that I'm a dreamer/But I'm not the only one/ I hope someday you'll join us/and the world will live as one." The career practitioner and client can imagine a more inclusive and loving environment in the future. Sue Johnson discusses attachment and Emotion Focused Therapy (2019). What underlying emotion and attachment style (Bowlby, 1988) would the client describe (Johnson, 2019). The career practitioner will also ask for both the chronological and emotional age of the individual (Santoro & Taylor, 2018), as the client may perceive feeling as though they are five years old again when dealing with the life script or recollection when in actuality the clients age is 55 years old dealing with the suffering before active mastery (Savickas, 1993) by clients co-constructing with small steps to move from suffering to mastery (Taylor & Santoro, 2018). The steps work as a treatment plan, as an action plan. (Savickas & Hartung, 2012). The participant will then draw a picture that makes her/him consider the life script. The workbook has the participant write the plot in the individual's own words of the book, movie, song, or videogame.

Building Block Four adapts from the motto question: *What is your favorite quote or saying (that you have heard or made up).* If a client cannot think of a quote resonating with her/him, the participant may create her/his own mantra to gain perspective of self-advice (Savickas, 2012). *Building Block 5* asks *what is your favorite memory from 3-7 years old* (during identity formation). The individual may block out (consciously or subconsciously) this memory if the client had a painful or traumatic early memory or if the client has a temporal, pro-longed identity formation due to cognitive maturity. The practitioner may ask for a current memory if this is the case. The practitioner will ask who was with the client or if the client was alone, what were they doing in this memory (and the environment), where were you in this memory. The practitioner will ask for the individual to title the Early Recollection, based on Savickas & Hartung's MCS.

The client can circle the emotions felt/ experienced from memory based on categories of happy, sad, scared, and angry as an emotional word bank. The clinician will continue to ask for the two additional memories to establish themes from the following two memories searching for themes within the emotions. The participant will then draw a picture of each of the 3 earliest memories.

Lastly, the co-structor (practitioner and student/client) write the client's life portrait. Putting these blocks together adapted from CCT: "I am or becoming (write in words you used to tell about the person you looked up to/hero from Block One), I like (write in words to tell about your favorite tv show from Block Two. Therefore, I write in words used to tell about your favorite book, movie, song, videogame in one sentence from Block Three. To do this, my advice to myself (suggestion to myself) is (write in words from your favorite saying from Block Four), and my work right now is like (write the title of your first memory).

At the end of this interview or completed workbook, this author asks two follow-up questions. The first is if the individual has a mentor, to seek out the consciously and intentionally chosen current individual's self-concept or desire to possess in the future. An example could be that a participant looks up the Michael Jordon and her/his seventh-grade language arts teacher for strength, work ethic, and looking outside of the box to rise above expectations.

The last question this author asks becomes the essential core question, in particular, if the client's creative (not necessary to be an artist): who is your favorite musician/singer (Consiglio, 2018). An example would be Elvis Presley. The client may state that Elvis overcame his upbringing, has soul, and was charismatic. By asking for the musician/artist, the musician or band illuminates the self-concept, identity, goals successfully attained or one yet to come in the future (Consiglio, 2018).

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