ABSTRACT

Sentient Puppets and the Moral Imagination:
A Descriptive Study of the Integration of Story with Puppetry Arts on Film via an Original Production Pilot Episode Featuring Phyzzlestapf the Dragon as Moral Instruction to Second through Fifth Grade Children.

Allen Reeves Ware, Ed.D.

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Good character involves knowing the good, loving the good, and doing the good. Children are not born virtuous, but must be taught to recognize that which is virtuous. The best lessons for children are those that engage a child's imagination, not only to empathize with another person's situation, but also to think about the impact one's own actions may have on another person. Such insight is the essence the essence of the moral imagination.

Storytelling, through performance or the written word, has the ability to touch the heart and capture the imagination. Teaching morality through story is a classic example of character education, dating back as far as the theatre of Ancient Greece. Equally as ancient a theatrical form is puppetry. Puppets have an uncanny ability to capture the imagination of their audience. Puppets are also able to deal with topics in a symbolic way, freeing the puppet to address issues that might be too controversial if confronted by

a human. This study sought to explore the potential of puppetry arts in the role of moral teacher.

This descriptive study traces the development of an original puppet film production created by The Ware House Puppets, and designed to engage the moral imagination of elementary students. The study took place in two central Texas school districts. The puppets employed in this study were designed and performed after methods developed for Jim Henson's Muppets.

Forty-eight children in second through fifth grade completed this study. Participants were observed while viewing the puppet film, and interviewed afterwards in focus groups. The children in this study displayed observable behavior indicating engagement and interest in the puppets and the film. During the focus group interviews, children demonstrated varied levels of moral thought. Many participants expressed making connections to the puppet characters. The results of this study indicated that the puppets did have the ability to engage the moral imagination of the participants in this study.

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A Descriptive Study of the Integration of Story with Puppetry Arts on Film via an Original Production Pilot Episode Featuring Phyzzlestapf the Dragon as Moral Instruction to Second Through Fifth Grade Children

by

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A Dissertation

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School was always difficult for me, as I just didn't seem to learn things as well, or in the same way, as my peers. But, I have been fortunate to encounter a few extraordinary teachers, whose efforts influenced this dissertation. To them, as to my grandmother, I wish to express my appreciation.

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In 2005, I lost my beloved grandmother. I was privileged to spend some time with her shortly before she passed. Although it may be common for a final visit to be a time of "letting go," I promised the opposite to my grandmother: I would keep her spirit with me, and honor her love and memory. It could be argued that the challenge of developing and executing the current study, or any dissertation for that matter, is not

unlike the journey of Phyzzlestapf the Dragon. He had to make the more difficult journey to learn what he needed to learn. His mentor, a little green-headed duck, offered gentle guidance to the dragon, and expressed her pride when he gave his best to help a friend. She is an example of unconditional love and wisdom. It seemed fitting that she should be a duck, like that first puppet gifted to a child by a loving grandmother. Naturally, I had to name her after my grandmother. So, I called her, "Mother Norris." Thus, it could be said that this dissertation, and puppet film, is a way of keeping my grandmother with me. It is a promise kept.

For my Grandmother

CHAPTER ONE

Introduction

In 1951, a young composer and puppeteer named Fred had a surprising announcement for his family; "I don't think I'll be going to the seminary. I think I'll go into television" (Hough, 2004).

At that time, television was still considered a relatively new medium. Fred's family had, indeed, expected him to continue his education at seminary. Now they questioned what he could possibly know about television. Fred's response was simple. Having viewed some television, he found he did not like what he had seen. Of particular concern to Fred was the influence such a powerful medium might have on children. He believed that programming could be improved. He believed television could be used to promote positive values, especially for children, but had fallen short of its potential. He had no television experience, and there was little or no research existing on any kind of children's television programming upon which to draw. Nonetheless, he set forth to address the lack of values in children's television programming. Fred began his career in television as a floor manager and producer for the National Broadcasting Company (NBC) before returning to his native Pennsylvania to develop programming for WQED Pittsburgh, the nation's first publicly funded National Educational Television (NET) station. Fred was particularly drawn to puppets because he believed that puppets had a unique way of touching a child's imagination. Through engaging the imagination of the child, he intended his programming to encourage skills children would need in growing up and in developing self-esteem and self control. Fred's puppets would help children

understand their own feelings and how to manage the frustrations that naturally occur in growing up. The use of puppets on television was not a new idea, but Fred was creating a deliberately instructional program aimed at children for the fledgling educational network. There was no formative research to support what Fred was attempting, but the resultant phenomenal and long-lived success of Fred's work is undeniable. NET eventually became known as the Public Broadcasting System (PBS), and Fred would eventually become known simply as "Mister Rogers" (Rogers, 2003, pp. 198-197; Mister Rogers' Neighborhood: series philosophy, 2004; and Hough, 2004).

The current study is based upon the following major themes, introduced briefly here, and more fully developed in chapter two:

1) Creative Pioneers in Children's Educational Television Programming
2) The impact of creativity on education
3) Learning environment
4) The rise of bullying
5) Puppets as moral teachers

Creative Pioneers in Children's Educational Television Programming

Television programming for children began as early as the 1950's with locally produced, and popular, shows such as *Howdy Doody*. Like many early television shows, *Howdy Doody*, started as a radio program, in this case known as *Triple B Ranch*. When developed into a television show, the name was changed to *Howdy Doody,* and the familiar, freckled cowboy marionette of Howdy himself emerged (Davis, 2008, p. 32). Though Puppeteer Burr Tillstrom introduced his creations of Kukla and Ollie in 1939 (Currell, 1985, p. 50) and, *Howdy Doody* had been around, on radio at least, since the late

1940's (Davis, p. 32), the first national television series to target a children's audience was *Ding Dong School* in 1952, featuring Dr. Frances Horwich (Davis, p. 36). That same year, Bob Keeshan left *Howdy Doody* after an argument with the show's human star, Buffalo Bob. Keeshan moved through a couple of local children's shows before landing at CBS and developing *Captain Kangaroo*. During the 1950's and 60's *Captain Kangaroo* was a programming standout, whose only significant competition in the children's market was Walt Disney's programming, such as *The Mickey Mouse Club* (Davis, pp. 38-41).

Despite the upsurge in programming aimed at children, little was intentionally produced to be *educational*. Horwich was an accomplished educator who performed her task of host as if she were running a classroom. Keeshan, along with his "Mr. Green Jeans" sidekick, Lumpy Brennam, were credited with having excellent teaching instincts, though neither had any training in child development or education. *Ding Dong School* ran until 1965, and *Captain Kangaroo* became a staple of children's broadcasting for decades.

While these productions opened doors for future programs, it is the work of four specific visionaries that most inform the current study: Fred Rogers, Joan Gantz Cooney, Dr. Bill Cosby, and Jim Henson.

Fred Rogers and "Mister Rogers' Neighborhood"

Mister Rogers' Neighborhood is one of the longest running programs in public broadcasting. Fred Rogers' remarkable contributions to public television were based upon what he considered to be timeless values that could help families nurture and equip

children with skills needed for growing up. Mister Rogers encouraged children to feel good about themselves, believing that the development of healthy self-esteem is one of the most critical tasks of growing up and such self-esteem plays a major role in determining what kind of person a child will become. His television program was designed to offer gentle, yet firm, support to children as they learned skills involved in growing up: cooperation, persistence, patience, sharing, and the ability to pay attention and to manage frustration. The series also sought to encourage healthy approaches to curiosity and imagination (Mister Rogers' Neighborhood: series philosophy, 2004). Fred Rogers, who began performing on television strictly as a puppeteer, also performed nearly all the characters in his "Neighborhood of Make-believe." He liked the use of puppetry in children's programming because he believed that puppets had a unique way of sparking the imagination of his young audience (Hough, 2004).

Mister Rogers' Neighborhood was developed through research in educational theory (Mister Rogers' Neighborhood: series philosophy, 2004). However, the program seems to pre-date any research into the phenomenon of puppetry in television. Rogers' work would, instead, open the door for another public television phenomenon, *Sesame Street*, the most popular and "the most heavily researched series in the history of television" (Fisch & Truglio, 2001, p. xvii).

Joan Gantz Cooney and "Sesame Street"

In 1967, Joan Gantz Cooney was part of a team that wanted to develop a new educational television program with the primary purpose of giving a "head start" to children's cognitive development. Cooney has a degree in education, but had developed

a career in media. As such, Cooney was ideally suited to commence research for the new show, as part of pre-production development; before the program was written or hit the air. The result was a detailed, 55 page report revealing the need for an educational intervention for young, especially underprivileged children, and the potential ways in which television could meet that need (Davis, 2008, pp. 61-67).

Given that educational television of that time was, despite its intentions, typically "stodgy, still and colorless" (Davis, 2008, p. 62), Cooney and associates intended for their new show to be pedagogical, but with the flair of a children's entertainment show. This combination of flair and substance was the beginning of that which is now commonly called "edutainment" (p. 62).

Cooney was named executive director of the fledgling Children's Television Workshop (CTW[1]), and tasked with developing her feasibility study into an actual television program (Davis, 2008, p. 124-129). As director, Cooney held to her vision for the show, which sought to blend entertainment with education, using anything that could hold a child's attention. She viewed CTW as being primarily a creative organization. She believed that children would not watch a program, no matter how educational it may be, if it were not first engaging (Lesser, 1974, p236).

It is interesting to note that both *Mister Rogers' Neighborhood* and *Sesame Street* incorporated a similar, engaging element: puppetry. Both Cooney and Rogers wanted the puppets to demonstrate diversity and model cooperative behavior (Lesser, 1974, p. 125; Hough, 2004). While Rogers performed his own puppets, Cooney attracted Jim Henson

[1] The Children's Television Workshop has changed its name to Sesame Workshop. However, this study will most often refer to the company by its original name, or CTW, as most references will be historical in nature.

and his Muppets to *Sesame Street* (Inches, 2001, p. 98). While the addition of Henson's Muppets may be Cooney's best-known decision for *Sesame Street*, the series would be filled with other programming innovation. Inspired by children's reactions to commercials, *Sesame Street* would cultivate "commercials" of its own to hawk letters and numbers (Davis, 2008, pp. 115-116). Above all, however, *Sesame Street* would rewrite the book on educational programming in one highly significant way: research.

Before *Sesame Street*, educational programming was evaluated after it had already been on the air. CTW would evaluate material *before* broadcast (Davis, 2008, p. 117-118). *Sesame Street* became the first educational television series for children "with a bona fide curriculum and evaluation mechanism" (p. 118). To insure that both entertainment and pedagogical standards remain high, Sesame Workshop, as it is called today, continues to employ multiple forms of research in production of the show, making *Sesame Street*, arguably, the most researched program in the history of educational or children's programming (Gikow, 2009, pp. 152-163).

Bill Cosby and "Fat Albert and the Cosby Kids"

Though not a puppeteer, Bill Cosby (1976) was also interested in exploring the potential for television as a teaching aid. With that in mind, Cosby introduced *Fat Albert and the Cosby Kids* in 1971 (p. 76). Like Cooney, Rogers, and Henson before him, Bill Cosby believed education need not be a rigid and regimented activity, but rather an experience that could be enhanced by the inclusion of more enjoyable elements (p. 161). Creatively, *Fat Albert* was an outgrowth of Cosby's "childhood years in depression-era [sic] Philadelphia" (p. 75). While Cosby's intent from the start was to create an educationally based television program, it was the CBS network that suggested Cosby

assemble an educational advisory board. The new television series met with immediate success and very high ratings (pp.75-76).

At the time of *Fat Albert*, CTW had developed another entry into educational programming: *The Electric Company*. Cosby (1976) believed the success of this new show, like its predecessor, *Sesame Street*, illustrated that learning outside the classroom could be enhanced by television (p. 41). Regarding *The Electric Company,* Cosby stated:

> In developing this program, CTW demonstrated its intent to remain a pioneer in the field of educational television - - to extend the medium as a supplemental tool to teach. It set out to reconfirm that television can be applied entertainingly and effectively to serve social, educational, and entertainment purposes. (p.42)

Though clearly respecting Cooney's endeavors, Cosby's program was like neither *Sesame Street* nor *The Electric Company*. The educational objectives of *Fat Albert and the Cosby Kids* had more in common with the goals of *Mister Rogers' Neighborhood.* As Rogers sought to help children face the issues of growing up, Cosby (1976) focused on the emotional development of his young viewers (p. 60). Each show was expected to deliver a social message using an empathetic "hero" or protagonist (pp. 77 & 64). Cosby's advisory panel stipulated, "all the problems raised in the shows are *children's problems*" (p.77, emphasis added). Bill Cosby's objective with the *Fat Albert* series was "to instill an awareness of life and develop codes of behavior" (p. 61). This work led to a successful dissertation in Education for Cosby, wherein he asserted that the success of the series indicated "programs with an educational emphasis can be entertaining and that they can attract a wide audience" (p. 138).

Jim Henson and The Muppets

After the first season of *Sesame Street*, Joan Gantz Cooney reported that the Henson Muppets seemed to be the most endearing elements of the program (Lesser, 1974, pp. 125-126). While the series itself has become an educational broadcast fixture, some of the beloved *Sesame Street* characters have emerged each as phenomenon in their own right. Kermit the Frog, a prominent character at *Sesame Street's* premiere in 1969, became the figurehead of Henson's *The Muppet Show*, as well as the icon for the entire Henson Company. Meanwhile, Cookie Monster, Grover, Big Bird and other characters have each grown to great popularity throughout the more than 40 years of *Sesame Street*. Yet few, if any, anticipated the phenomenon that would emerge when Kevin Clash (2006) took a little, red, monster puppet, and created *Elmo*. It seemed that suddenly a "background" puppet, tossed aside by master Muppeteer Richard Hunt, had become the new face of children's educational television (p.7).

After *Sesame Street,* Jim Henson continued to attract a wide audience of his own with *The Muppet Show* and a series of movies, including *The Muppet Movie* and *The Dark Crystal*. It was during the production of *The Dark Crystal* that Henson planned his return to children's programming with *Fraggle Rock* (Finch, 1993, pp. 122-123, & 200-202). The show would have a simple theme: world peace. Henson had not deluded himself to think that a puppet show could actually bring about world peace, but such a vision would guide the show's philosophy (p. 202). Henson wanted each episode to "teach a meaningful lesson" (p. 203) and present "values that we think are basically good things for kids to grow up with" ("Down at Fraggle Rock," 1987). In essence, Henson created a new world with its own mythology in order to tell stories framed as parables,

each with its own "strong moral" (Finch, 1993, p. 204). He described his agenda for the program; "We want to deal with situations that children encounter, and to work through them in a way that will be helpful and at the same time completely entertaining" (p. 204). In fact, the entertainment value was of such importance that Henson wrote:

> Our first job…is to make this world a lot of fun to visit. It is a high-energy, raucous musical romp. It's a lot of silliness. It's wonderful.
> However, the second thing that we're doing with this show is saying something. The show has a direction and a point of view. This will be beneath the surface, and if anybody becomes very aware of it, we will have missed. (p. 200)

Henson wanted to show how people could get along with each other while making the point that "everything affects everything else" (Henson, 2005, p.153). He added, "these are topics that can be dealt with in a symbolic way, which is what puppets basically do all the time" (p. 153).

The Impact of Creativity on Education

What Henson, and others, tapped into is the impact creativity can have on education. In his book *Arts with the Brain in Mind*, Eric Jenson (2001) points out multiple educational and neurobiological benefits of exposing young learners to creative and artistic activity. One thing he notes specifically is that, through the arts, "students connect to each other better – greater camaraderie, fewer fights, less racism, and reduced use of hurtful sarcasm" (p. 3). This obviously parallels Henson's intentions with *Fraggle Rock*. Puppetry Arts historian David Currell (1980) suggests that a young child can find an understanding of some complex issues through the actions of a puppet before that child is able to articulate such concepts. He states "because it is the puppet character who is involved and not the child directly as actor, it is sometimes easier in the early stages for the child to think and talk about what the character did" (p. 17). This may explain the

effectiveness of Cooney's work, as a child learns through witnessing the learning experiences of the characters on *Sesame Street*. Hunt and Renfro (1982) explain further; "As learning tools, puppets expedite the absorption for knowledge by capturing and sustaining the interest of young children. Puppets therefore become commendable vehicles for assisting children to assimilate life's information and, as a result, to build concepts" (p. 97). This supports Mister Rogers' philosophy that puppets can help children manage their feelings, and thus their interactions with one another.

Learning Environment

Fred Rogers was deeply concerned with how people treat one another. He believed that touching the imagination of a child was imperative to that child's development of skills, and to the instillation of values that would serve that very purpose throughout his or her life. Is there a way to engage a child's imagination for the purpose of moral instruction? In what ways do puppets engage the moral imagination of school age children?

In response to nearly two decades of school reform, William Bennett (Bennett, Finn & Cribb, 1999), criticized that "too many American Schools are *not* doing right by their pupils" (p. 6). Bennett believed that too much effort was spent on process rather than in learning basic skills (pp. 6 & 12-13). In 1976, Cosby already saw a problem, reporting that schools were failing (p. 5). Cosby expressed a belief that "youngsters fail because they are bored." In addition, he criticized, "some teachers believe that learning is a by-product of controlled order" (p. 7). Evidence supporting this criticism can be found in William Glasser's (1986) *Control Theory in the Classroom*. Writing ten years after Cosby, Glasser claimed "teachers must begin to see themselves as modern

managers" (p. 81). He goes on to say that teachers and parents are not just seeking management skills, but "more tangible power, especially more power to punish" (p. 81). Cosby would likely reject this idea having stated, "teachers must understand that learning is not a by-product of order" (p. 20). At first glance, Bennett may seem to subscribe more to Glasser's view, insisting that students "get down to work" and be "studious, respectful children" (p.14). However, Bennett's point was to acknowledge that an unruly school atmosphere is detrimental to learning, and that there is a need for stronger "character training" (Bennet, et al., p. 15).

Rachael Kessler (2000) is clearly in line with Cosby, commending the importance of safe learning environments (p. 64) that serve both student and teacher (p. 83). A safe environment is threatened "when the lesson plan is more important than the student's feelings or experience, when we are preoccupied with 'doing it right' and 'covering the material'" (p. 128). Glasser (1987) identifies learning as a process wherein "students are the workers who produce both the goods and services of the school" (p. 84-85). Cosby (1976) sees learning as "the result of increasing mental and physical activity" (p. 20). Eric Jensen (2005) goes even further, reporting a link between physical activity and learning (pp. 60-67). Jensen lists various neurobiological studies that indicate, "the part of the brain that processes movement is the same part of the brain that's processing learning" (p. 63). Further implications were that games, play and "novel movements" provide catalysts to cognitive development (p.63).

Perhaps chief among such activities are those common to the creative arts. Jensen asserts, "the arts promote the development of valuable human neurobiological systems" (2001, p. 2). Jensen insists, "students today are flooded with data but often starved for

meaningful learning" (p. 9). Kessler (2000) concurs stating, "certainly students' will and capacity to learn are impaired when they lack meaning and purpose" (p. 61). So, treating students as cogs in a machine, per Glasser, would seem to be not only an inefficient form of education, but be also an impairment to students' learning. Kessler warns, "this void also puts [students] at risk in a more fundamental way. It undermines their motivation to *live*" (p. 61). Noddings (in Sears, 1998) agrees, "kids are dying —physically and morally—right now" (p. 120).

Kessler is addressing a lack of purpose, or an emptiness, that students may feel during learning experiences that are uninspiring. In a similar vein, Noddings suggests that teachers embrace a form of human interaction that can help young people become thriving students and "acceptable persons" (Sears, 1998, p. 121). Students should be encouraged to think, rather than made to feel devalued. Else, students might learn to avoid participating in class (Brooks & Brooks, 1999, p. 7). Neuroscience reveals further issues, having mapped areas of the brain activated by emotions, demonstrating how those emotions impact learning, and feed intrinsic motivation (Jensen, 1998, pp. 67-75). Environment plays a key role in learning and behavior (Vygotsky, 1978, p.90; 2006, pp. 48-49). A threatening environment can alter brain chemistry; it can limit a student's cognitive ability, and has been linked to student failure (Jensen, 1998, pp. 54-57; 2008, pp. 44-48). While a certain amount of stress, such as deadlines and reasonable goals may actually be helpful (Jensen, 2008, p. 48), situations where students feel *high* stress can cause that individual to engage in survival techniques that are "lousy for learning" (Jensen, 1998, p. 57). Jensen asserts, "high stress or threats have no place in schools" (2008, p.49).

The Rise of Bullying

A key area of stress in a classroom or school is the atmosphere created by negative social interaction and poor behavior (Glew, Fan, Katon, Rivara, & Kernic, 2005; Jensen, 2005, p. 98; Kilpatrick, 1992, p. 14). Disrespect from students toward authority is a problem, but so too is peer-to-peer cruelty. Students "insult, they hurt, they pick on the weakest member of the group, they bully, they push, they solve their problems through physical violence…If it's not physical, it's verbal. It's constant, and it's intense" (Lickona, 1991, p. 15). Bullying is a form of aggressive behavior intended to injure or humiliate, and is perpetrated by a stronger party against a weaker one. The behavior may include threats, physical violence or psychological attacks, such as rumor milling and shunning or exclusionary tactics (Nansel, et al., 2001). While the physical behavior seems to increase through the elementary years to a peak in the middles school years, the verbal abuse trends constant all the way through high school (Banks, 1997). A well-respected study by Nansel and associates reported, "the prevalence of bullying among US youth is substantial" (Nansel, et al.). Subsequent studies by the National Center for Education Statistics (2003, 2005, & 2009) indicated that, in 2003, 7.2% among students aged 12 through 18 reported being bullied. In 2005, the number jumped to 28.1%. In 2007, the reports of bullying at school rose again to 31.7% for the same age group. The jump in the bullying rate from 2003 to 2005 is alarming. While the rate of increase slowed from 2005 to 2007, the occurrences of bullying did continue to trend upward. The Nansel study concluded, "the issue of bullying merits serious attention, both for future research and *preventive intervention*" (Nansel, et al., emphasis added). While Nansel, et al., and Jensen, and undoubtedly others, are in agreement that this student-

created stressful environment is detrimental to the educational progress, a pilot study from 2005 seems to indicate the problem is even worse.

Alan McEvoy (2005) reports on "an area of abusive behavior that has received virtually no attention – when teachers bully students" (p. 1). Like peer-to-peer bullying, teacher-to-student bullying is viewed as a behavioral pattern that exploits a power differential between the aggressor and the intended target. McEvoy points out that not only teachers, but coaches and other members of school staff with supervisory positions over students, may engage in such conduct that "threatens, harms, humiliates, induces fear, or causes students substantial emotional distress…it is an abuse of power that tends to be chronic and often expressed in a public manner" (p. 1). Teachers who bully commit actions, often repeatedly, that intentionally leave a student deflated in front of others, and the bully rarely faces the consequences of their own actions. McEvoy points out the extent to which some aggressors go to avoid retribution:

> One common method is trying to convince targets that they are paranoid or crazy, that they have misperceived or misrepresented the behavior in question, or that it is all in their mind. It is also common for bullies to impugn the motives or performance of students, colleagues, and supervisors who register a complaint…This shifts attention from the teacher's inappropriate conduct to a discussion of "standards" and to the student's motivation for complaining. This also has the minimizing effect of suggesting to others that what is at stake is merely a "personal difference," rather than a systematic abuse of power. (p. 2)

Throughout the report, McEvoy (2005) reiterates the personal and academic devastation caused by such abuse. What has been stated in some form or fashion by Cosby, Lickona, Jensen and others resonates with McEvoy's assessment of this issue: "Bullying by teachers produces a hostile climate that is indefensible on academic grounds; it undermines learning and the ability of students to fulfill academic requirements," and furthermore "the bullying conduct sends a message of fear that

threatens others in the community, that enhances their sense of vulnerability, and that produces a loss of faith in the fairness of the academic institution" (p. 3).

Recent worst-case examples of such hostile educational environments have forced this issue to the forefront of public awareness. On March 29, 2010, in Massachusetts, criminal charges were levied against nine teenagers whose bullying and abuse allegedly led to the January 2010 suicide of Phoebe Prince. The district attorney in the case also laid blame at the feet of South Hadley High School officials for their lack of action (Schworm & Ballou, 2010). The following Memorial Day, the scenario was repeated when Virginia teen, Christian Taylor, hanged himself as an apparent result of school bullying (Williams, 2010). Both cases tragically mirror each other as both involved high school freshmen hanging themselves. Both teens were tortured by their high school peers in excessively cruel ways. And, in both cases, school officials were accused of having long-term, full knowledge of the bullying activities yet chose to do nothing to correct the behavior. A search of news stories over the past few years yield illustrative support of the government's statistics of bullying on the rise. Or, put another way, civility and decency among our country's children and youth is on the decline. So, too, is the efficacy of associated adults, be they educators or otherwise, to deal with this increase in discordant behavior. Recent broadcasts addressing the aforementioned teen tragedies illuminate the anguish and outrage over this type of destructive behavior, as well as the struggle to address this turmoil. In light of this particular study, a rather significant opinion may be found from Phil McGraw (2010):

> What we have to do is make this part of the curriculum, right? We have to have situations where there's a weekly class where people are educated about this, so they know what it is, what to do about it. We don't just need to teach the teachers and staff, we need to teach the students. This needs to be a part of the curriculum,

where we learn again how to treat each other with dignity and respect. (Television broadcast, April 2)

The Problem

As will be discussed further in chapter two an old problem continues to haunt education: moral instruction in schools is expected to remain relative and detached, yet parents, and others, still want schools to take action when negative behavior surfaces. Unfortunately, schools still seem to shy away from their role as moral educators. What Lickona (1991) once listed as "Signs of Moral Decline" (pp. 12 – 19) have now become manifest in the bullying and tragic events such as those previously mentioned. What was observed of the 1960's through the 1990's by Cosby, Lickona and others, remains true in the 21st century. Moral decline, as Lickona predicted in the past, has yielded the bullying, violence, and tragedy that continues today. Moreover, it is not just the character of our nation's youth at risk. Without some means of increasing a sense of safety in our schools, students' very own development and ability to learn are threatened. Their survival and their ability to develop good decision-making skills are impaired (Jensen, 2008, pp. 48-50).

What a mess!

In the 1980's, Jim Henson believed that conflict in the world existed due to lack of understanding between peoples or cultures ("Down at Fraggle Rock," 1987). Now, in the early 21st century, this researcher suggests that Mr. Henson's belief may be no longer valid. Rather, this researcher proposes that conflict also exists, at least in part currently, because people do not know how to treat one another. According to Comte-Sponville (1996), no is born with good character, virtue must be acquired through education (p. 224).

One cannot *choose* moral action if one does not first develop moral knowledge (Lickona, 1991, pp. 53-63). Talking, let alone teaching, about *loving one another*, or any other religious sounding concept of morality, is met with suspicion or rejection (Nord, 1995, p. 341). The teaching of character is complicated further in situations where there is little in the way of consequences for cruelty, and in some cases, no discipline or school action at all (McEvoy, 2005, p. 10). Extreme cases of bullying have lead to devastating consequences (Schworm & Ballou, 2010; Williams, 2010). Schoools have become obsessed with testing and job ratings and final scores – both academic and athletic (Hartman, 2008; Houston, 2007; Palmer, 2007, p. ix). This puts authentic learning at risk (Jensen, 2008, p. 226) and has driven the soul out of learning and teaching (Nord, 1995, p. 378; Palmer, 2007, pp. 17-21). What then shall we do?

Rationale for Study

Fred Rogers (2003) suggested, "In times of stress, the best thing we can do for each other is to listen with our ears and our hearts and to be assured that our questions are just as important as our answers" (p. 79). According to Jane Henson (1993), puppetry should facilitate that very idea:

> Puppetry, when it works, comes from the much more encompassing, much more creative, yet often hidden or disguised individual that we are. When we dream, when we allow ourselves to use puppets, our inner selves know no boundaries. Through puppets we understand, even more fully, that the life we live is a much limited version of what we think we are. (Display Placard, Permanent Exhibit, Center for Puppetry, Atlanta, GA)

This kind of exploration leads to deep questions, as Kessler (2000) calls them. Additionally, Kessler, like Rogers, insists that it is important to have the freedom and safety to ask questions about one's own identity and purpose. It is important also to

recognize that some of those questions do not always have, and probably should not have, answers (p. 13). Schools, either by action or lack thereof, tend to stifle such necessary emotional and cognitive development. Yet, schools need not be "purveyors of abysmal emotional and intellectual waste" (Cosby, 1976, p. 9). Schools can still function properly and be humane; they can "be concerned with gaiety and joy, individual growth and fulfillment without sacrificing concern for intellectual discipline and development" (Silberman, 1970, p. 208). Mihaly Csikszentmihalyi (1993) takes issue with the perspective that learning simply is a hard and unpleasant task. He reports that creative people enjoy what they are doing; "it is enjoyment that makes them want to learn more" (pp. 193-194). Could the classroom implication be that creativity not only makes learning more meaningful, but that it might actually make learning *fun*? Puppets are both creative and fun, and their applications in education and therapy are boundless (Bernier & O'Hare, 2005). Puppet activities can help a child "make an emotional as well as cognitive connection to ideas, information, stories, characters, literature, and historical and life situations" (p. 2).

Steve Whitmire (2010) has performed Kermit the Frog since Jim Henson's death in 1990. He and the Muppet performers make the bold claim that the Muppets "are real." Whitmire means that the characters created by the puppet can "exist in our world" and they are sentient: they seem aware of their surroundings. A *sentient puppet*, as Whitmire terms it, has a certain self-awareness, and should be able to ask the very questions to which Rogers refers, and to hear and respond to the answers, as Jane Henson suggests. The sentient puppet can react to its environment, demonstrating the existence of senses, and true motivations behind each action taken and each word spoken. The sentient

puppet is not mindless; it is infused with consciousness. Perhaps what Whitmire means by "real" in this case is that the puppet performed in such a manner produces a character that seems *genuine*.

That same type of genuineness, according to Palmer (2007), is what children also recognize as present or absent in their teachers. Children "quickly sense whether you are real, and they respond accordingly" (p. 7). Palmer asserts emphatically; "good teaching comes from the identity and integrity of the teacher" (p. 10). Teaching is a matter of the heart, where connections and relationships are formed. If one hides behind a façade, be it a position or role, integrity is lost (p. 17). Education is a moral enterprise (Nord, 1995, p. 333). The teacher is a moral authority whether that teacher presents as one or not. That authority comes from identity and integrity (Palmer, 2007, p.34). If Whitmire and Palmer are suggesting the same kind of "real," then a sentient puppet is a fully developed character with its own identity and a certain type of integrity. As such, that character may be accepted as genuine, and, therefore, trustworthy. In theory, then, a sentient puppet could be accepted as a type of authority, and, in such a case, that puppet could impact a child's moral imagination. The moral imagination is a frame of mind where one's imagination is applied to a moral purpose. The moral imagination is a way of understanding the world (Kilpatrick, 1992, p. 209), giving "insight into the effects our actions have on others" (Holmes, 1991, p. 43). In this sense the term is different than moral empathy, which helps individuals relate to the feelings and situations of others. Lickona (1991) advocates storytelling to engage the imagination of children (p. 81). Children can become emotionally involved with the characters within stories, experiencing empathy, because a child can imagine what a character is feeling in the

given situation. Research is needed to determine whether or not puppets can be used effectively to engage the moral imagination of a target audience.

The Study

The purpose of this study was to develop and observe a creative approach to character education via an original, educational film production that featured the use of sentient puppets. The production was evaluated for its potential to impact the moral imagination of its target audience.

The potential significance of this study is its contribution to the literature in character education. Puppets are great storytellers, with the ability to engage the imagination of the child. Puppets can present examples of virtue and character that, in turn, may serve to help a child make sense of the world in which she or he lives. The actions of the puppet characters may help a child think about the impact of his or her actions upon others. This is the essence of engaging the moral imagination.

The puppet film presented in this study is of a puppet production created, ostensibly, as a pilot episode for a series of further productions. The resulting series could serve as a model for future educational productions and continued classroom applications. The final analysis report presents implications for further work with the puppet production, puppets in educations, and the process of engaging the moral imagination.

Definition of Terms

The terms character education, moral education, moral imagination, puppet, puppetry arts, and sentient puppet are used in this dissertation. They are defined as follows:

1. *Character Education*: The process by which a society, schools and parents help children "shape their attitudes and behaviors . . . [to] prepare students for the world of work, for further education, for lifelong learning, and for citizenship" (DeRoche & Williams, 2001, p. xv). Lickona (1991) claims that good character "consists of knowing the good, desiring the good, and doing the good" (p. 51). He explains further that the desire for character education is for children to "be able to judge what is right, care deeply about what is right, and then do what they believe to be right" (p. 51). A distinction may be drawn between the terms "character education," "moral education," "ethics education," "virtues education," and the like. This study does not explore the significance of those nuanced differences. The current study will, therefore, use the terms interchangeably. Additionally, the researcher considers Character Education to refer to the means used to promote an individual's cognitive and emotional development to understand how one treats those around them in a caring and responsible manner (Ryan & Bohlin, 1999, pp. 5-24).
2. *Virtues* vs. *Values*: Argument has been made that virtues and values are two disparate ideas and should be treated as such (Ryan & Bohlin, 1999, pp. 25-52). Ryan and Bohlin argue that the terms should not be used interchangeably. Lickona agrees, identifying values as a relativistic term (p. 7). However, the term

"values" has entered the public lexicon as synonymous with the term "virtues." The appearance of the term "values" has been restricted to quotes where the context reasonably suggests the term "virtues" is applicable.

3. *The Moral Imagination*: Guroian (1996) suggests moral imagination refers to a way of looking at life, through the symbolic information one finds in creative sources such as stories (p. 2). Kilpatrick (1992) defines the term as "a disposition to grasp reality and conform to it" (p. 209). Holmes (1991) identifies the moral imagination is that which gives "insight into the effects our actions have on others" (p. 43). In this sense the term is different than moral empathy, which helps individuals relate to the feelings and situations of others.
4. *Puppetry*: David Currell (1985) defines a puppet as "an inanimate object moved in a dramatic manner by human agency" (p. 1), and fall into one of four categories: hand, rod, marionettes and shadow (p. 2). In recent years, the term "hand puppet" has come to most often mean a "Muppet-style" figure, where the puppeteer's entire hand is inserted into the puppet's head (p. 3). Various styles of puppetry were used in the current study.
    a. *Puppets on film*: a term of art that refers to a puppet performance played specifically to a camera via video, digital, or film media. The term does not apply to a live performance that has been video recorded for archival purposes. Generally any form of puppetry is acceptable and used where it best serves the scene being filmed. Most puppets for this study are "Muppet-style" in nature, performed from beneath the staging area with hand and rod controls.

b. *Sentient puppet*: as outlined earlier, and again in Chapter Two, sentient puppet refers to the creation of a believable character through writing and performance techniques (Whitmire, 2010). For this study, all puppet characters have been created as sentient puppets.

The term "puppet" is used throughout as a general term for all the types of puppets used in the study. The style of puppetry varies from character to character. Most puppets in the film are performed by a combination of hand and rod manipulation.

Research Questions

To address the purpose of this study, the following research questions will be examined:

Engagement:

> In what observable ways can a new and sentient puppet character, or characters, engage the attention of second through fifth grade students through film presentation?

Moral Imagination:

> In what ways can a new and sentient puppet character, or characters, engage the moral imagination of third and fourth grade students?

Research Design

This study focused on the case for puppetry arts as a means for engaging the moral imagination of school-aged children. Friendship is a behavior antithetical to bullying and is considered to be a foundational virtue (Ryan & Bohlin, 1999, pp. 193-194 & 197-198; Lickona, 1991, pp. 89-91; Comte-Sponville, 1996, p.19). Therefore,

"friendship" was chosen as the specific virtue presented via puppetry arts in the pilot episode film.

Qualitative methodology is an effective choice of research method for this study, as the researcher is concerned with the human experience as "researchers in the phenomenological mode attempt to understand the meanings of events and interactions to ordinary people in particular situations" (Bogden and Biklin, 2003, p. 23). More specifically, case study is uniquely qualified to address such an abstract concept as the moral imagination.

Case Study

The elements of puppet theatre and puppetry arts provide a unique aspect to the current study. All the elements of the puppet production are original and have been developed specifically for this study.

This study will be an embedded case study where data collection is organized into "subunits" that will enhance "the insights into the single case" (Yin, 2003, pp. 42-46). These subunits are defined as 1) the students' reactions while viewing the puppet production film, and 2) the post film interview. The data collected gave insight into the ways in which puppetry engaged the attention and the moral imagination of school children. The data was analyzed by means of descriptive narrative, the nature of which is to include as many details as possible (Bogden & Biklin, 2003, p. 5-6; Merriam, 1998, p.30), thus strengthening the repeatability of the study.

Participants and Sites

The current study employed a pilot film of an original puppet production featuring Phyzzlestapf (pronounced Fiz´-el-stahf) the Dragon. The film was developed for a target audience of upper elementary-aged students and a curriculum directed at the same age group. Participants were selected from students in the second through fifth grades, representing a median age of the production's target audience. The case study occurred on the campuses of two central Texas elementary schools. The sites were determined based on accessibility to campus and availability of space. Participants were recruited based on their availability at the designated sites, and no randomization methods were employed in the group design.

Data Collection

The current study used focused group interviews and video observations to provide insight into a specific approach to moral education. Non-responders within the focus group will be discussed in the narrative analysis as needed. Data was collected in late spring of 2013.

Observation. Observation was used for both subunits of the current study. Participant activity was recorded on video and reviewed by three observers to increase the reliability of the data collection and analysis (Merriam, 1988, p. 104; Yin, 2003, p. 93; Gay & Airasian, 2003, p. 208). Observation protocol for this study was adapted from models developed for *Sesame Street* (Flores, 1974).

Interview. Yin (2003) calls the use of interview "one of the most important sources of case study information" (p. 89). The use of interview will allow the researcher

to discover that which is otherwise not naturally observable. The thoughts and feelings of the participants are revealed in a way that uncovers the breadth and depth of the participants' reaction to a phenomenon (Merriam, 1988, p. 72). The interviews will allow the researcher to hear the participants' interpretations and understanding of their experience with the movie.

The interview occurred after the viewing of the puppet film, and used a semi-structured focus group interview protocol, to create a "conversation with purpose" (Dexter, 1970, p. 136), adapted from *Sesame Street* research (Davis, 2008). Group interviews were video recorded to increase accuracy in the study. Additionally, the taped interviews were coded using the observation protocol.

Data Analysis

According to Merriam (1988), "descriptive" means "the end product of a case study is a rich 'thick' description of the phenomenon under study" to "illuminate the reader's understanding of the phenomenon under study" (p. 30). This form of analysis serves to illustrate the details of the case study as "a portrait in words" (Bogdan and Biklin, 2003, p. 198). This narrative is a thick description that is "the complete, literal description of the incident or entity being studied" (Merriam, pp. 29-30) providing adequate, rich detail that can be applied to a replication study, or dissected into elements that may be isolated and explored in future studies.

Limitations

The use of a one group of students per grade, totaling but forty-nine participants may yield data that is unique to those particular students. The resultant analysis may

describe only the participants. As such, the findings may not be applicable to other populations.

As the researcher is a puppeteer in, and the author/creator of, the Phyzzlestapf characters and production, researcher bias in data reporting and analysis of the current study is practically unavoidable. The researcher is an artist and educator with a vested interest in the success of the project. However, genuine success and solid indication of educational merit is of prime importance to the researcher/artist. Video recording of the observations (Gay & Airasian, 2003, p. 206) and coding are to be used in this study to guide the researcher in the analysis of the collected data.

The current study provides a snapshot encounter with the sentient puppets. The use of sentient puppets was an artistic decision, and thus, the study did not yield any comparative data between this and any other puppet performance style aimed at a young audience.

The current study makes use of one film for all the data collected. As such, the singular film may not provoke all the possible reactions that could be identified as engagement. Further, the interview process may not reveal all the ways the film had engaged the moral imagination. The interviews are based upon the participants' experience with the Phyzzlestapf pilot film, and may not reveal all the ways the moral imagination of the viewers could have been engaged.

The study is further limited by its lack of longitudinal data. The data collection for the current study ends with the post film interviews and does not follow up with participants. The current study will not reveal the puppet film's longitudinal impact on the moral imagination.

Another limitation is regarding outside influences to moral/character development. The study does not plan for other influences on the child's moral imagination or moral development. The researcher will likely remain unaware of such influences unless participants reveal such information during the interviews.

Delimitations

The current study focused on a specific aspect of character education: the moral imagination. The literature review will address the history of moral instruction inasmuch as it illuminates the origin and development of moral instruction through engaging the moral imagination. Additionally, the literature review will focus on that portion of theatre history that serves to define the development and role of puppet theatre as a tool for engaging the moral imagination.

The puppet production was written and designed for elementary aged children, rather than preschool children. The assumption was that certain styles of presentation would be uninteresting to second through fifth grade children. The sentient puppet approach is employed to avoid characters that may seem childish, or preachy, or appear to "talk down" to the audience. The literature review will not explore multiple methods of performing puppets for children.

Summary

Inspired by the work of creative pioneers in children's educational television programming, the connection between creativity and learning, the need for safe learning environments, and the importance of moral education, this study was designed to examine questions related to the ability of puppets to engage the moral imagination of

children. An original puppet film presented a story, and characters, designed to engage the moral imagination of its viewers. Trough observation and interview, participant responses were evaluated to explore the effectiveness of the puppets as moral teachers.

Organization of the Remainder of the Study

Chapter Two of this study explores and reviews relevant literature on puppetry, puppetry in education and the intersection of these disciplines with character education. Chapter Three outlines the organization of the sentient puppet encounters and the research methodology of this case study, including protocols for collecting and evaluating the data associated with these encounters.

Chapter Four traces the development of the sentient puppet encounters, including the development of Phyzzlestapf the Dragon*,* his world and fellow creatures, the script, the music, the puppets, and the pilot film. Chapter Five presents the descriptive analysis of the data. Chapter Six presents conclusions and implications from the study.

CHAPTER TWO

Literature Review

Introduction

Imagination and creativity surely exist in a variety of fields. However, this dissertation focuses on imagination as it relates specifically to morality and the art of puppetry. "Imagination both expresses and trains the reason and the will" according to Vigen Guroian (2005), who continues, "man *is* every bit as much an imaginative creature as a reasoning one or one that possesses a free will" (p. 53). Guroian presents the axiom that "life is a dynamic process in which reason and imagination are integrated" (p. 54). In this modern age, few have made so dynamic an impact on the hearts and imagination of children than puppeteer and Muppet creator Jim Henson.

Longtime Muppet writer Jerry Juhl said of his friend Jim Henson, "What Jim really wanted to do was to sing songs and tell stories, teach children, promote peace, save the planet, celebrate man, praise God and be silly" (Inches, 2001, p. 97). Clearly, Henson believed much could be accomplished with puppetry. Henson's own puppetry career, which began in 1955 with *Sam and Friends* (Bacon, 1997, p. 28; Inches, p. 26), was filled with extraordinary accomplishments including the *Muppet Show* and the development of the Henson Creature Shop which continues to supply award winning effects long after its creator's death in 1990 (Bacon, pp. 26 – 28, 136, 151). However, Jim Henson's greatest accomplishment may have been his contribution to education when he brought his Muppets to *Sesame Street*. This collaboration between puppetry and educational television was first broadcast in 1969 and has continued for over thirty-five years (Bacon,

p. 28). *Sesame Street*'s general aim, according to program creator Joan Cooney, was "to promote the intellectual and cultural growth of preschoolers" (Cook, et al., 1975, p. 34). As part of the programming objectives, the characters of the show – including the puppets – were expected to interact with one another in harmony (p. 28). The purpose of such interaction was to provide an example of a positive learning environment and not the promotion of a moral agenda, per se. Yet, the effective charm of the puppets in such a learning environment remains undeniable to this day. While Henson may have been a pioneer in many ways, he was also a preservationist of an old theatrical art. All of his performances contained the root of an ancient craft; an inanimate object brought to life by hand (Bacon, p. 28). For that art, Henson set forth lofty goals, some of which carry a moral agenda.

This study explores that connection between puppetry and character education. First, the literature on puppetry itself will be examined as a means of understanding the purpose and power of the art form as well as its inherent fascination for children. Second, an overview of character education will be presented in order to glean a theory that helps make sense of the moral education involved with puppetry. Thirdly, that theory will be explored in greater depth in order to help clarify the important partnership between puppetry and character education. Ultimately, Henson's vision of puppetry, if not historically original, will nonetheless be shown as an important approach to a particular aspect of character education.

The World of the Puppet

The exact origin of puppetry remains open to debate. There is evidence suggesting its roots in the theatre of antiquity. For example, the first known puppeteer,

Potheinos, performed in the theatre of Dionysys in Athens (Currell, 1985, p. 7). The puppets of antiquity took varying forms from string operated to glove puppets, the most common form possibly having been shadow puppets (pp. 7 & 11). Incidents throughout theatre history demonstrate a popularity of puppets becoming so great that actors and dancers would start to emulate the movements of their wooden and cloth counterparts. One such example is the case of the *Bunraku*, or doll theatre, of Japan. The complex manipulation of the puppets blend with music and storytelling to create an art form so compelling that at one time the dolls of the puppet theatre overshadowed the humans of the *Kabuki* theatre. Only after the actors of the *Kabuki* learned to move like the *Bunraku* dolls did *Kabuki* regain its position as Japan's leading dramatic art form (pp. 34). *Bunraku*, however, still enjoys great popularity today. And, like many forms of puppetry including those of antiquity, it has changed little since its inception.

Puppets can be found throughout theatre and television history, from England's *Punch and Judy* shows to American television (Currell, 1985, pp. 39 & 49). The first American puppeteers were Native Americans, likely using puppets that were extensions of masks. Puppet Theatre companies arose during the late nineteenth century in America and remained popular through the days of Vaudeville. Though Vaudeville eventually folded with the Depression (p. 48), puppetry never really died. Puppetry in America enjoyed resurgence after World War II, and included such creations as Burr Tillstrom's Kookla and Ollie, which began appearing on television in 1939 (p. 50). And, as mentioned previously, 1955 saw the emergence of one of America's greatest creative forces in puppetry: Jim Henson.

The staying power of puppetry throughout history certainly attests to the lasting appeal of the art form. Yet, one may still ask: what precisely is the appeal? The fascination with puppetry is a phenomenon to which even the likes of George Bernard Shaw (1962) was not immune. He suggested that the puppets could do things that living actors could not thus "keep[ing] the imagination of the spectators continuously stimulated…there is nothing wonderful in a living actor moving and speaking, but that wooden headed dolls should do so is a marvel that never palls" (19-20). Swedish puppet master, Michael Meschke (1992), who spent thirty years with the Marionetteatern in Stockholm, admitted struggling with a variety of questions such as "the purpose of puppet theatre, its justification and place in society and cultural life and its numerous practical problems of form" (p. 13).

Harold B. Segel (1995) of Columbia University remarks that the appeal of puppetry "reaches so far back into human history that it must be regarded as a response to a fundamental need or needs"(p. 4). He identifies this need as an "obsession of human beings with their own image" (p. 4). Though he continues to suggest this obsession belies a deeper yearning to play god, Segel's suggestion of showing an audience their own image is an old and familiar theme in theatre arts. William Shakespeare asserted this in his play *The Tragedy of Hamlet, Prince of Denmark* when his title character states that the purpose of theatre was to hold up a mirror to life (Act 3, Scene 2, lines 21-26). Theatre historian Robert Cohen (1997) echoed that opinion stating, "the theatre is a medium in which we of the audience invariably see reflections of ourselves" (p. 294).

But puppetry as an art form that incorporates movement, sculpture, design, performance, expression, imagination and a host of other artistic elements also does

something different than other theatre arts. The late Nancy Renfro (1984), an educator recognized for her work in using puppetry with special needs children, believed that puppets had a unique ability to connect with people on very personal levels. She asserted that "the puppet's ability to adapt to the individual, taking into account both limitations and strengths, is an invaluable aspect of puppetry" (p.16). Puppetry fires the imagination of the puppeteer as well as the audience through creative expression that often transcends the need for language. Currell (1985) recognizes that puppet performance is quite different from human dramatic performances. He notes that an actor takes the stage to represent something or someone, but "when a puppet makes its entrance, it *is*" (p. 4).

Currell (1985) asserts that a puppet is a "unique concept; it is not an actor, and puppet theatre is not human theatre in miniature. It is important to try to understand the puppet 'as puppet'; it is this uniqueness which helps to justify its existence" (p. 4). The puppet brings none of the excess baggage an actor might to a role. When the puppet appears, it is precisely what it is – what it needs to be – and nothing else. Perhaps this is the appeal of puppetry: the power to transcend the human world and become something at once both familiar; a theatrical form, and something beyond; the puppet's "world." Currell explains:

> The puppet is free from human limitations: it can throw itself to the ground in a way which no human actor or dancer could do. It can speak the unspeakable and deal with taboos, deal with all our dark sides; it can portray an ideal or emotion which[sic] cannot be expressed in any other way. (p. 4)

Renfro (1984) would have likely agreed, having asserted herself that the blending of the visual and verbal components of the art form took language to a new dimension. She proclaimed, "the power of the puppet lies in its strong, tangible, visual form which exists on an animated level " (p. 16).

As stated previously, Renfro and Currell both seem to suggest that the magic of puppetry is a puppet's ability to offer a unique invitation to the imagination of its audience. The power of such an invitation was not lost on the late Fred Rogers. Best known as the gentle host of *Mister Rogers' Neighborhood*, Fred Rogers actually began his television performance career as a puppeteer in 1953 on *The Children's Corner* for WQED Pittsburgh. It was there he developed some of the characters that would eventually populate the Neighborhood of Make-Believe; Daniel Striped Tiger, King Friday and X the Owl to name a few. Fred Rogers was drawn to puppetry because he believed that puppets had a unique way of touching a child's imagination (Hough, 2004). Appealing to the imagination in children was integral to the Rogers' philosophy, which sought to value the worth of each child as an individual as well as encourage the development of skills such as cooperation, patience and sharing. Rogers sought to encourage healthy approaches to imagination and believed puppetry was an avenue to such goals (Mister Rogers' Neighborhood: series philosophy, 2004; Hough, 2004).

Joan Cooney, founder of the Children's Television Workshop (CTW), seemed to share Fred Rogers' perspective on puppetry and children. Her proposal for *Sesame Street* included puppets from the very beginning, which is why she invited Jim Henson's Muppets to join the project (Lesser, 1974, p. 38). It would become apparent rather quickly that the Muppets provided some of the most appealing characters in the program (pp. 125-126). Cooney's key goal in establishing the CTW was to blend entertainment with education, calling upon anything that held the child's attention. She viewed the workshop as being primarily a creative organization. She believed that children would watch a program if it were engaging, regardless of whether it was educational or not (p. 236).

This perspective eventually swayed Jim Henson to join *Sesame Street*. Concern over being regarded as only a children's performer had left Henson somewhat reluctant at first to partner with CTW. Later, he came to realize that *Sesame Street* was the ideal place for him to develop his Muppets and stretch his own imagination and creativity while touching those same desires in the show's young audience (Inches, 2001, 98).

A recurring theme emerges throughout this history: Imagination. Puppets have the power to engage and reach directly into the imagination of their audiences in ways that other limited art forms cannot. This theme suggests the next question when attempting to understanding the role of puppetry in character education: Can a connection be made between the field of character education and the art of puppetry to engage a child's imagination, particularly his or her moral imagination?

Moral Education and Imagination

Defining Moral Imagination

William Kilpatrick (1992) identifies Edmund Burke and later Russell Kirk as pioneers of the term *moral imagination*. He defines the term as "a disposition to grasp reality and conform to it" (p. 209). Vygotsky (2006) reports that imagination can help a child face realities that have yet to happen in that child's experience. He states that childhood imagination bears an educational function "the purpose and meaning of which is to organize the child's everyday behavior in such a way as to give it a chance to exercise and develop for the future" (p. 152). It is important to promote such cognitive, or psychological, development. As Comte-Sponville (1996) explains:

> We are not born virtuous, we become virtuous. How? Through education: through politeness, morality, and love. Politeness, as we saw, is a semblance of

> morality: to act politely is to act as though one were virtuous. Morality thus starts at the bottom, by imitating the virtue it lacks and yet approaches and, through education, makes us approach. (p. 224)

For Lickona (1991), educating for character requires recognition that "good character consists of knowing the good, desiring the good, and doing the good – habits of the mind, habits of the heart, and habits of action" (p. 51). He goes on to say:

> When we think about the kind of character we want for our children, it's clear that we want them to be bale to judge what is right, care deeply about what is right, and then do what they believe to be right – even in the face of pressure from without and temptation from within. (p. 51)

It is important for children to see examples of this to learn to make moral choices. Stories are a classic example of teaching character (Lickona, 1991, p. 79). A good fable can help a child control their emotional life (Vygotsky, 2006, pp. 266-267). Story promotes a frame of mind that encourages one to consider the impact one's actions may have upon others (Holmes, 1991, p. 43). This is the essence of the moral imagination.

Limited Attention Given to the Moral Imagination in the History of Moral Education

Although it is has been written about extensively in other fields of ethics, the concept of moral imagination has received only scant attention in the history of moral education. For instance, in B. Edward McClellan's (1999) history of moral education in the United States, his recounting of various influential theories reveals that little attention was paid to this concept. Nonetheless, it may be argued that various approaches certainly attempted to form a child's moral development through addressing the child's imagination. The use of religious and fictional stories would be one prominent method that one finds especially in well-known texts such as the McGuffey readers.

The early twentieth century however, showed less attention to stories that appeal to and form the moral imagination. The likely reason is that as the role of public schooling grew, concern over religious and ideological pluralism in public schools arose. The result was a public education system devoid of religious content or stories (McClellan, 1999, p. 45). Instead of religious-based moral education, the first half of the twentieth century saw moral education presented as commonly-agreed upon codes of conduct and lists of acceptable virtues. Certain organizations adopted moral pledges and teachers were expected to incorporate character development themes into their lessons (pp. 49-51).

During the middle decades of the century, as secularization continued, First Amendment concerns began to arise and approaches using codes of conduct, moral pledges and lists of acceptable virtues were thrown into disrepute, moral education itself slid into decline. Schools replaced codes of conduct and lists of virtues with essential rules for order, and success became recognized as an earmark of skill rather than a result of character. Character education had all but disappeared by the early 1970's (McClellan, 1999, pp. 70, 73-76, 78). A withdrawal from moral education was both "rapid and purposeful" (p. 75). The impact of conflicts over civil rights and the Vietnam War exposed deep divisions in social relations. McClellan reports, "Americans lost faith in their ability to find common ground" (p. 75).

From the mid-sixties through the nineties, some theorists labored against the impending decline of moral education in America. Three dominant theories emerged: values clarification, cognitive developmentalism and a feminist philosophy promoting an ethic of caring (McClellan, 1999, p. 79). According to McClellan, the common thread to

all three perspectives was that their respective supporters "found traditional virtue-centered moral education to be at best incomplete and at worst a threat to individual freedom" (p. 79). These theories, however, gave limited attention to that which might be considered the moral imagination.

Cognitive Developmentalism and Values Clarification

Cognitive Developmentalism is an extension of Social Learning Theory focusing upon the development of moral reasoning and judgment. Proponents like Jean Piaget insisted that what a child can learn about morality is directly correlated to that child's level of cognitive development (Miller, 2002, p. 192). Morality develops from making critical judgments based on various social situations, though theorists suggest that a child must reach a certain level of cognitive development to even understand such situations. It is only then that a child can make a moral judgment – that is to engage in moral reasoning (p. 193). With repeated experience, the child develops the ability to make moral decisions. Lev Vygotsky as well as Piaget would see this development as a constructive process. As Patricia Miller (2002) explains, "The child learns something and can now better handle another, similar situation" (p. 382).

The approach taken by Lawrence Kohlberg (1976) was similar in thought to Piaget, including cognitive development in stages and a focus on moral reasoning. He was critical of traditionalist approaches to moral education, condemning such efforts as the manipulation of children with someone else's "bag of virtues" (p. 6). For teaching morality, Kohlberg hypothesized that a student would be advanced purposefully from one stage to the next through exposure to a *moral dilemma* and then having that student choose a correct action – to make a moral decision, as it were (McClellan, 1999, p. 83).

If the dilemma were more advanced than the subject's current stage or was discussed with others at the next level higher, then the moral decision to be made would occur at a higher level, thus advancing the learner to the next stage. Though this method sees moral development as an activate use of the mind, it is a rational thought that is expected, not an exercise in creativity or imagination. Despite the intent to encourage a person to consider a so-called moral situation, such activity merely exercises cognitive decision-making and does not foster the imagination, which seems an imperative for putting oneself in another's shoes (Ryan and Bohlin, 1999, p.103). Kohlberg's method is criticized as simply a means of identifying the most efficient way to solve a problem (Dykstra, 1981, p.7). Further criticism suggests that the scope of Kohlberg's approach was too narrow and failed to focus on the behavior of children. Kevin Ryan (1981) warned:

> My own concern is the turning of this whole issue of moral education into a word game with few implications for action. Teaching our children how to discourse about complex personal and social issues without helping them in the world or action could be an empty and dangerous victory. (p.24)

Other criticism, from the feminist perspective, suggested that Kohlberg's approach focused too much on the concepts of justice and rights. Individuals such as Carol Gilligan and Nel Noddings called for an approach to moral education that included an emotional component. They suggested reorganizing the curriculum to include themes of caring, including caring for self, others and the world around us (McClellan, 1999, pp. 87-89). Noddings (2002) believed that the key to effective moral development in children is to have adults talk to them and demonstrate for them the concept of caring. Additionally, children should be given opportunities to practice caring (p. 41). McClellan concludes that, ultimately, the feminist perspective proved to be more in line with cognitive developmentalism than virtue-centered approaches (p. 89). That

assessment is understandable, for though Noddings seems supportive of the teaching of virtues, her philosophy focuses on but one virtue, caring (pp. 40-41). Themes of caring do engage the emotions. Yet, what is important to this study is that neither Kohlberg nor his critics explore moral imagination.

At first glance, imagination would seem to be a key element in the approach known as *values clarification*. Values clarification avoided the teaching of fixed values to rather teach a process of valuing. One of the methods used was group discussions that could be centered upon pictures, stories or scenes from a motion picture. Teachers were expected to avoid sharing their own views, but simply facilitate discussion based on various stimuli. In this approach, while *discussion* is a major element, imagination is not. Obviously, the discussion of moral dilemmas is common between values clarification and cognitive developmentalism. So to is the harsh criticism. While proponents claimed that values clarification was neutral, critics claimed that the content of the exercises and examples carried their own bias. William Kilpatrick (1992) warned that values clarification not only "conditions children to think of values as relative" but that it also exposed them to biases in the form of "loaded questions" freely interspersed with seemingly innocuous ones (p.81).

Values clarification was promoted as a student centered approach to moral education and dominated public schools for decades. Thomas Lickona (1991) viewed it as "shallow moral relativism" (p. 11). The intent of such programming was to allow students to determine for themselves what values they already possessed (Nord, 1995, p. 336). In the process, values clarification made the mistake of treating children as though they were adults, capable of making difficult moral decisions (Lickona, p. 11).

Kilpatrick (1992) argued that the program failed to engage the mind, but aimed at the student's feelings. He argued, "reading through the *Values Clarification* book of strategies, one is forced to conclude that its authors are more interested in circumventing the rational mind than in stimulating it" (p.82).

In this criticism of values clarification, a familiar theme appears; mind versus emotion. Kilpatrick could be extolling an Aristotelian or Platonic approach of character development through the rational mind at the expense of the emotions. As noted earlier, Nel Noddings would disagree with such an approach. So would Eric Jensen (1998), reporting that emotions have a profound effect on learning, behavior and memory. The emotions, properly stimulated, enhance learning and memory. When engaged improperly, suppressed or threatened, emotions can block the learning process (pp. 73-79). Jensen's opinion should not be taken as a critique of moral education, nor of any other particular discipline. He is reporting only on how the brain works. Neither should Kilpatrick's criticism be viewed as a dismissal of emotion in moral, or any other, education. Both men are addressing the engagement of the mind. And both agree that the use of the imagination, or creativity, is important to the learning process (Jensen, 2001, p.1&10, Kilpatrick, 1992, p.207). Kevin Ryan and Karen Bohlin (1999) suggest that students "need to experience the imaginative side of character education as well as the intellectual one" (p. 101). One should not conclude from this that creative and intellectual thought are incompatible, but rather just the opposite. In the case of values clarification, however, what may be concluded is that, despite a proposed intent to reach the minds of its students, it does not yield any actual exercise of imagination.

For the art of puppetry to be effectively connected to moral education, it is best associated with a theory that links moral education with imagination or creativity. A closer inspection of the theoretical perspective called *moral imagination* is needed. It is here where puppetry may find its place in moral education.

The Moral Imagination

While Kilpatrick (1992) considers moral imagination to be a means toward understanding reality (p. 209), Holmes views moral imagination as an insight into one's own behavior and how that behavior impacts others (p. 43). Holmes states further that moral imagination should be nurtured in much the same way a child's imagination is nourished from birth. Ryan and Bohlin agree that nurturing the imagination can nourish the soul (p. 103). Rachael Kessler (2000) listed creativity as one of the gateways to the soul (pp. 91-114), suggesting that no discourse on the soul would be complete without addressing the imagination. She identifies imagination as "another way of knowing" (p. 104). Kessler also suggests that the development of imagination is key to problem solving, similar to Fred Rogers' view on imagination (Mister Rogers' Neighborhood: series philosophy, 2004). Kilpatrick offers an additional perspective, "Children's behavior is shaped to a large extent by the dramas that play in the theaters of their mind" (p.23).

Thomas Lickona (1991) endorses storytelling as a way to engage the imagination of a child. He views it as a "natural way to engage and develop the emotional side of a child's character" (p. 81). Children can become emotionally involved with the characters of these stories thus fueling an aspect of imagination called empathy. The child feels empathy for another because that child can imagine what another is feeling in the given situation. Internationally respected literacy expert and children's author Mem Fox (2001)

sees that as the magic of reading. A child can become attached to the characters in a story, perhaps even see themselves in the story (p. 132). William Bennett (Bennett, et al., 1999) supports the teaching of empathy (p. 76) as well as activities that promote creativity and imagination to enhance thinking skills such as problem solving (p. 263), an opinion clearly compatible with Kessler. For the teaching of character, Bennett believes strongly in "the quiet power of moral example" and that, echoing Fox, students should be invited "to discern and be moved by the moral dimensions of stories" (p. 528). Ryan and Bohlin (1999) offer the same opinion:

> Teachers need to select stories that captivate young readers, stories that enlighten, entertain, and move our students…Good stories…enlarge our student's minds and hearts. They help them to shed their preoccupation with self and to see what they have the potential to give or to do. In other words, stories not only nourish the imagination, they nourish the soul. (pp. 102-103)

It has been suggested that imagination itself *is* the language of the soul (Kessler, 2000, p.114). Curiously, Dykstra (1981) in offering a Christian educator's perspective in moral education does not link imagination with soul, but with body, mind and emotions. He considers imagination to be the "foundation of all cognition" (p. 76). The feminist perspective presented by Noddings (2002) is in agreement. Noddings advocates the use of stories as a means of awakening a moral sensibility towards others. Stories and images challenge our imaginations to discover and "maintain a moral way of being in the world." The point of what Noddings terms "ethical imagination" is to better understand ourselves and the world around us (p.48). Our imaginations can help us become responsible individuals and to examine possibilities for action. Noddings suggests that we become more compassionate towards others who suffer when we are able to imagine ourselves as

the victim. It touches something in our own soul, which is what Noddings seems to mean by "a moral way of being in the world" (pp.48-50).

American writer Flannery O'Conner (1990) believed that "a story is a way to say something that can't be said any other way…You tell a story because a statement would be inadequate" (p. 96). For Vigen Guroian (1996) this is perhaps the essence of moral imagination. Guroian suggests moral imagination refers to a way of looking at life, through the symbolic information one finds in creative sources such as stories (p. 2). Like Guroian and Bennett, Cecilia Kirk Nelson, daughter of the late Russell Kirk, believed in the extraordinary influence of stories on moral imagination. She believes the printed word can carry the "wisdom of the ages" and that children's literature has a particularly universal appeal, a creative legacy "providing perspective and reason" and transmitting "an imaginative, normative consciousness" (Guroian, 1999).

Guroian warned that simple instruction in virtues is not enough. "A compelling vision of the goodness of goodness itself needs to be presented in a way that is attractive and stirs the imagination…This is the education of character" (1996, p.3). Guroian believes that "much of what passes for moral education fails to nurture the moral imagination" (p.4). He believes that stirring the imagination supplies a child with information on how to make decisions. Those decisions help define who a person becomes (1996). Moral imagination influences our behavior and the nurturing of it equips a person to make better moral decisions (1999). Most advocates of the moral imagination approach focus on children's literature, especially the use of fairy tales, and Guroian is in much agreement. However, Guroian acknowledges that there are other ways to reach the moral imagination:

> In our time, that activity of authorship ought not to be limited to the printed word either. For millennia, poets and playwrights have composed for dramatic performances. Today and tomorrow, they must author poetry and prose that can also be translated into the images and spoken words of computer technology, without making an idol or obsession of that invention. George Lucas is showing us the power of this medium in his Star Wars trilogies. (1999)

He then quotes T.S. Eliot as saying "The author of a work of imagination is trying to affect us wholly, whether he knows it or not," and Guroian adds, "we are affected by it, as human beings, whether we intend to be or not" (1999).

The moral imagination must be nurtured. Guroian believes that one proof of failure to educate the creative mind is an increasing inability in young people to understand metaphors. Modern education, he criticizes, leads students to focus on facts, while "the imagination is neglected and is left unguarded and untrained" (1996, p. 7). Without such training, the magic of stories, written or visually portrayed, could be lost upon a generation that does not know how to recognize the work's imagery. The profound messages within great works of literature, even those translated into theatre or film, will be meaningless if Guroian is right.

This researcher doubts whether the situation is quite as severe as Guroian claims. Several great works of the nineteenth, twentieth and twenty-first century have been translated to the big screen. Surely, the moral imagination is stirred, for example, by stories of great love. In Jane Austin's (1987) *Pride and Prejudice*, romantic love rises above Elizabeth's stubbornness to eventually unite her with Mr. Darcy, who has shown great compassion to her family. These themes come through effectively in the novel and its recent movie adaptation. The phenomenon that is Harry Potter has captured the imagination of millions of readers and moviegoers. Throughout the book series, author J.K. Rowling creates a world of magic where evil is persistent but good never surrenders.

Her villain, Voldemort, explains why he lost all his powers on the night he tried to kill the infant Harry:

> His mother died in the attempt to save him — and unwittingly provided him with a protection I admit I had not foreseen…I could not touch the boy…His mother left upon him the traces of her sacrifice…This is an old magic. I should have remembered it, I was foolish to overlook it. (Rowling, 2000, p. 652-653)

It becomes obvious throughout the series, and expressed plainly throughout the sixth book that the oldest and most powerful of all magic is love. A recurring theme in the book is that there should be "more love in the world" (Rowling, 2005, p. 624).

A similar "old magic" can be found in C.S. Lewis' *The Chronicles of Narnia*. Sacrifice and love are major themes in *The Lion, the Witch and the Wardrobe* (Lewis, 1950). Aslan's sacrifice and triumph is a gesture of great love. He explains his survival over death as a magic that comes from before the dawn of time (p. 158-160).

These are but a few stories, recently retold for the cinema, where moral imagination is challenged and exercised in a safe and effective way. Guroian (1996) explains:

> Fairy tales and fantasy stories transport the reader into *other worlds* that are fresh with wonder, surprise and danger. They challenge the reader to make sense out of those *other worlds*, to navigate his way through them, and to imagine himself in the place of the heroes and heroines who populate those worlds. The safety and assurance of these imaginative adventures is that risks can be taken without having to endure all of the consequences of failure; the joy is in discovering how these risky adventures might eventuate in satisfactory and happy outcomes. (p. 5)

We can close the book, or walk away from the theatre. The dangers of the fantasy worlds remain behind. But, Guroian insists "the images and metaphors in these stories stay with the reader even after he has returned to the 'real' world"(1996, p. 5). These images become part of the consciousness, helping the learner make sense of the world. This is moral imagination.

There is substantial support of the concept of character education through moral imagination. It should also be noted that not all come from the same initial bias. In other words, feminists such as Nel Noddings seem to agree with traditionalists such as Bennett and Ryan that imagination is key in helping children develop a moral system for looking at the world and making ethical choices. Guroian believes such methods should be stirring and engaging to the imagination. George Bernard Shaw identified that very trait as central to puppetry, stating that the imagination of the audience is continuously stimulated by the marvel that is puppetry.

As mentioned before, most advocates of engaging a child's moral imagination support the use of stories and fairy tales. The reason is, as Guroian (1996) puts it, "these stories make us face the unvarnished truth about ourselves while compelling us to consider what kind of people we want to be" (p.3). In other words, the stories are a mirror of individuals and of life. The purpose of theatre also is to hold a mirror up to life, according to Professor Segel, Puppetry Arts Historian Currell and the bard himself, William Shakespeare. Stories take us to other worlds and introduce us to images we can interpret and take that meaning into our own lives.

Kilpatrick (1992) sees morality as playing a role in life. We prepare for that role by experiencing stories that show morality and virtue, even heroism, in action. These stories become a well of ideas to which we may return for more inspiration. When we understand the structure of stories, it becomes easier to understand the story we are in ourselves. He insists "when we talk about imagination, we're not just talking about books but about a whole cast of mind" (p. 207). For Kilpatrick, like Guroian, moral imagination includes dramatic works for stage and screen (p. 209). Bennett, et al.,

suggest that stories used to teach character involve an invitation to discern the meaning of those stories (p. 528). Warren Nord (1995) considers the essence of a liberal education to be "an initiation into a conversation" (p. 201) and Cohen (1997) states, "thematically, the theatre has at one time or another served as an arena for the discussion of every social issue imaginable" (p. 293).

Since the theatre of antiquity, images of the stage have excited audiences, fueling imaginations and discussion. Aristotle (trans. 1995) suggested that there is pleasure in both the witnessing of such creativity and in the effort to understand its intent. Aristotle explained:

> The reason for this is that understanding is extremely pleasant, not just for philosophers but for others too in the same way, despite their limited capacity for it. This is the reason why people take delight in seeing images; what happens is that as they view them they come to understand and work out what each thing is. (Poetics, 3.1)

Puppetry is a theatrical form, in fact one of the oldest. What Flannery O'Conner says about stories parallels David Currell's opinion of the puppet's "world." Where stories say things that cannot be shared in a simple statement, puppets can say and do things that nothing and no one else can. Both stories and puppets can address taboos, explore a dark side and fight monsters. We the audience can come through it all unscathed by consequence but enlightened by the experience. Fred Rogers and Joan Cooney understood that puppetry has a unique way of instantly making such a connection with a child. They understood that that connection is imagination.

If *imagination* is key to moral development, then the theatrical arts are well suited to the task of moral instruction, obviously engaging the imagination at many levels.

Puppetry is a form of theatrical art that may be especially ideal for engaging the moral imagination of children, for the puppet *is* imagination incarnate.

A Fusion of Puppetry and Moral Education

The promotion of social skills, like empathy, and the development of imagination as a path to problem solving, work well with Fred Rogers' perspective in his own programming. Mister Rogers encouraged children to feel good about themselves, believing that the development of healthy self-esteem is one of the most critical tasks of growing up-and that self-esteem plays a major role in determining what kind of person a child will become. The series was designed to offer gentle yet firm support to children as they learned skills involved in growing up: cooperation, persistence, patience, sharing, and the ability to pay attention and to manage frustration. The series also sought to encourage healthy approaches to curiosity and imagination.

Mister Rogers consistently demonstrated respect for and courtesy toward everyone he encountered in his "Neighborhood", modeling appreciation of and respect for others. *Mister Rogers' Neighborhood* promoted values he believed were timeless and universal. The program lists those values as:

* Children are precious, and their earliest years are exceedingly important in laying the foundation for who and what they become.
* Children grow best when raised in responsible and caring ways.
* The ability to love and be loved is supremely important in every person's life, and that ability is best nurtured in the early years.
* Discipline and control are essential to healthy living -- and the best discipline and control come from within.
* It is important to recognize the worth and the unique abilities of each individual child. Children can -- and do -- contribute in many ways to the life of a family.
* Parents are the most important people in children's lives; they are the premiere models and the final arbiters of a family's values. (Mister Rogers' Neighborhood: series philosophy, 2004)

For *Sesame Street*, CTW had included social and moral development as part of its programming goals. That list of educational objectives covered topics such as language, reading, mathematical skills, problem solving and perception (Lesser, 1974, p. 43). As CTW prepared for production, decisions were made to focus more on cognitive skills and less on social, moral and emotional issues, to great criticism (pp. 181-183). As mentioned above, CTW founder Joan Cooney viewed the workshop as having primarily a creative purpose, working toward making every program as engaging as possible. In regards to engagement, it is interesting to note that both *Mister Rogers' Neighborhood* and *Sesame Street* employed a common element: puppets.

Cooney had included puppets in her original proposal (Lesser, 1974, p. 38) acknowledging that Jim Henson's Muppets provided some of the most appealing characters in the program (pp. 125-126). Fred Rogers liked the use of puppetry in children's programming because he believed that puppets had a unique way of sparking children's imaginations (Hough, 2004). Both Cooney and Rogers wanted the puppets to demonstrate diversity and model cooperative behavior (Lesser, p. 125 & Hough, 2004). The result, in both cases, was an excellence in children's programming that set the standard for educational television.

Conclusion

In the 1990's educators scrambled to find an answer to a growing dilemma; sixty-five percent of high school students believed cheating on an exam was acceptable. Promiscuity and teen pregnancy had risen to alarming levels, and teenage drinking, alcoholism, drug usage and violence were approaching epidemic levels (Nord, 1995, p. 320).

Traditionalists blamed the character education methods of earlier decades. In the disastrous wake left by the moral ambiguity of values clarification, for example, Lickona (1991) declared, "Now, from all across the country…comes a summons to the schools: Take up the role of moral teachers of our children" (p.4). But the argument remains; what to teach and how?

Chapter One uncovered federal research data indicating that a moral decline continues within the nation's schools, most notably in the matter of a rise in bullying behavior in the last decade. Clearly, additional effort is needed in promoting healthy moral development in schools. One method of moral instruction involves engaging the imagination, or the moral imagination, of learners. Puppetry can easily and effectively reach the moral imagination of learners, impacting profoundly the education of character.

The purpose of this study was to examine puppetry as it engages the moral imagination. The research questions were:

Engagement:

> In what observable ways can a new and sentient puppet character, or characters, engage the attention of second and fifth grade students through film?

Moral Imagination:

> In what ways can a new and sentient puppet character, or characters, engage the moral imagination of second through fifth grade students?

The observations and interviews provide insight into the sample population's responses to the puppets in this study. Data collection and analysis are discussed in the research methods chapter that follows.

CHAPTER THREE

Research Methods

Introduction

Research in the area of "engaging the moral imagination" is limited primarily to anecdotal and historical records of a process. Qualitative research is concerned with process, seeking to discover what people are experiencing or how "people make sense of their lives" (Bogdan & Biklin, 2003, p. 7).

Research Design and Rationale

This study explores the concept of engaging the moral imagination. As previously discussed, the theory suggests that there are multiple means for engaging the moral imagination. This study will focus on the case for puppetry arts as one such means. To investigate the ways in which puppets may engage the moral imagination of children, puppetry arts will be applied to this study in the development of a design with the best possible potential for revealing observable characteristics of an engaged moral imagination. The history and research record of puppetry arts indicate that puppets have a wide range of appeal, especially to young audiences. Engaging the moral imagination refers to a process that may be applied to any, and presumably all, ethics or moral principals. For the current study, a single virtue, that of "friendship," was presented as the theme of the puppet film.

As outlined previously, motivation for this specific study is a reported rise in bullying behavior in U.S. schools. Where bullying is described as aggressive behavior

intended to manipulate, hurt and humiliate, friendship is generally identified as caring and supportive (Aristotle, *Nicomachean Ethics*, Book 8, 10-15). Therefore, friendship is a concept antithetical to bullying. Additionally, noted theorists and philosophers have suggested that "friendship" is foundational virtue (Ryan & Bohlin, 1999, pp. 193-194 & 197-198; Lickona, 1991, pp. 89-91; Comte-Sponville, 1996, p.19). Therefore, this study will focus on the use of puppetry arts to engage the moral imagination regarding the concept of friendship.

Bogden and Biklin (2003) state, "a paradigm is a loose collection of logically related assumptions, concepts, or propositions that orient thinking and research" (p. 22). Proponents of engaging the moral imagination propose a paradigm wherein the imagination may be engaged for the purpose of promoting moral development. There is no claim of any part of the brain that may be labeled specifically as the moral imagination. Engaging the moral imagination is an experiential approach to moral learning. The process of engaging the moral imagination, therefore, stands as a theory that cannot be tested directly.

Qualitative research is concerned with the human experience as "researchers in the phenomenological mode attempt to understand the meanings of events and interactions to ordinary people in particular situations" (Bogden & Biklin, 2003, p. 23). Qualitative methodology is, therefore, an effective choice of research method for this study. More specifically, case study is uniquely qualified to address such an abstract concept as the moral imagination.

Case Study

The process of engaging moral imagination is about story; the story that inspires, and the story the learner has to tell about his or her own experience. Qualitative case study is also about story: the narrative that provides a "rich, 'thick' description of the phenomenon understudy" (Merriam, 1998, p. 29). One rationale for the use of single case study is when that study represents a "critical test of a significant theory" (Yin, 2003, p.41). The current study puts tenets of the moral imagination process into a specific case for the purpose of observing and reporting participants' responses. A qualitative single case study can be used "to confirm, challenge, or extend the theory" when the specific case appears to "meet all of the conditions for testing the theory" (p. 40). The current study explored the theory of engaging moral imagination by using story to teach a moral concept. The process of engaging the moral imagination was explored further through the use of puppets to present the story. The results of this application may confirm and extend the current theory to include puppetry as part of the theoretical instructional process.

A second rationale is applicable to this case, as this study represents, by design, a unique case (Yin, 2003, p.40). The use of puppets as the storytellers and the inclusion of puppetry arts in the curriculum represent elements unique to the current study. Moreover, the current study used a story, music and puppets original to this case. The production, story, songs, and puppets have not been experienced by the participants prior to this case and, thus, constitute truly unique elements in the current study.

An embedded case study is a study where data collection is organized into "subunits." The inclusion of subunits in the data collection methodology strengthens

single case study design (Yin, 2003, pp. 42-45). For this study, subunits are defined as 1) the puppet film production, and 2) the post film interviews. Embedded case study design allows for the collection of additional data, "enhancing the insights into the single case" (p. 46). The particularistic nature of qualitative case study makes it appropriate for this study as the case study "can examine a specific instance but illuminate a general problem" (Merriam, 1998, p.30). The current study focuses upon the specific application of puppetry arts on film to engage the moral imagination of the participants in the study. The resultant data and analysis will contribute to the existent literature regarding moral education curriculum and instruction. As puppets are a prime component of this specific case, the case study report will contribute, as well, to the literature specific to puppetry in education. Furthermore, the descriptive nature of the case study strengthens the replicability of the study given its demand on the researcher to include as many details as possible (Bogden & Biklin, 2003, p. 5-6; Merriam, p.30).

Participants and Site

The current study will employ a puppet film produced for a target audience of upper elementary-aged students and a curriculum directed at the same age group. Participants will be selected from students in the third and fourth grade, representing a median age of production's target audience. The case study occurred on the campuses of two central Texas elementary schools. The sites were determined based on accessibility to campus and availability of space. Participants were recruited based on their accessibility at the designated site and no randomization methods will be employed in the group design. The current study addressed the moral imagination of the participant groups in this specific case, and explored the ways that engagement is evident.

Demographics were not a consideration for the current study. Research data on bullying indicates that aggressive behavior can be found in any school regardless of demographic make-up (Glew, et al., 2005). With moral education considered an antidote to bullying, participants will provide insight into a specific approach to moral education. Students will be interviewed in and observed as a focus group to allow for evaluation of group dynamics and interaction. The program is designed as a group experience, thus the participants remain in group to preserve consistency of overall design. Non-responders within the focus group will be discussed in the narrative analysis as needed.

Data Collection

Yin (2003) encourages the use of multiple sources of data collection. By using multiple sources, "any finding or conclusion in a case study is likely to be much more convincing and accurate" (p. 98). The reason for triangulation is to collect information "aimed at corroborating the same fact or phenomenon" (p. 99). The current study used observations via video recordings and focus group interviews to collect data in this case study. Data was collected in the late spring of 2013. (For associated permission forms see appendices A, B, and C.)

Observation. Merriam (1998) indicates that observational data is useful in qualitative research as such data represents "a firsthand encounter with the phenomenon of interest" by allowing the researcher to "record behavior as it is happening" (pp. 95-96). Observation will be used for both subunits of the current study. To increase the reliability of the data collected, participant activity selected for observation will be recorded on video (p. 104) and reviewed by more than one observer (Yin, 2003, p. 93;

Gay & Airasian, 2003, p. 208). These designated observers, including the researcher, are certified educators with extensive knowledge of both the use of puppetry in education and the specific project in this case study. Observation coding of the participants as they watch the puppet film will use a protocol adapted from a model developed for *Sesame Street* (Flores, 1974). Coding symbols are borrowed from the Flores study. Descriptions are modified slightly from the Flores study to better match the current study:

GROUP OBSERVATION SYMBOLS

The following coding for use with Observation Form A (see Appendix D), columns 1 through 18.

Whenever possible, the observer records a complete description of the child's relevant verbalizations and actions during each film segment. In addition to recording the precise behaviors observed, the behavior during each segment is coded as follows:

Attentive Non-Verbal (AN)

The child is watching the TV quietly, giving the program his full attention. No verbal responses. Record any relevant observable behaviors.

Attentive Verbal (AV)

The child is watching the TV, giving it his full attention, and says something relevant to the program. If it is possible to distinguish what is said, the exact words are recorded (i.e. "school bus" or "mano" (in Spanish) or "look at the dragon"). Record any relevant observable behaviors.

Intermediate Position between Attentive and Inattentive (a)

The child is watching but is very easily distracted by observer, noises, other children, etc. or just continually glances at TV and away again.

Inattentive Non-verbal (IN)

Complete inattention - - child is not watching the TV, but is not speaking. Observer records what the child is doing, especially his interaction with other children (playing with toys, fussing with clothing or touching a peer).

Inattentive Verbal (IV)

Child is not watching the TV set and is talking about something which may or may not be relevant to the TV program. If his conversation is relevant, try to record it (e.g., "that's Abner Talking"). Examples of irrelevant conversations are "when is lunch?" or "give me those crayons." - - do not record

Distracted (D)

Child is inattentive due to some kind of special event that attracts his attention. Or, the child leaves the immediate area of the TV to do something else. The distraction is noted, as well as the child's reaction to it (i.e. child runs out of the room; attention to a visitor; child walks over to toys, games or books which attract his attention).

Non-Responder (X)[1]

The child stares at the TV, as though in a trance. He makes no sound or gestures. He shows no sign of interest. (p. 45)

The video viewing observation form (Appendix D) is segmented based events in the movie: it is divided into scenes and sub-scenes, defined by character entrances, exits, activities, and songs. Observable behavior in participants may include laughter and clapping, tapping or singing along to the music. For each segment, the following coding from *Sesame Street*, according to the Flores study (1974), was used as an overarching impression of the group as a whole. Parenthetical material represents clarification of the Flores coding by the investigator in the current study.

The following coding is for use with Observation Form A (see Appendix D), column "Group General."

E. Almost full attention overt involvement

[1] The final code for individual behavior was listed as "Z" for "zombie" (Flores, 1974, p 45). The researcher agrees with Flores that the term is imprecise (p. 43). Therefore, the final code is adapted to "X" for "Non-responder." The definition remains as Flores indicated (p. 45).

VG. Full att involve [sic]
(Full group paying attention, only somewhat involved.)
G. More (than) half (of) children watching.
F. Less (than) half (of) children (are watching).
P. Out most of time [sic] (Most of the group not attentive). (Flores, 1974, p. 125)

Interview. Two focused group interviews will be used in this study. The first interview will occur after the viewing of the puppet film. The second interview will take place after the completion of the classroom curriculum. The use of interview to collect data is a common and essential procedure in qualitative case study because, according to Yin (2003), "most case studies are about human affairs"(p. 92). Yin also calls the use of interviews "one of the most important sources of case study information" (p. 89). The use of interview will allow the researcher to observe that which is otherwise not naturally observable. In other words, "we interview people to find out from them those things we cannot directly observe" (Patton, 1990, p. 196). The thoughts and feelings of the participants are revealed in a way that uncovers the breadth and depth of the participants' reaction to a phenomenon (Merriam, p. 72).

The current study represents a situation where, as Merriam suggests, interviewing may be the only way to get some of this data (p. 72). In the current case study, the focus group format is selected. As stated in previously, this study addresses an aspect of social interaction. Interviews by group, rather than individual, allows the researcher an additional opportunity to gather data on group interaction.

The current study used a semi-structured interview protocol, adapted from *Sesame Street* research (Davis, 2008). The group interview will use a few prepared questions to guide the interview into a "conversation with purpose" (Dexter, 1970, p. 136).

The post film interview questions are as follows:

1) You just saw a story about Phyzzlestapf the Dragon. Imagine that a friend of yours didn't have a chance to see that. What would you tell your friend the story was about?

2) What part of the story was important for you? Would explain why? What did that part mean to you?

3) Do you have a favorite character? Who is it and why?

4) Was there any character or part of the story you didn't like? Who, or what, and why?

5) Was there a part of the movie that didn't make sense to you? What part and why?

6) What message would you like to give to Phyzzlestapf (or any of the other)?

7) At the beginning of the movie, the character "Doc" said we were going to use a bridge to take our imaginations to Phyzzlestapf's world. He also said that we could bring something back. What do you think he meant? And, what did you bring back across the bridge?

The interviews will allow the researcher to hear the participants' interpretation and understanding of their experience with the Phyzzlestapf pilot episode filmed for the current study. Both group interviews were video recorded to increase accuracy in the study. Additionally, the taped interviews were coded using the classroom observation protocol (see Appendix D).

Data Analysis

Analysis of the collected data will be through descriptive narrative. According to Merriam (1998), descriptive means "the end product of a case study is a rich 'thick' description of the phenomenon under study" and, more specifically, thick description refers to "the complete, literal description of the incident or entity being studied" (pp. 29

30). Such a case study report is considered heuristic in nature, as it intends to "illuminate the reader's understanding of the phenomenon under study (p. 30).

Analysis by description is meant to explain a phenomenon. A descriptive analysis must also address rival explanations of what occurred as a means of preserving validity within the study analysis (Yin, 2003, p. 114-116).

This form of analysis serves to illustrate the details of the case study. The author must draw "a portrait in words" (Bogdan & Biklin, 2003, p. 198). Such rich detail can then be applied to a replication study or dissected into details that may be isolated and explored in future studies.

CHAPTER FOUR

Creative Methods

Introduction

Educator-training programs endeavor to prepare its students to be teachers. Afterwards those teachers are expected to prepare curriculum, and then present the lessons from that curriculum. It is not dissimilar to what Stanislavski might consider the difference between preparing the actor, and the actor creating a role. In the case of the current study, both concepts apply: a teacher creates the concept for a puppet character, training develops the puppeteer, the puppeteer creates the character of the puppet, and the puppet then becomes the teacher. A curriculum is created, in the form of a script. Decisions are made to determine how the curriculum is to be presented. Then, the teacher/puppet delivers the curriculum via performance of the script.

The current study embraces both performance and teaching. Where the two methodologies meet becomes the point of instruction. What is to be taught is important, but not to the exclusion of *how* it will be taught. The current study has taken years to develop and implement. Much of that time has been in development and preparation of the teaching mechanisms: the puppets and the pilot film. For a greater understanding of the current study, it is important to review the creative process behind the instructional tool used in the study.

This chapter will follow the development of the production from the earliest inspiration for the dragon, *Phyzzlestapf*, through the challenges and creative choices of development, and final steps to ready the film for presentation before focus groups. This

review also serves to uncover the project creator's insight into the various aspects of the pilot story and its characters. Prior to this overview, a brief plot synopsis of the pilot episode is provided. (The full script and music score are included as Appendices E and F, respectively.)

Synopsis of Pilot Episode

The movie begins with a man, Doc, emerging from a forest. Doc is the only human character in the film, rather, the only human character not portrayed by a puppet. His job is to welcome the viewers, and to invite each one to "turn on" the imagination so that the viewer might cross over a bridge to an imaginary place called Paddlefoot Island. It is there that each viewer will get to meet new creatures, and a friendly dragon named, Phyzzlestapf.

The view pans across the bridge to Dragon's Cove on Paddlefoot Island. At water's edge there is a cave to the left, with the edge of a forest just visible beyond. To the right, is a large tree next to the bridge connecting the island to the forested mainland.



Figure 1. "Dragon's Cove" with Phyzzlestapf at his cave.

Phyzzlestapf the Dragon emerges from his cave, in the middle of "spring cleaning." At one point, a book falls from the top of his cave. It hits Phyzzlestapf on the head and a moaning sound is heard coming from the book. Phyzzlestapf discovers Abner the Bookworm has eaten his way into the book, and is now stuck. Phyzzlestapf offers to help Abner in the song, "Call a Friend".

Phyzzlestapf needs to put Abner somewhere safe when Bonaventure, a young crane, appears and offers to worm-sit. Naturally, the worm doesn't want to be turned over to a bird. Phyzzlestapf avoids Bonaventure, who gives chase and ends up tangled in the branches of the large tree. He decides to hang around until Phyzzlestapf gets back.

Phyzzlestapf settles Abner safely in his own cave, but the dragon remains stumped about what to do next. Mother Norris, a Green-Hooded Paddlefoot duck, passes by and suggests that someone who knows a lot about books might be a good person to help. Phyzzlestapf decides to seek out a professor who's working a dig in Discovery Valley.

On his way to Discovery Valley, Phyzzlestapf passes through The Wonky Forrest, the home of the Gobbledygooks, a race of fuzzy, musical creatures whose language makes no sense. The first glimpse of their unusual ways is revealed in their song, "Gobbledydance". Phyzzlestapf tries to get help from the Gobbledygooks, but he can't make them understand what he needs. However, when they realize that Phyzzlestapf is a dragon, all the Gobbledygooks want is to see the dragon breathe fire. Unfortunately, Phyzzlestapf never quite learned how to breathe fire. Instead of fire, blasts of steam shoot out from Phyzzlestapf's ears, scaring the Gobbledygooks away. Alone again, Phyzzlestapf continues his journey.

Phyzzlestapf discovers The Great Bamboo Barricade with a huge gate blocking the way to Discovery Valley. Guarding the gate is Ugo Nukie: a serious warrior charged with keeping travelers from passing though the gate. Ugo reveals that he has set traps around the gate to keep people out. Phyzzlestapf manages to get through the gate when the over-enthusiastic gatekeeper becomes ensnared in one of his own traps.

Phyzzlestapf finds The Professor filming a lesson for a distant class. Startled by the appearance of a dragon, The Professor tries to run away. Phyzzlestapf follows, getting his tail caught in the camera cord. It looks now as though the camera is chasing Phyzzlestapf. The camera eventually breaks away from the duo and crashes. The Professor learns that Phyzzlestapf is a nice, friendly dragon, and he learns of Abner's predicament. Though The Professor cannot help, he has an idea of someone who might, so he gives Phyzzlestapf a map to help the dragon find his way.

Meanwhile, the Gobbledygooks have ventured out to Dragon's Cove and discovered Abner. Just as they attempt to use him for fishing bait, Bonaventure whoops and hollers from his tree. This leads to the bird becoming more tangled in the twisted branches, but it also scares away the Gobbledygooks, and Abner is kept safe. Abner is impressed by Bonaventure's selfless act and a new friendship begins to develop between the two.

The Professor's map leads Phyzzlestapf back to Dragon's Cove and the large tree at water's edge. At the base of the tree is a foxhole where lives Magnolia Evangeline May Fox. After helping Bonaventure out of the tree, Magnolia meets Abner and learns that Abner is using the book incorrectly; he's been eating the book! Abner eats books because he cannot read very well, so Magnolia decides to teach him. Magnolia tells the

group about the long-forgotten, wondrous Library Tree through her song, "The Library Tree." Magnolia asks the tree to open, which it does, revealing the wonderful books inside. The fox retrieves a book of short stories, and selects the story of Androcles and the Lion. As she reads the book, the viewer is treated to visions of the book's colorful illustrations. By story's end, Abner has been lured out of his book. Abner loves the story about Androcles, and so Magnolia takes Abner and Bonaventure into the Library Tree.

As Phyzzlestapf turns to join the others, Mother Norris appears. The duck expresses her pride in the dragon for choosing to help to his friends. Phyzzlestapf appreciates the compliment, but it is unnecessary. The gentle dragon expresses his pleasure in doing nice things for his friends, and thinks about his adventure as he sings, "Happy with the Good."

A shout from the others summons Phyzzlestapf to join his friends in the Library Tree.

Creating Phyzzlestapf the Dragon

Phyzzlestapf the Dragon is a creation of the author's imagination, stemming from a long-held fascination with, and interest in, puppetry. The researcher has collected hand puppets since childhood. The first puppet, a gift from a beloved grandmother, was a small, green duck. The following years saw the addition of several human and animal puppets. Though the green duck remained the most treasured of the puppet collection, 1985 saw the addition of a puppet that would, many years later, be an inspiration to the current study. That puppet was a special puppet recreation of the children's book and filmstrip character, The Lollipop Dragon.

The Lollipop Dragon

The Lollipop Dragon puppet had been included with a Vacation Bible School curriculum from Standard Publishing. The curriculum kit contained little more than a collection of skits and a dragon hand puppet, made of green felt. There were neither tapes nor filmstrips to give any ideas on how The Lollipop Dragon was to be performed, nor any indication that the character had been used for anything else. The puppeteer was left in a vacuum, having only script and puppet to create a character.

To create the dragon's character, the puppeteer followed a process used by Jim Henson and his Muppet performers: studying the character in a mirror (Finch, 1981, p. 14). After hours of practice the character took form. The characterization that emerged was that of a shy, little dragon that liked learning about the world, and loved sharing what he learned with others. Children seemed to connect with the little puppet, in part, because he didn't pretend to know more than they did. Children went along with his adventures, learning their lessons at the same time The Lollipop Dragon did. At the end of Vacation Bible School, the school directors allowed the puppeteer to keep the little puppet.

Over the next few years, the dragon rested amongst the other puppets of a growing collection. Upon rare occasions, he would reemerge to help with a church event. But, it seemed that The Lollipop Dragon puppet was destined to do little more than decorate a shelf as an old, favorite puppet.

In the summer of 2001, The Lollipop Dragon puppet came off that shelf for a "non-traditional" book review presentation on Mem Fox's *Radical Reflections* (1993).

The project was part of a teacher training program. The result was a piece entitled "Bookworm Gets Stuck."

The goal of the Bookworm project was to take a book written to adults about teaching children and create a puppet show seemingly aimed at children about how adults should teach children. The performance addressed Mem Fox's (1993) main points: her disdain for basal readers (p. 62), and her support of immersion into real literature (p. 29). Fox rejects writing-on-demand, or writing without a purpose, neither does she support the use of worksheets (p. 68-69). She prefers writing out of need and desire, asking students to make a "personal investment" (p. 2-3). Fox insists, "language develops only when it is used 'for real'" (p. 4). She relishes reading aloud, believing that the power of story becomes real if it is shared. And so, in the puppet play, *Mem the Fox* tells The Lollipop Dragon and Bookworm, "Language is only real if you use it." At the end of the performance, The Lollipop Dragon tells the audience, "You can't write without sharing it," before giving a written copy of his adventure to the course instructor sitting in the audience.

The performance was well received, as the puppeteer was invited back the following year to repeat the performance for two other classes. Owing to a fondness of the puppet performance, colleagues would later send information to the puppeteer regarding material each had found featuring The Lollipop Dragon. Direct contact with the publishers of The Lollipop Dragon books and filmstrips, especially S.V.E./Churchill Media's Jill Gorsky (personal communication, April 7, 2004), finally put the puppeteer in contact with Roger Himmel, the creator of The Lollipop Dragon.

The History of The Lollipop Dragon

The Lollipop Dragon and the Kingdom of Tumtum were created by Roger Himmel in 1964. In 1969, with illustrator Luther Peters, Himmel developed the first of a series of filmstrips and coloring books featuring The Lollipop Dragon. Tumtum characters were licensed to the Society for Visual Education (S.V.E.), Rand-McNally, Nesco Imports, and Standard Publishing.

Standard Publishing began its relationship with The Lollipop Dragon prior to 1981, according to Standard's VBS Editor Cathy G. Griffith (personal communication, May 3, 2004). The Lollipop Dragon appeared as part of the 1982 Vacation Bible School season in a kit on "Manners in God's House." That year, material included puppets and skits, along with an activity booklet and coloring books (Standard, personal communication). S.V.E. remained the main source for curriculum featuring The Lollipop Dragon through October 2000.

Himmel admitted to having been disappointed in some of The Lollipop Dragon material, specifically, that the animated material had been poorly handled. He had hoped The Lollipop Dragon might have become a lead in a children's program. Himmel believed that he and Peters might have interest in reviving the character, perhaps in puppet form. He was open to a discussion about developing a puppet version of The Lollipop Dragon's adventures (personal communication, April 19, 2004).

Previous Material Featuring The Lollipop Dragon

To create a new program based upon a preexistent character, such as The Lollipop Dragon, a review of that character's previous depictions is essential to the establishment of a foundation for further creative development. Knowledge of how the character may

have been used in the past is useful in determining that character's future potential. Additionally, artistic evaluation of previous material is important in determining whether the original and/or previous incarnations of The Lollipop Dragon are compatible with the researcher's artistic vision in the current study.

Of chief concern to the researcher is the manner in which The Lollipop Dragon character is used. Much of the material showed the dragon's interaction with other characters to be limited: he is an observer rather than involved. Often the dragon knows the answers to a given predicament, but chooses to let the other characters figure things out on their own. He's rarely a guide, though he is often presented as a kind and warm listener. The various series are intended for pre-school and primary children, yet much of the narrative and dialogue sounds patronizing. The language is a type of "talking down," something author E.B. White reproves:

> Anybody who writes down to children is simply wasting...time. You have to write up, not down. Children are demanding…Children love words that give them a hard time, provided they are in a context that absorbs their attention. (cited in Fox, 1993, p. 51)

The original material reviewed was not found to be compatible with the researcher's artistic and educational objectives. (For an expanded report on The Lollipop Dragon, see Appendix G.)

Himmel reviewed a video of "Bookworm Gets Stuck" referring to the project as "fun," but clearly neither Himmel's nor Peters' version of the character (personal communication, September 24, 2004). If a new license were to be granted for the character, it would be only to recreate Himmel's and Peters' vision of The Lollipop Dragon, and only in their world of Tumtum. As time for developing the current study

approached, communication with Himmel dwindled to nothing. Official permission to use The Lollipop Dragon did not come.

A New Vision

Phyzzlestapf the Dragon

Though The Lollipop Dragon seemed to be a character with great potential, it became clear that the proposed, original reinterpretation of that character in puppet form did not match Roger Himmel's original vision. The character that appears in all the previously mentioned material was nothing like the more recently developed puppet characterization. Obviously, a new character was merely being performed through The Lollipop Dragon puppet. Furthermore, there was no intent on the part the current study to set a story in Himmel's Kingdom of Tumtum, nor use any other characters from that world. What was needed was a new design for the original character already in development. This new character needed also to be placed within its own world. With original characters, stories, and settings under the creative control of a single writer, the program could be more easily crafted to suit the production and educational objectives of the current study. Continuing with The Lollipop Dragon would force a pre-existing, and copyrighted, character into a new mold, to the likely objections of his creators.

As the concept of a dragon is not a copyright or licensing issue, it was decided to keep the central figure a loveable dragon. That dragon would be named Phyzzlestapf. Naturally, he looks nothing like The Lollipop Dragon, other than the fact that they are both dragons. Phyzzlestapf's adventures take place on Paddlefoot Island, a place

populated with an assortment of new characters, some of whom were developed from characters in the "Bookworm Gets Stuck" script.

Creative Development and Production of the Puppets

Building the Puppets

The film used in the current study makes use of several types of puppets, the most common being hand-and-rod puppets. For this style of puppet, a single puppeteer uses one arm and hand to operate the body, mouth, and head of the puppet, while the other hand uses rods to manipulate both arms and hands of the puppet. Each puppet used in the film is hand made based upon original designs. Of interesting note, Phyzzlestapf is the only character in the current study to be designed, and have a working model built, in advance of a completed script. While other characters would be designed based, in part, upon the demands of the script, Phyzzlestapf was designed as a complete character, without consideration of the script. In fact, the script was written based upon the character. The building methods discussed are the result of the writer's research into puppet building techniques. Hours spent in the study of various documentaries ("Muppets on Puppets," 2008; Shemin, 2005; "The World of the Dark Crystal," 2003), publications (Currell, 1985; Latshaw, 2000), Puppeteers of America festivals, and years of trial and error, helped the writer, as principal artist, develop designs, and build the puppets that would inhabit the world of Phyzzlestapf the Dragon.

Phyzzlestapf the Dragon as a Puppet

The Phyzzlestapf puppet is constructed of thin, flexible foam, similar to bedding foam, cut and glued to form the general shape of the head and body of the character. The

tail is reinforced with wire. A synthetic material called Antron Fleece is used as the "skin" of the puppet. Antron fleece is also known as "Muppet Fleece" for its popular and wide use in television puppetry. When stitched together with a proper whipstitch, or tight machine stitching, followed by a gentle roughing of the seams, the construction seams on the puppets become virtually invisible on film.

Antron fleece is sold in its natural white and un-dyed form. Though synthetic, it may be dyed to most any color desired by the puppet builder. The Phyzzlestapf puppet's fleece is dyed blue and yellow.

The Phyzzlestapf puppet's arms are constructed without foam, but, rather, they are patterned and stitched Muppet Fleece. The final shaping of the arms is created by stuffing them with batting. Each hand of the puppet is formed by a combination of a lightweight armature and batting. Wires formed to the shape of each finger are attached to a thin piece of wood at the palm of the hand. A control rod is attached to the piece of wood at the puppet's wrist. The batting is stuffed into the hand and around the armature to complete the shape of the hand. The wires of the armature allow for the fingers to be positioned as needed in each scene.

The puppet is finished out with wooden eyes painted green, foam teeth painted gloss white, and striping across the belly made with green yarn. The head and the body are covered with the Muppet Fleece. The arms, eyebrows and dorsal spikes are stuffed and are stitched into place by hand.

The arms and hands are controlled via piano wires attached to the hand armature at the wrist. The wires extend below the bottom of the puppet to the free hand of the

puppeteer. Wooden dowels are attached to the end of each wire, making handles for the puppeteer to use in manipulation of the puppet.

The process for creating the Phyzzlestapf puppet took years of design and building. The prototype of the puppet was crudely made from craft felt, its body stitched and stuffed. The prototype took one year to design and build. It became the model for the final version of the puppet. Additionally, the prototype was used by the puppeteer to develop the character until a final version of the puppet was completed. Attempts to perform the prototype helped the puppeteer address design flaws that restricted an expressive performance from the puppet. As such, the head of the puppet alone took nearly three years of design, building, redesign and re-build to reach the final version used in the film. The body was completed a few months after.

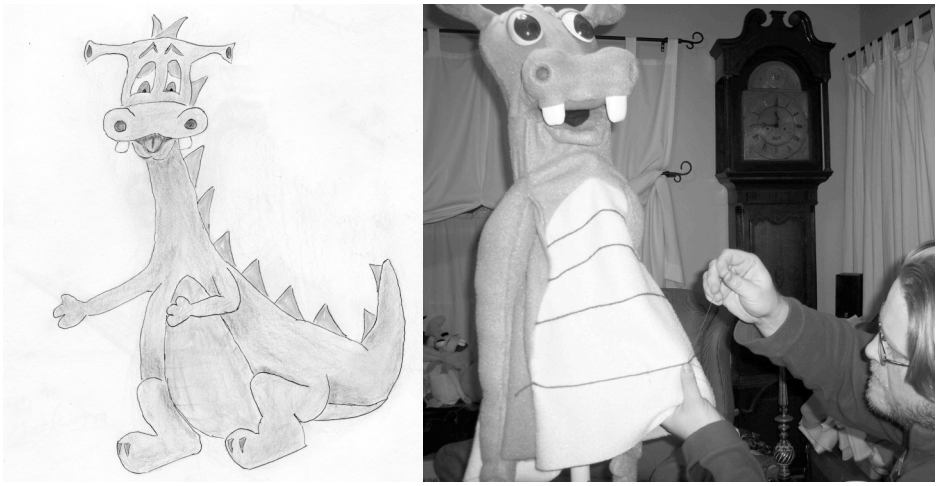


Figure 2. Original Concept Drawing of Phyzzlestapf the Dragon, left, and Puppeteer Allen Reeves Ware stitching the final touches to the puppet used in the film, right.

Phyzzlestapf the Dragon was imagined in a conceptual drawing in 2005 and completed as a working, photo-ready puppet in the fall of 2010.

The Remainder of the Cast

The remaining cast of puppets were designed and completed rather quickly, especially in comparison to the extensive work applied to the development of the main character, Phyzzlestapf. However, the independent nature of the film, and unforeseen setbacks in resources left the overwhelming majority of the puppet build to one individual. Some characters were quite simple, such as Mother Norris' brood of chicks. These are simply foam tennis balls for the bodies and foam golf balls for the heads. Feathers are glued to each body, tiny buttons are used for eyes, and a single wire runs through the body for manipulation.

Other puppets would prove more complicated to design and construct. One such puppet is Ugo Nukie, a character whose face had to look like a large wooden mask.



Figure 3. Ugo Nukie(Left), The Gobbledygooks, and The Professor (Far Right)

Ugo's mask/face is accomplished by creating a wood frame upon which thin, flexible foam is stretched and glued. Rather than using fabric, the mask portion is painted first with a plastic coating that hardened the material slightly. The hardened mask form is painted to look like wood. The script called for this character to have both moving eyes and an articulated mouth, thus the inside of the puppet is constructed with gears to move the eyes in a left-right motion, and the mouth in an up-down motion. The

eyes and mouth are manipulated in the method of a ventriloquist's dummy. A trigger and lever system is imbedded in a control handle accessed by the puppeteer through the back of the puppet. Arms and legs made of faux fur stuffed with batting, a grass hula skirt, and hair made from re-purposed fright wigs is attached directly to the wood frame. As a finishing touch, a string of feathers are attached to the mask. Ugo's spear is a long bamboo pole, around which both hands are stitched into place. The length of the pole extends below the puppet, thus becoming a control rod for the hands. The result is a four-foot tall puppet weighing approximately five pounds. As such, the puppet was often filmed perched on a support stand.

Mother Norris and the Gobbledygooks are single-hand control puppets. To make each Gobbledygook puppet, fabric is cut from original patterns and stitched together. Their bodies are made of various faux fur colors, their hands and mouths were made of standard fleece and felt. The puppet form is filled in with batting. Their eyes are made of large, clear plastic balls. The spheres are halved, backed with craft foam, and filled with a small fabric ball (see *figure 4*).



Figure 4. Raw materials for Gobbledygook eyes, left, and close up view of completed eyes on puppet, right.

The fabric ball moves freely within the plastic sphere, creating a "googly-eye" effect. In scenes where these puppets carry objects, the puppet's hand is pinned to, or around, the object each puppet is intended to hold.

Mother Norris' body is constructed of foam, and covered with standard fleece and feathery faux fur. Craft feathers cover her head and feathered wings are attached to her body. Her eyes are painted foam golf balls, finished out with buttons. She is manipulated by the puppeteer's right arm only.

Magnolia Evangeline May Fox is a hand-and-rod puppet built in the same manner as the Phyzzlestapf puppet. Her body is foam, covered in faux fur, rather than Muppet fleece. For the purpose of filming, her tail is separate from the body of the puppet, operated by a single strand of heavy piano wire. Like Phyzzlestapf, her eyes are painted wood.

To make the Professor look more human than the other puppets, the soft foam used to shape his head is painted by hand, rather than covered with any material. The look of this puppet is completed with the addition of prefabricated glass eyes, vintage glasses, a wild wig, and moustache. The body is created by filling out baby clothes with foam and batting. The legs are painted foam, and the hands are prefabricated doll hands painted to match the skin tone of the face and legs. Heavy piano wire is attached to each wrist of the puppet for manipulation of the hands and arms. The lower half of the body is removable. This creates flexibility in filming the puppet from different angles. For the film used in the current study, most shots of the Professor required only the upper portion of the puppet be seen. In a couple of shots, just the legs are visible. And, in one "stunt" shot, the entire body of the character can be seen.

Bonaventure and Abner each presented their own set of problems in filming for the production. Bonaventure would be required to fulfill a number of various maneuvers and stunts, requiring that the character would need a different style of manipulation from scene to scene. Typically, this would mean that a different Bonaventure puppet would need to be built for each different type of manipulation. However, limited time and resources required that the different scenes be accomplished with just one puppet. Thus, the Bonaventure puppet is constructed in such a fashion that it can be manipulated as a live-hand puppet, a marionette, a rod puppet, and a hand-and-rod puppet.

The body of the Bonaventure puppet, like the Phyzzlestapf and Magnolia puppets, is constructed by shaping foam and covering it with fabric. As with the Mother Norris puppet, the Bonaventure puppet is covered with a feathery fleece. The fleece "skin" is cut to include the shape of a neck and a covering for the foam head. The neck is left hollow, to be filled by a rod or puppeteer's arm as needed. The covering for the head contains a hole at the mouth, keeping the foam beak exposed. The beak is finished with the same technique used for Ugo's mask. It is first covered with a thin coat of liquid plastic. Once hardened, the foam shape is painted to resemble a beak.

The legs of the puppet are also a combination of painted foam and feathery fleece. The wings are constructed of the feathery fleece, with black feathers glued to the tips to complete the look of a crane's wing. The lower edge of each wing is left with a large break in the seam. Feathery fleece, matching the outside of the wing, is folded up into the break, leaving the opening undetectable on film. In this way the wing can have either a rod or a puppeteer's hand inserted for manipulation. When neither a rod nor hand is used, the wing can be fitted with filament to be string-manipulated. When Bonaventure

is seen in full flight, or in a free-fall, the puppet has been fitted with filament at key points to be operated by string-manipulation, that is to say, as a marionette.

Live-hand puppetry is a method whereby all the elements of a puppet, most notably the hands, are performed directly by hand. Thus, the hands of a puppet, for instance, are simply gloves filled by the hand of a puppeteer. Given that the body and mouth are also performed by a puppeteer's hand and arm, it is common that two puppeteers are needed to perform a singular live-hand character. Commonly, the lead puppeteer performs the mouth, head, body, and one hand of the puppet. The assisting puppeteer provides movement in the second hand. As most puppeteers are right-handed, the body and mouth of the puppet are usually manipulated by the performer's right arm and hand, leaving the puppeteer's left hand for the puppet's left hand. Thus, the assistant is usually manipulating the right hand. In instances where the puppet's hands are engaged in complicated movement, the second puppeteer may perform both hands. An example of this is when Jim Henson's Rowlf the Dog played the piano, Henson would perform Rowlf's body and head, while his assistant performed both of Rowlf's hands (Finch, 1981, p. 13). For Bonaventure, live-hand puppetry is used when Bonaventure uses his wings to pick up Abner from the ground.

In the film used in the current study, rod puppetry is used for Bonaventure when Magnolia and Bonaventure are dancing, allowing Magnolia to literally sweep Bonaventure off his feet. In that moment, the Bonaventure puppet is manipulated solely through the use of rods. The main rod used for Bonaventure's body is coated with the same choma key blue as the backdrop used while filming the puppet. The rod is then

removed digitally from the final cut of the film. The result is Bonaventure appearing to have been completely lifted off the ground.

The remaining film moments for Bonaventure are accomplished through hand-and-rod performance. Through this method, a single puppeteer controls the body, neck, and head with his right arm. The fingers of the puppeteer's right hand operate the puppet's beak. A piano wire is attached to each of the puppet's wings. These rods extend below the body of the puppet, where the puppeteer uses his left hand to manipulate both of Bonaventure's wings.

The issue with the Abner character is that, being a small worm, he easily could be lost in much of the action. This necessitated close up shots of the character. That decision required the construction of two Abner puppets. The first puppet served as a "life-size" puppet that could interact with the other characters in the scene being filmed. The same puppet could be used as a reference model for special effects added later in the production process. This life-size version of Abner is constructed of felt, with painted, wooden beads for eyes. The puppet body is essentially a hollow tube stretched over an animated rod armature made of a small, wood dowel, rubber band, and upholstery thread. The top of the rod has a movable jaw, held in place by a rubber band and anchored with a small pin. Upholstery thread runs the length of the body, down the dowel, to a trigger control below the puppet. The puppeteer uses the trigger to activate the mouth action of the puppet (see *figure 5*).



Figure 5. Abner rod puppet with trigger mechanism, left, Abner side-by-side comparison of large hand puppet to Abner rod puppet, right.

For close up photography of the Abner character, a larger puppet was used (*figure 5*). This puppet is sized to fit over the hand and arm of the puppeteer. As with other puppets previously mentioned, the puppeteer controls this Abner's body with his arm, using his hand to manipulate the mouth of the puppet. In addition to close-up shots, this version of the puppet could be filmed against a chroma key backdrop, and inserted into another scene during editing. In scenes where more expression from the character is warranted, the larger puppet is filmed and resized to match other action, and puppets, in the scene. Because of the greater expressive capabilities of the larger Abner puppet, it is the preferred puppet of the two Abners used throughout the film shoot.



Figure 6. Main Cast Photograph: Phyzzlestapf the Dragon (seated), holding Abner the Bookworm, surrounded by (from left, clockwise) Mother Norris, Magnolia Evangeline May Fox, and Bonaventure.

Production of the Phyzzlestapf Pilot Film

Storyline, Script, and Music

Before a script is written, a storyline is developed. Storylines are "two or three page treatments of where the story is going, what it is about, and the specific subject of the episode" (Cosby, 1976, p. 76). The treatment serves to guide the writer as the story is developed into a script. It is not dissimilar to a synopsis, as the one presented earlier for this project. For the purpose of this independent film project, the writer had to serve fully as a librettist, providing the words for both the spoken dialogue and the lyrics for the songs. The combination of dialogue and lyrics becomes the *libretto*, or book, of the musical script. Additionally, the writer had to serve as the educational advisor to the

project, providing the educational objectives towards which the script was to be developed. Those objectives have already been identified in Chapter One of this study. Furthermore, the writer in this project would have to assume the role of composer and arranger of the songs and music score for the film project. Finally, once these elements are in place, the writer must assume the role of editor.

Song and Music Development

Once the storyline is developed into a script, the lyrics set forth in the libretto need to be set to music. With little exception, the lyric is the principle concern. Following the model set forth by Oscar Hammerstein II, the lyric is written before the music. This places the challenge before the composer to create melodies that promote the lyric, as the lyric serves to further the story, and the educational objective, of the project. However, as Hammerstein's collaborator for the history-making *Oklahoma!,* Richard Rogers, is reported to have said "When the lyrics are right, it's easier to write a tune than to bend over and tie your shoe laces" (Atkinson, 1970, p. 337). In essence, the drama of the story dictates the development of each song (p. 338).

The use of song in children's educational programming is a common practice, as exampled in *Sesame Street*, *Mister Rogers' Neighborhood*, *Fat Albert and the Cosby Kids*, and *Fraggle Rock*. The songs created for the film used in the current study were created to further the development of the characters and their story. Music aids memory as rhyme and song promote learning and memory (Kilpatrick, 1992, p. 172). The rhythm and melody pf a song can serve as a "carrier" for information (Jensen, 2001, p. 41). For the current study, most of the songs in the puppet film are intended to reinforce key ideas of the educational objective. Phyzzlestapf encourages the thought of asking friends for

help, while also presenting himself as the kind of friend one could call. His closing song reinforces the idea of friends helping each other, and how doing good things for a friend is important. Magnolia's song is important as it introduces a key story element; The Library Tree. Her song also reinforces her character development as a lover of books and learning, as well as extolling the virtue of reading. The one exception to a "teaching song" is the song "Gobbledydance" sung by the Gobbledygooks. While the song makes no educational contribution to the film, it does introduce the absurd nature of the Gobbledygooks. The song serves as an example of how, sometimes, some things just don't make sense.

Shooting Script and Storyboarding

Once the script is written, plans for filming the script must be developed. This includes breaking the script into its various filming elements, determining a shooting schedule, and scouting for location filming if necessary. Director's notes are made on the written script, creating a "shooting script." These notes include information on character and camera movement, called "blocking," and camera angles. Also included are notes on special effects shots, music cues, and character or prop usage not otherwise specified by the script. Common to the filming process is the creation of storyboards. A storyboard is "essentially like a comic book with each of the scenes graphically demonstrated" (Cosby, 1976, p. 77).

As an independent film, a limited budget prevented the hiring of a full-time storyboard artist. As such, storyboards were created by the principal artist/director as needed. However, the purpose of those storyboards remains the same is it would in a larger production. Additionally, the few storyboards used offered unique assistance on a

film shot mostly with chroma key backdrops, and using primarily a single puppeteer for multiple characters in a given scene. (For an example of a shooting script and storyboard, see Appendix H.)

The primary function of the storyboard is to determine, in advance, the camera angles and general construction of a scene. The illustrations of the storyboard indicate how a scene may be filmed. This saves production time and, when applicable, natural light used in a production.

The unique contribution made by storyboarding to this production is in both organizing a performer's movements within a chroma key-backed shot, and in detailing the composition of the shot when the final pieces of the shoot are edited together for viewing.

Filming the Production

Pre-recording. Prior to principal photography, the dialogue and music for the film need to be recorded. The prerecorded material is played back while filming, to guide the performer in the action of the scene.

Script/dialogue. The initial dialogue track was created by recording a team of actors during a table reading of an un-edited form of the script. A "table reading" is, as the name suggests, nothing more than a gathering of performers, seated around a table, reading the text of the script. After the dialogue is recorded, an additional soundtrack can be added to guide performers during playback and filming. The additional track may have tapping sounds, or a count-off voiced by the director, to cue the beginning of a scene or segment. In some instances, detailed instructions have been recorded to guide

the performer in matching actions of one puppet with another puppet in the same scene but filmed separately.

Music/songs. The songs and music were created in advance of filming. For this writer, the composition of each song begins as a simple handwritten melody and guitar chords. The melody is then transcribed into *Finale Music Notation* software. The guitar chords guide the arrangement of the accompaniment, which can then be played back by the computer. Musical instrument sampling by *Garritan Instruments* rounds out the Finale software, providing a realistic playback of the score. The result is a reasonably realistic orchestral sound.

Each song recording is completed with the addition of vocals. The Finale program includes live-track recording capability. Finale files can be converted to sound files that can then be imported into other programs used in playback or film editing. The final touch for film use is to add an introductory cue to the recording. A series of tones, or tap sounds, counts off a rhythm that cues the performer to the start and tempo of the song. The introductory cue is removed during film editing.

Each Finale music track can be exported as a sound file independent of the whole, or in groupings. For example, the voice track may be exported independent of the orchestra. The voice and orchestra tracks can be realigned in film editing software. This approach enhances sound mixing flexibility of the voice track against the accompaniment track. If the orchestra were to overpower the voice on a single track, the issue could not be corrected in editing, and the voice could be lost in the final sound mix.

Filming puppets. There is a significant difference between puppetry in a live theatrical setting and the puppetry for television and film. Puppets in a live setting, as with any live theatre, thrive upon interaction with a live audience. The puppet moves with a practiced grace, and often with large gestures, that are easily interpreted by the audience. In turn, the live audience gives a response that generally informs the puppeteer of the success of the performance. At the conclusion of a performance, the acceptance of a pleasing presentation is usually immediate.

Puppets on film can yield a more intimate performance than their live stage counterparts. Perfecting an on-screen puppet persona requires developing new skills as a performer. For those willing to learn, workshops on film puppetry techniques are available through organizations such as The Puppeteers of America. To bring the puppets of the Phyzzlestapf film to life, the principal artist attended workshops, hosted by Puppeteers of America and The Atlanta Center for Puppetry, to learn a method of puppetry for the camera. These workshops taught performance methodology developed by Henson and associates, and taught by experts such as Lisa Sturz and Steve Whitmire. Sturz's movie and television experience includes work with The Muppets and the Henson Creature Shop. Steve Whitmire has spent decades as a regular Muppeteer, and is the current performer of Kermit the Frog, as well as being the original artist behind such favorites as Rizzo the Rat, and Wembley Fraggle.

The method taught by Sturz and Whitmire involves techniques for lip-synching and directing eye placement in puppet performance. What makes this approach difficult for a novice is the use of a video monitor as the primary tool to gauge and adjust puppet performance. The method is counterintuitive, and difficult to master. The image on the

monitor screen is *not* a mirrored image, thus requiring the puppeteer to "think backwards" about many aspects of manipulation. Like a reflection, moving a puppet up and down causes the puppet image on screen to also move up and down. However, correcting a puppet's left/right movement based on a screen image *feels* counterintuitive to puppeteers new to the system. To have a character move or look in one direction on screen requires the puppeteer to move in the direction that *feels* opposite to the desired effect. In short, up *feels* up, and down *feels* down, but looking left *feels* like a turn to the right, and vice versa. Over the several decades, Muppet performers have learned what "works" on camera. Training in these skills were brought to the filming of the Phyzzlestapf pilot film.

In rare instances, the puppets were filmed in front of a set, or on location in a "live" setting. Filming puppets outdoors carries the challenge of finding camera angles that hide puppeteers. For the film used in the current study, outdoor shots were composed by shooting over logs, hills, and bushes that naturally masked the performers. Another technique used was having the puppeteers kneel or crouch below the camera's "sight line," or the camera is aimed high, thus not showing exactly where the ground is. The purpose of these camera "tricks" is to create an illusion that the characters are performing in a normal setting, when they are, in fact, anywhere from three to six feet above ground.

Production limitations made it impossible to film the entire film on location, although this was the original plan. Instead, many scenes were filmed using a single puppeteer, playing multiple characters, in front of a colored screen also known as a chroma key background.

Chroma key performance capture. Chroma key is a method of filming whereby images captured on film, or video, are recorded in front of a colored background. The color, often green or blue, is removed during editing, and replaced with another background. This method of filming requires choosing a backdrop color that does not appear on the puppet, or object, being filmed, otherwise objects and/or puppets might appear riddled with holes. For the film used in the current study, it was discovered that a neon orange, also known as "hunter orange," was an excellent color for most puppets, owing to the fact that the color was so extreme it fell outside the color pallet of most puppets used in the production. In other circumstances, royal blue fabric, sometimes sold as "chroma key blue," was preferred.

Filming with chroma key can be tricky, as it requires a large measure of imagination from the performer. The performer may be required to react to characters and set pieces that are not actually present at the time of filming. The advantage of chroma key photography is that each character may be captured separately, allowing one puppeteer to provide multiple performances. Each puppet performance can then be edited into the final product as a separate element. This adds more flexibility to the editing process as the individual elements can be manipulated through a film editing computer program.

Visual Elements and Scenic Design

Scenic design elements are any visual elements any visual components, other than the characters, that help tell the story. This can be set pieces, props, or background. The film used in the current study obtained its look from scene to scene through various methods.

Chroma key elements. As previously described, chroma key photography was used to film the puppets of the film used in the current study. Chroma key photography was also used for sceneic elements. As with the puppets, scenic elements filmed in front of a colored screen can be separated into individual elements to be edited into the film. The scenic elements for the film were obtained from two main sources: natural elements and constructed elements.

Natural elements. The natural elements filmed for the Phyzzlestapf film include images of forest, grass, individual trees, water, and open sky. Some elements could be filmed in whole, such as a forest scene, including the sky, or a sky scene alone. These natural elements serve as backdrop scenery throughout the film.

Smaller elements, such as a log or rock formation, were filmed against a colored backdrop. These elements could be added later in editing to complete the look of a scene. In some instances, colored screens were set up around or beyond a natural element. When a chroma key filter is applied, the screen disappears, creating a hole in the footage, which may be replaced with other footage. For example, one scene involved the camera shooting through an arch of branches. At the far side of the arch, a screen was set and filmed as part of the scene. When the colored screen was filtered out, it was replaced by footage of Phyzzlestapf approaching the arch. The scenic elements were combined to complete a scene of Phyzzlestapf entering the Wonky Forrest.

An interesting use of the chroma key effect is one where natural elements, rather than a screen, are used to create a chroma keyed shot. For example, various tree canopies were filmed on a clear day. The computer editing software is able to filter out the blue of

the sky. The resultant images are then dropped into a shot to complete the look of the library tree, or to serve as various canopies and bushes throughout the film.

Built elements. A full set was built for the filming of the Wonky Forest. The set is built on a series of horizontal planks elevated six feet above ground. These planks, known as *playboards* in puppet theatre, are covered with dirt, leaves, and logs to make up the forest floor. Dead branches are stood on end to create a series of tree trunks. A canopy of leaves will be added later during editing. The scene was filmed with assisting puppeteers, operating the puppets along the playboards, in front of a fixed camera.

Other set pieces were built in miniature, filmed as separate elements, and added to the final cut of the film during the editing process. Two elements of this kind provided a particular challenge. Both the Great Bamboo Barrier and the Library Tree required moving parts. Each was filmed as an independent unit against a chroma key backdrop. The Bamboo Barricade includes a gate that opens at Phyzzlestapf's push, and the Library Tree has a hidden door that opens upon Magnolia's request. The gate and door are manipulated during the filming of each respective unit. To give the appearance of weight, footage of both the gate and door is slowed down during playback.

The remaining set elements were built and photographed as a still image. When necessary, the image is manipulated via photo editing software, such as *Photo Shop*. For example, the bridge is made of pebbles and sand. The bridge element, as built, has virtually no depth. Filming the front and rear railings separately means that each element can be manipulated separately in editing, helping creating certain illusions. For example, when Magnolia climbs up on to the bridge, editing software allows the front of the bridge to be placed in front of the character, while the backside of the bridge is placed behind

her. This gives the illusion of the character being on the bridge, as well as reinforcing the illusion of depth.

The final scenic element filmed for the project was a painted landscape. Used as a matte painting, the landscape is combined with other filmed elements to create the look of Dragon's Cove. Film compositing adds the live action elements to complete the scene.

The process of filming and photographing the various action and scenic elements of the film used in the current study represents approximately eighteen months of work.

Editing. Once all the action and scenic elements are filmed, they must be edited together to create the final film product. The editing process is also the last chance to make edits in the action of the film, composite scenic elements, add audio tracks, clean up transitions, add audio and video effects, organize the order of scenes, and adjust final running time of the movie. Before editing can begin, all the material filmed for the movie must be imported into an editing program. This importing process takes place in "real time," meaning that each minute of footage takes an equal minute to import. As the film used in the current study required nearly thirty hours of material, it took that same amount of time to import and store the footage. Once the raw footage is converted to a digital format, it is ready for the editing process.

Cutting scenes and organizing. For the film used in the current study, the editing process began with setting the order of the movie. This first cut of the film can yield a much longer running time than the final cut will have. The editor must select preferred clips from hours of footage. In this case, the editor had to select material from nearly thirty hours of footage.

Chroma key filters and compositing. The use of chroma key permits the editor to remove color background in a filmed sequence or still image and isolate the performance or element. Individual puppet performances are grouped together on screen, thus giving the illusion that characters, filmed separately, are actually interacting with each other within the same scene. Chroma key filtering also creates the ability to place characters in a setting that was otherwise impossible to achieve. In some cases, entire sequences were filmed without a single physical set piece available with which the characters could interact. The compositing process takes the varied elements and places them together to create a complete look to each scene.

Clean-up. Once a rough cut of the film is completed, the editing process turns to refining the look and presentation of the film. The film is reviewed for errors in scenes of effects.

Check for order and overlaps. The editor must be certain that the film presented on screen matches the script. Scenes must be presented in order. Overlapping camera angles need to be trimmed. A change in camera angle can sometimes result in lines or action from one angle being repeated in the next angle. These overlaps in footage must be edited out, creating a smoother cut of the film.

Set in pre-recorded track. As previously mentioned, a pre-recorded track was played back during the filming of scenes. For editing purposes, the camera's built in microphone is left open to record the playback of the dialogue and songs. During that process, the camera's microphone also picked up extraneous noises, creating a "dirty

track" of the audio. The camera's dirty track is matched to, and ultimately replaced by, the clean track.

Dialogue replacement and sound effects. Once the film and soundtrack are finished, a final cleanup of sound is needed. In some cases, the prerecorded dialogue is impossible to match. Action is then filmed live before the camera. The dialogue from the live performance must be replaced, to better match the performance as filmed. This point in the editing process is also the time to add incidental music and final sound effects, such explosions or impact "thuds."

Refining trims. The first, rough cut of the film timed in at approximately seventy-eight minutes. Several minutes were cut from the film by shortening reaction shots, and trimming time off of changes in camera angle. One way to achieve this is to "under cut" dialogue, so that a character is heard speaking before that character is actually seen. This subtly reduces the screen time needed in a given scene. Although these edits were merely seconds at a time, after dozens of such edits per scene, the collective edits resulted in a shortening of the film by several minutes. In some cases, large portions of the script needed to be cut, including an entire musical number in one instance, and part of a song in another.

In the final scene of the film, Bonaventure and Abner were to have a duet. Because of running time, the song, "To Be Me," was cut. Cutting the song became an easy decision, as its lyrical content was in conflict with the overall theme of the movie. Where Phyzzlestapf's journey demonstrates the selfless nature of friendship, Bonaventure and Abner were thinking in a most selfish manner. Each character sang about a desire to

be understood, rather than trying to reach out and understand the other. Cutting the song meant that dialogue leading into the song could be cut. Several pages of script that existed between the song itself and its reprise, were also removed. Nearly seven minutes of running time was trimmed.

"The Library Tree" had been originally scripted to play out for several minutes, with an ending that had all the characters singing along with Magnolia, adding two minutes to the song. The music was to continue under dialogue where Magnolia was to teach the others a chant to open the tree. After several attempts at the chant, the musical sequence ended with a final segue into a musical fanfare as the tree "awakened" and opened. The entire sequence would have run for over ten minutes. The final version cuts the time by more than half. Magnolia's song ends clearly, after which she opens the Library Tree with a simple "please." A short fanfare is heard as the tree opens, and the story continues.

Rendering. Throughout the editing process, time must be set aside for the computer to "catch up" with the editor. The computer takes the edits, compositing, and other information applied to the once raw film clips and rebuilds the film sequence second by second. This process is called rendering. After a rendering is complete, the sequence may be viewed and heard. Each render can take anywhere from a few seconds to several hours. Each correction made to a previously rendered sequence requires that sequence to be re-rendered. The film used in the current study contained such a large volume of composite material it eventually overwhelmed the computer's hard drives, slowing the processing speed of the editing computer. Render times expanded to as high a ratio as three hours of processing for every five minutes of movie material. To

complete the project, the computer needed to work on smaller pieces of the film, rather than rendering the entire film in one rendering cycle. The film was divided into twenty-six segments. Fully rendered segments were exported as independent movie files, which were then imported back into the editing software and re-assembled as one film. This was the only way the computer could handle the magnitude of the project. The re-assembled film can then be readied for export as an independent movie file. These extra steps alone added at least two weeks to the post-production schedule. Despite the slow process, a final cut of the film was completed, with a new running time of approximately fifty-eight minutes.

Export and Burn to DVD

When a final cut of the film is complete, it is exported from the film editing software as an independent movie file. The process of export takes at least as long as the running time of the movie project. In the case of the Phyzzlestapf pilot episode, the fifty-eight minute film took over an hour to export as an independent movie file.

The movie file is transferred to a DVD program that burns the film to a disc. The first disk burned generally requires at least as much time to create as the running time of the project to be burned. Afterwards, subsequent disks may be burned in a fraction of the time. For the current study, multiple copies of the film DVD were burned, providing back-up copies in case of need.

Creative Concept of the Pilot Episode

Phyzzlestapf's Journey

Paddlefoot Island, the world of Phyzzlestapf the Dragon, is a place of this writer's imagination. Some conceptual ideas date back to the writer's youth. However, not until the current study did the full concept take shape. Phyzzlestapf's journey parallels the writer's journey to develop the current study. It is an epic journey that takes the protagonist back to where he began. However, the hero of the story arrives home with new information, and a plan to resolve the issue that inspired his journey in the first place. When the protagonist returns to the starting point, he is better prepared for even more things he has yet to learn. Additionally, by witnessing the main character's journey, challenges, and discoveries, the audience may better understand the world, life, and character of the central figure. Phyzzlestapf faces obstacles, language barriers, and even someone who doesn't believe in him. Part of Phyzzlestapf's character is revealed in his persistence, for the sake of another. He is on a mission, and he doesn't give up.

Phyzzlestapf's journey seems a long way around to find help. Why didn't he take thirty steps to the left? Mother Norris tries to encourage him to approach the Library Tree directly. As Phyzzlestapf doesn't understand the hint, he chooses the longer, and harder, road. Mother Norris, knowing the shorter path, still supports Phyzzlestapf on the journey *he* needs to take.

Mother Norris is Phyzzlestapf's mentor. She is wise, loving, and understanding. She accepts that Phyzzlestapf doesn't learn from direct instruction, but that, sometimes, the dragon must work things out for himself. Phyzzlestapf could be considered a "non-traditional" thinker. Mother Norris doesn't appear to be troubled by that. She doesn't

treat him as a lesser creature for being "different." In the end, she expresses her pride in the dragon's efforts and good character.

Mother Norris represents something of great significance to the writer. From the beginning of the project, it was imperative that the world of Phyzzlestapf the Dragon would include a duck. As mentioned previously, the first puppet owned by this writer was a small, green duck. Therefore, in tribute to the beloved grandmother who gifted that first puppet, a duck appears in Phyzzlestapf's world. Naturally, the duck could have no other name than that of the beloved grandmother, "Norris." In the natural world, female ducks tend to have muted colors, but Mother Norris had to have a bright green head, just like that first puppet. Therefore, a new "breed" of duck was created: the "green-hooded paddlefoot." In the writer's imagination, this duck can be found only on the island where Phyzzlestapf lives. As another wink to his beloved grandmother, the writer named the island after the duck, and called it "Paddlefoot Island."

A painting created by the writer's grandmother inspires the look of Paddlefoot Island. It is that artwork that serves as the matte painting for Dragon's Cove (*figure 1*). This island is as big as one's imagination allows, filled with mountains, hills, valleys, plains, and, of course, the beautiful Dragon's Cove. Phyzzlestapf's journey takes him from his home to various parts of the large island. As Mother Norris notes, he doesn't know where he's going, but he'll find his way somehow.

Phyzzlestapf's first challenge is his encounter with the Gobbledygooks. In this scene, a clique of characters, speaking its own jargon, does not try to communicate with Phyzzlestapf. It is a scene of subtle bullying, as self-centered creatures confound Phyzzlstapf's journey. If they know how to help the dragon, they withhold that

information in favor of trying to force the dragon to serve them. Being a gentle creature, Phyzzlstapf allows himself to be manipulated into compliance. Fortunately, the dragon's attempt at fire frightens away the Gobbledygooks, and he is free to continue on.

The next scene brings Phyzzlestapf face to face with a large gate and its guardian, Ugo Nukie. Ugo will not listen to Phyzzlestapf's pleas. His only answer to the dragon is "no." Here the scene is that of a learner seeking access to knowledge. Phyzzlestapf is seeking answers from a professor on the other side of the bamboo wall. Phyzzlestapf is trying to reach a teacher to learn from that individual, but the would-be student is prohibited from seeking that knowledge. The seeker is expected to yield to the gatekeeper because the gatekeeper has proclaimed a higher purpose as justification for the obstructive behavior. Ugo calls that purpose a "duty." The dragon is blocked outright in his journey. However, the over exuberant gatekeeper is ensnared in one of his own traps. Despite being told not to pass through the gate, Phyzzlestapf takes advantage of the situation and pushes through. Phyzzlestapf is the learner who pushes through the barrier, in search of the knowledge he needs.

Phyzzlestapf's next encounter is with the professor, who is initially frightened by the appearance of a dragon. Although the professor never fully believes in Phyzzlestapf, he still chooses to help the dragon. The teacher in this case does not prohibit the learner from accessing knowledge. Simply put, the Professor does not seem to require a student be a certain type of person. The Professor is moved by the dragon's genuine need to help a friend. He decides to show kindness to Phyzzlestapf. Although this dragon is "not real," and is otherwise a stranger, the Professor *chooses* to act as though he is also Phyzzlestapf's friend. The Professor chooses to help.

The Professor does not bother to explain everything, or "spoon feed" information to Phyzzlestapf. He gives the dragon a map, requiring still that Phyzzlestapf find his own way. However, armed with instructions, the dragon does not get lost again. Phyzzlestapf no longer has to stumble aimlessly along on his quest to find help and knowledge.

An epic journey tends to bring a hero back home. So, too, Phyzzlestapf returns to the place from whence he began his journey. Phyzzlestapf quips that there might be a message in his having returned home. If there is a message, it is that Phyzzlestapf has returned to his roots, his foundation. The map has special instructions about a forgotten tree, and its librarian hibernating along with the tree. Like opening a book, Magnolia opens the tree, revealing a place of knowledge and imagination. Her enthusiasm to share books is powerful, even overwhelming, but earnest. The tree itself changes in appearance as it is brought to life, now a vibrant, bright, and healthy Library Tree.

It may be of interest to note that the design of the Library Tree is intended to resemble a Beech tree. According to Linford (2006):

> The name beech derives from the Anglo-Saxon *boc* and the German *buche*, from which the English word book comes. It's thought that early manuscripts and runes were written on thin tablets of beech wood, hence its book-related name and its traditional associations with knowledge and learning. (p. 95)

Thus, the Library Tree actually is a book tree! However, the creator of the film has no expectation of the audience realizing this trivial fact.

Magnolia's reading of *Androcles and the Lion* reinforces the idea of friendship demonstrated throughout the film. Phyzzlestapf's journey, Bonaventure's sacrifice, The Professor's kindness, and Androcles' courage demonstrate the idea that friendship requires one to try hard, to show kindness, and to give, all for the sake of another, and not for any reward to oneself.

Conclusion

The process delineated here is normally the work of several people through multiple departments. This project, however, was developed with both a limited budget and limited technical support, which is common in independent film work. With an overwhelming majority of the work completed by a single individual, the puppet film used for this study took nearly five years to complete. When script, music, and character development is included in the timeline, the film used in the current study took nearly ten years to complete.

The film used in the current study represents a rough example of what is possible with Phyzzlestapf the Dragon, his friends and other characters, and the world in which their stories take place. The creator of this puppet project does not consider the current version of the film to be "broadcast ready." The project is flawed in special effects, some sloppy physical performances, and limitations in talent and other resources. The project required too much "trick" photography and special editing to realize the script. The original vision for the film was to take a full compliment of performers, and film within a real environment. The various limitations mentioned previously required a different approach to the script in order to rise above those production challenges. Despite the problems with the film, it does serve the script adequately. This type of pilot film is sufficient for use in the current study.

CHAPTER FIVE

Results

The participants in the current study were divided into two distinct groupings by site, and subdivided further into a total of four distinct groups by grade. At the request of the investigator, an adult representative of the school assisted with management of participants as each group was delivered to the designated room. As a safeguard for parties, the adult assistant remained with the group to observe the activity. Two distinct campuses were used for data collection. Each site took disparate approaches to hosting the event.

Sites

Site One

Physical location. The setting for watching the movie and conducting interviews was an audio/visual room recessed in the corner of the school library. The seating in the room was stadium style, created by a series of deep steps covered in carpet. A wall separated the viewing area from the remainder of the library. Openings, like square archways, lead in and out of the viewing area. While participants were physically blocked from most visual distraction, sound from the library could flow freely into the viewing area, as there were no doors to close off the viewing area from the remainder of the library.

Within this viewing room was the option of watching the movie on a television, or via projector on a screen. The lights in the viewing room had but two settings of "off" and "on." A dark room was preferred when using the overhead projector, as that setting allows for the images on the screen to be more easily viewed. However, a dark room prevents the researcher's video camera from capturing each participant's reactions during the viewing of the puppet film. Thus, the movie was presented on a television, with the room fully lit. Full lighting of the viewing room did not interfere with the visibility of the movie on the television screen.

Technology arrangement. The DVD player used at this site presented problems that interfere with the current study. The model used may be old, wearing out, or subject to overheating. The exact reason for the DVD player's malfunction was not determined. However, the machine did stop playing the puppet movie, and had to be reset. The technical problem occurs with both groups, thus the film needs to be restarted for both viewing sessions held at that particular site.

Logistics. The Site One campus chose to host the current study during its after school program. Participants were recruited from a convenience sampling of students from that program. Furthermore, the data collection was scheduled during the same week as state assessment.

Due to scheduling the study as an after school event, the school site chose to reduce the data collection time to one hour and forty-five minutes. The after school program delivered each group of participants past the agreed upon start time. Despite the school, parents, and investigator agreeing to a schedule, the after school program

personnel pushed to end the data collection early. The technical difficulty with the DVD player added to problems with data collection. The late start, technical delays, and drive for early dismissal, forced the interview portion the data collection to be rushed at this particular site.

Site Two

Physical location. The setting for watching the movie and conducting interviews was an isolated computer lab, centrally located within the school, near the school cafeteria/auditorium and gymnasium. The room contains two entries with solid, lockable doors, which serve to keep out most noise. One door was kept locked to protect the researcher's camera equipment used to collect data. The door at the rear of the classroom remained unlocked throughout the proceedings.

The film used in the current study was presented via a computer playback program, and displayed through a digital projector on a large screen at the front of the classroom. The lighting in the computer room was arranged in banks of lights, each bank with its own switch, allowing for certain rows to be turned off while leaving other lights on. The result was a semi-darkened room that improves participants' viewing of the projected image while still providing enough illumination to effectively videotape the viewers' reactions.

Technology arrangement. The DVD projector operates with minimal technical difficulty. Speakers built into the projector cause slight, infrequent distortions in the projected image. Video data indicates that the participants were not distracted by these distortions.

Logistics. The Site Two campus chose to host the current study during its regular school hours. The data collection was scheduled a few weeks after state assessment. Participants were selected by random from a pool of students in each participating grade. The school scheduled at least two hours for each of two groups of participants. The researcher was granted the full time, with no push to end group interviews early. One group was granted a full morning, and the second was granted a full afternoon. Each group was granted as much time as needed to guarantee the full two hours of contact time with the researcher.

Participant Groups

Group One: Second Grade (Site One)

Data on the Group One participants was collected from Site One. Group One was the only representation of second graders in the study. This focus group was eleven students: six female, five male. Visual evidence showed minority ethnicity was represented in this sample by at least one student. Visual evidence is unclear as to whether two other participants are indeed minorities. No further data on ethnicity was collected. Video showed students entering the viewing room in a noisy and animated fashion. The assisting adult was recorded directing students to seating. As she did so, she pointed at each student as she called out each individual by name. It was unfortunate for the current study that the auto-focus on the data collection camera failed to record a sharp image. Facial expressions were not clear in the video data. However, the images recorded were sufficient to determine whether participants were watching the television. Body language also served as indicators for behavior being coded.

A few of the students were seen fidgeting throughout the movie and interview. Some take a reclined position. Some move around during the viewing of the puppet film. Some participants choose reclining positions; however, they appeared to be looking at the television. One student would not stay in place. That same student was constantly touching a fellow student sitting nearby. These two participants exchanged places. Two students, independent of each other, moved up and down the stepped seating in the viewing room.

Video evidence indicated that, throughout the film, most or all of the participants were attentive for nearly the full run of the film. Data coding supports this perspective. For any given moment of data video, at least two of the three observers coded the group of participants as mostly involved or better (see Appendix D).

Video evidence shows the participants giggling and laughing at comical moments in the movie. During musical moments, some participants were seen tapping to, or moving along with, the rhythm of the songs. Additionally, there were instances of participants talking back to the screen. For example, when Phyzzlestapf travels in the wrong direction, a student utters, "other way." In another instance, when the Gobbledygooks first appear on screen, students ask, "What's that?"

Technical difficulties require the film to be reset. During this time, students were inattentive. When the film restarts, the groups' attention returns to the movie.

After a brief break, students return for a group interview. As before, students return in a noisy and animated state. One student was seen tackling another as they enter the seating area. Another student danced in front of the camera before returning to her seat.

During the group interview, students were seen fidgeting and moving about the room. Some participants were rolling up and down the steps. Students were noisy, and distracted. The assisting adult could be heard calling down students throughout the interview.

Despite the behavior and distractions, the second grade focus group did provide feedback, sometimes actively, during the group interview portion of the study. This group of participants completed the interview protocol in approximately thirty-three minutes.

Group Two: Fourth Grade (Site One)

Data on Group Two, the smallest of participant groups, was collected from Site One. Made up of only four participants, it was the only sample to include fourth grade students. This sample was divided evenly between genders. Visual evidence indicates the presence of one minority student. It was revealed to the investigator, at the last minute, that one participant was in the fifth grade, rather than the fourth grade, as agreed upon. It was not made known to the investigator which participant was the fifth grader until the group interview. No video evidence distinguishes the older student from the remaining participants. One student was removed just prior to the end of the film. That student was revealed to be the fifth grader. The remaining three students, two girls and one boy, were the only fourth graders in the study. The remaining participants included the one minority student. The presence of a fifth grader during the viewing did not appear to impact the data collected. None of the coders noted any behavior on the part of the fifth grade student that set him apart from his younger cohorts. With the removal of this one student, data could not be collected on that participant's understanding of the

puppet film. However, this is the only student to be removed during any part of the study. Furthermore, the child removed was not a fourth grade student, leaving the fourth grade data, however small, still intact.

The previous technical problem with the data collection camera was addressed, allowing the camera to record a sharp image. Video evidence shows Group Two participants entering the viewing room in a state of fatigue. One student exclaims, "I am so tired!" Video recording captured that participant repeating similar comments throughout the viewing and interview time.

Noise from a meeting in the main library carried into the viewing area. Video showed participants unaffected by the outside noise. During the film presentation, participants moved about, but continued to look at the television. Two participants watched the film in a reclined position for a majority of the presentation. During the final minutes of the film, three students could be seen lying upon the steps. Despite movement, and reclined positions, most students remained focused upon the television. The one student who self identified as "so tired" appeared to alternate between awake and sleeping states.

Video evidence showed the participants laughing at comical moments in the movie. During the Gobbledygooks song, "Gobbledydance," students were seen actively attentive: moving in time with the music, and smiling as they watch. During other songs, students demonstrated a mix of attentiveness. Students were seen talking to each other, or looking away then looking back to the television. One student reacts to "The Library Tree" with, "Oh no, singing time."

Technical difficulties required the film to be reset. During this time, all four students stretched out across the steps. When the film restarted, the groups' attention returned to the movie. One student sat up and moved closer to the television.

One student, the previously mentioned fifth grader, was removed by a parent prior to the final chorus of the final song. The only reason given for early departure was that the parent of the fifth grader didn't want to wait any longer for the program to end.

After the film, three students, two female and one male, participate in the group interview. These remaining students were the fourth grade participants, including one minority student. No significant time was granted by the after school program for a break.

During the group interview, the student who previously self identified as tired reiterates her exhaustion. That student moved from seated to reclined to seated again. The fourth grade focus group did provide feedback, sometimes actively, during the group interview portion of the study. For the small group of three participants, the interview protocol was completed in approximately ten minutes.

Group Three: Third Grade (Site Two)

Data on the Group Three participants was collected from Site One. Group Three was the only representation of third graders in the study. This focus group was sixteen students: ten female, six male. Visual evidence showed minority ethnicity was represented in this sample by two students. No further data on ethnicity was collected. It was confirmed to the investigator, after the data collection, that this sample of third graders did include participants that were, or could be considered, special needs students.

Video evidence showed students entering the viewing room quickly, racing each other to the chairs set for the activity. An assisting adult entered with students, making little comment, and giving virtually no interference. The assisting adult never called out an individual by name.

Students were seen in relatively still positions. Throughout the viewing, some students made minor adjustments, positioning themselves to view the screen more easily.

The third grade participants appeared to be focused on the film presentation. Video evidence indicated that, throughout the film, most or all of the participants were attentive for the entirety of the film. Only one student assumed a semi-reclined posture, resting head and arms upon a nearby table. Video evidence indicated that this student may have fallen asleep at various times throughout the experience.

Video showed participants giggling and laughing throughout the movie. Participants remained engaged during musical numbers. Some students moved to the music. A teacher entered the room early into the viewing. The distraction was minimal, as participants returned immediately to watching the movie. Video showed some yawning and fidgeting during the last ten minutes of film. Nonetheless, most participants kept attention on the screen.

After a brief break, students returned for a group interview. One student exhibited a state of fatigue, as he had during the viewing, returning to a resting position upon a nearby table. Video showed the assisting adult rousing the student. From that moment on, the student remained seated upright and participatory. The third grade focus group appeared engaged and attentive as they provided feedback during the group

interview portion of the study. This group of participants completed the interview protocol in approximately forty-two minutes.

Group Four: Fifth Grade (Site Two)

Data on the Group Four participants was collected from Site Two. Group Four consisted exclusively of fifth grade students. The original research plan was to have this as the only sample of fifth grade data. However, as noted earlier, Group Two (Site One) did include a fifth grade student. This focus group was eighteen students: twelve female, six male. Visual evidence showed minority ethnicity was represented in this sample by a single student. No further data on ethnicity was collected.

Students enter the viewing room in an orderly fashion. An assisting adult enters with students, making little comment, and giving virtually no interference. The assisting adult never calls out an individual by name.

Students were seen in relatively still positions. Some move around during the viewing of the puppet film. Throughout the viewing, some students make minor adjustments, positioning themselves to view the screen more easily.

The fifth grade participants appear to be focused on the film presentation. Video evidence indicates that, during the film viewing, most or all of the participants were attentive for the entirety of the film. Data coding supports this perspective. For any given moment of data video, at least two of three observers code the group of participants as mostly attentive or better.

Video shows participants sitting still and quiet, with occasional moments of giggling and laughing throughout the movie. Participants remain engaged during musical numbers. Students were seen tapping and moving to the music.

Early into the viewing, a major distraction occurs. The school band director enters the room noisily. He exits and returns with band students who begin removing chairs from the room. Projection of the puppet film was suspended until the band class completes its task. The reason for suspension of playback was twofold. First, the distraction was overwhelming to the study at that point. Secondly, the band students were passing in full view of the data collection camera. The band students were not part of the current study.

When playback of the movie resumes, participant group's attention returns immediately to watching the film. Video shows some instances of fidgeting throughout the viewing. Nonetheless, most participants keep attention on the screen.

After a brief break, students returned for a group interview. Though often fidgety throughout the interview portion of the study, the third grade focus group appears engaged and attentive as they provide feedback to the questions posed to the group. This group of participants, the largest sample in the study, completed the interview protocol in approximately fifty-four minutes.

Summation

The current study involved the participation of forty-nine elementary students in the second through fifth grades. Participants were divided into four uneven groups. The total number of participants consisted of thirty female students and nineteen males. Visual evidence indicated that five of the participants are of minority ethnicity. Only one student, a fifth grader from Group Two (Site One), was removed from the study just prior to completion of the film viewing activity, and before the focus group interview. Data was collected from the participants through the video taping of four focus groups across

two sites. The video data was observed and coded by three educators, including the researcher. Each focus group activity was broken into two parts: observation of participants as they view the puppet movie, and the group interview following the film presentation.

Expanded Observations

The first round of coding was applied to observed behavior as each focus group in turn viewed the Phyzzlestapf pilot episode. This portion of the study addressed the research question on engagement: In what observable ways can a new and sentient puppet character, or characters, engage the attention of second through fifth grade students through film presentation? Video evidence, and the coding thereof (see Appendix D), informs the following observations.

Group Divergence

The behavior observed in the four samples of participants was distinctive by site. Additionally, in the case of Site One, the general behavior of the second grade group was observably distinct from that of the fourth grade. In the case of Site Two, the behavior of the third grade group was similar to that of the fifth grade.

The participants of groups one and two were recruited from the after school program located at Site One. As the second grade students enter, they appear wild, loud, and out of control. They were not following the directions of their after school director. They were frequently noisy enough to conflict with the audio of the movie. The fourth grade group was generally lethargic throughout the proceedings, consistent with the claim of being exhausted.

The students from Site Two were organized, polite, attentive, and generally well behaved. Students in both groups refrained from engaging in distracting behavior such as talking through the film. The investigator witnessed one focus group receiving instruction from the teacher assisting in this project just prior to entering the viewing room. An indicator of what some of that instruction might have been was apparent in the way the students sit. Both groups of participants, sat with their hands in one of three positions: hands on thighs, hands folded in laps, or arms crossed. Apart from some minor differences, the third and fifth grade samples from Site Two were quite similar to one another. Each group was well behaved and attentive.

For the current study, the Phyzzlestapf pilot episode needed to be more than simply something the participants would tolerate to watch. It needed to be engaging enough to elicit, from participants, spontaneous reactions stronger than any perceived instruction for silence. For example, the comedic moments needed to be humorous enough to cause an outburst of laughter. An outburst may also be a moment of "talking back" to the film, or mimicking a line. Once this barrier was breached, the message of the film had the potential to reach the participants. The interview process should reveal the result of that.

Engagement

Three educators, including the researcher, reviewed video data collected from each group at each site, and applied coding symbols (presented in chapter three) to describe the behavior observed on the each respective video. Examples of attentive, inattentive, distracted, and non-responsive behavior was observed and coded in each group in the study. The researcher has compiled the coding into a descriptive narrative

for each group. The first round of coding was to identify observed responses as participants viewed the puppet film. This first round of data was gathered to address the first research question of the current study: In what observable ways could a new and sentient puppet character, or characters, on film engage the attention of students in the second through fifth grades? It becomes necessary to review the observable behavior of the participants as they view the pilot episode of Phyzzlestapf the Dragon. As the video data of the participants was reviewed and coded by three observers, a description of the participants' various levels of engagment emerged.

Distractions, Non-responders, and Inattentiveness

The two least distracted groups of participants were the third and fifth grades, groups three and four, respectively. What these two groups have most in common was the location where data was collected from the two respective samples. Conversely, the two most distracted groups also share a common data collection site.

There was little distractive behavior within the two groups from Site Two. Nevertheless, each group did encounter an interruption during viewing. The third grade group experiences a minor interruption when a teacher on an electric, personal scooter bangs through the door. The assisting teacher guides the other teacher out of the room, and into the hallway. The distraction was minimal. Students look to see the disturbance, but all return immediately to watching the movie. Conversely, during a break at the middle of the film, the DVD player accidentally restarts while the participants were exiting. The students stop, turn, and watch the film, rather than exit the room.

The fifth grade group experiences a major interruption when band students come in and noisily take chairs out of the room. The assisting adult instructs the band director

that the data collection proceedings were not to be interrupted. The band director proceeds to send students in to collect chairs, regardless. The investigator decides that the interruption was an unreasonable distraction and pauses the film to accommodate the band students. When playback resumes, all participants return immediately to watching the movie.

With the groups from Site Two, other distractions remain minimal. In the third grade group, a student appears to be in and out of a sleepy state. Close inspection of the video reveals that the student may simply be assuming a lazy posture, as his eyes could be seen fixed upon the screen. Additionally, the boy frequently alternates between upright and reclined positions. Not until the interview portions did the student appear completely inattentive, perhaps even asleep. Upon being roused by the assisting adult, the "sleeping" student remained attentive and responsive for the remainder of the group's activity.

In the Group Four (fifth grade, Site Two), one student exhibits signs of distraction, often fidgeting with something in his hands at first. However, video evidence indicates that the student was still somewhat interested in the film, looking at the screen far more often that being distracted. Eventually, the student was drawn to the film, and discontinues distracting himself.

The participants from Site One display more examples of distraction and non-responsive behavior as compared to their Site Two counterparts. Additionally, the two samples from Site One were quite different from one another. The second grade students were ill behaved, whereas the fourth grade students were lethargic from apparent and expressed fatigue.

Second grade participants were observed as often fidgety and noisy. They didn't follow directions. The assisting adult had no control over her group. The level of noise during the viewing prompts a fellow student to ask others to stop talking. During the noisier moments, students could be heard asking, "What happened?"

At one point, the assisting adult admonishes the group, "Y'all's manners are horrible." The students respond with laughter.

Another frequent distraction in the Second Grade group occurs when one student continuously tries to distract nearby students throughout the viewing. The student in question talks during the film, and seems incapable of keeping her hands to herself. The student most distracted by this behavior was, naturally, the peer being touched, poked, and prodded. However, the distraction was limited as the pestered student ultimately returns to watching the film. Other students attempt to watch, despite being talked to by the distracting student. Additionally, a child yells at her noisy peers, "Will you guys please stop talking!"

An exchange between Phyzzlestapf and Ugo in Scene Three sets a couple of second grade participants off task. This group responds inappropriately to the word "duty," used multiple times in the scene in question. However, when some students laugh at the word "duty," another student corrects them, saying, "It's not that kind of duty!"

A similar incident occurs with the fifth grade group, to a much lesser extent. When a few students discuss the scene between Ugo and Phyzzlestapf, one uses the word "duty," which triggers giggles amongst the other students. The interviewer redirects the

group from this off-task behavior. The assisting adult nods in agreement to the redirect, and the incident passes quickly.

The fourth graders in the study were fatigued as they begin the viewing. The student who self-identifies as "so tired," lies upon the floor throughout much of the viewing. At one point, she turns her head away from the television. However, she turns her attention back to the film almost immediately. A playful exchange could be heard between this student and another.

"I could take a nap."

"No nappies! Have to watch the video."

By the end of the viewing, most of the Group Two students appear distracted for part of the last song. Whereas some second grade students behaved as though music in the film was a cue to start talking amongst themselves, the fourth graders were merely disinterested. Thus, second grade students (Group One) create their own distraction during some of the musical moments in the film. Fourth grade students were simply inattentive during some of the songs in the movie.

Both groups of Site One encounter major technical issues. Playback problems with the DVD player on site were significant interruptions. When the playback was interrupted during the Group One viewing, the second grade participants became hyper, unruly, noisy, and physically out of control. The students yell, jump, and run around the room. It was at this point that the assisting adult creates further distraction. In an apparent attempt at classroom management, the assisting adult appears with a book in hand and endeavors to interpolate another story into the procedures, thus introducing a potential threat to validity. Fortunately, the investigator was able to restart the film

before the assisting adult could begin reading. Playback was restored, and the viewing was completed.

In contrast, the fourth grade group, already showing signs of fatigue, used the break in movie playback as an opportunity to rest. Eventually, all four participants were seen lying upon the carpeted, terraced floor of the viewing room. In this instance, the assisting adult did not interfere during this technical break. When the DVD player was reset, playback of the movie continues. Participants' attention returns to the film.

The investigator did not consider technical difficulties distractions for the sake of research in the current study. These events were unavoidable, and beyond the control of anyone involved in the current study. They were not caused by issues within the puppet movie, nor the DVD itself. Rather, the playback problems were caused by external circumstances. Furthermore, coding in the current study was in reference to participant attentiveness while watching the film. Naturally, when the movie stopped playing, no one could have been attentive to the presentation.

With regards to inattentiveness versus distraction, the investigator determined that sleepiness should not be considered a distraction from the film presentation. Rather, such fatigue should be considered as an example of inattentiveness. Inattentiveness in the current study was considered observable behavior where a participant was not viewing the film, or participating in the interview.

Participants in the current study presented various indicators of inattentiveness during the puppet film presentation. Observation of the video data, and associated coding, revealed further examples of inattentive behavior in each of the participant groups.

Group One (Site One). Second Grade Students were fidgety and frequently noisy during the viewing, prompting fellow students to ask others to stop talking. During the noisier moments, students could be heard asking, "What happened?" According to two of three coders, group involvement dropped below fifty percent once, briefly, during the viewing of the film. Students displayed divided attention during songs. Participant attention wanes almost immediately as music begins. Despite a lack of interest in the music, the wild, loud, hyper activity of the group tends to transform into an attentive state for more than half the group by each song's end. Some children remain distracted during the *Androcles* story, especially when the DVD jumps. Most return to attentive when the story gets cued up again. Some students move in and out of attentiveness toward the end of the film. At first, students lose interest in music. However, some students clap along with Phyzzlestapf during his final chorus.

Group Two (Site One). This group, consisting of three fourth graders and one fifth grader, did not seem to care for the musical aspect of the puppet film. With the exception of the song "Gobbledydance," the students became inattentive during the moments when characters break into song. The disinterest increases with each next song. Students appear sleepy and mostly disinterested in the final song. Overall, this small group was likely the least interested in the musical aspect of the production. A telling comment to that attitude was a child's reaction to the opening tones of Magnolia's song:

"Oh no, singing time."

Despite the apparent disinterest in the musical aspect of the film, the majority of the participants were somewhat attentive throughout the other portions of the film. As with

other groups, the *Androcles* story holds the group's attention. The end of the film finds the small group's attentiveness waxing and waning from distracted to somewhat attentive.

Group Three (Site Two). This group of third grade students appeared well mannered and attentive. Triangulation of video data coding indicates that the participants were highly engaged for virtually all of the viewing. One student exhibits signs of fatigue, resting his arms on a nearby table and his head upon his arms. However, video evidence indicates that the student was still awake and looking at the film throughout most of the viewing. Furthermore, that student did not stay in the reclined position, but sits up regularly, to view the film. During the final scene of the film, the same child seems to fall asleep. Video shows the child put his head down on nearby table. Again, the same child could be seen returning to an upright position several times. Ultimately, the student did not fall asleep until the interview. Although, it was not entirely clear that the child had actually fallen asleep. Nevertheless, it was at such point that the assisting adult nudged the child, who could be seen awake and active for the remainder of the interview. Towards the end of the film viewing, there were a few observable signs of fatigue. There was some fidgeting and some cases of a few yawns, but the students remained focused on the film.

Group Four (Site Two). Triangulation of the video data coding indicates that the fifth grade participants were rarely inattentive throughout the majority of the film viewing. Coding reveals but two instances where an observer judged the overall group participation as less than fifty percent. However, in each case the two remaining

observers judged the overall group attentiveness at least fifty percent attentive, or higher. This suggests that the overall engagement of this group was high, with overall group attentiveness well above fifty percent at its lowest level.

Attention and Engagement

Video evidence was reviewed and coded for observable examples of attentiveness by participants as they viewed the Phyzzlestapf pilot episode. The researcher and coders also noted verbal reactions of participants during each viewing of the film in order to aid the development of the descriptive narrative analysis of the data. The nature of such a narrative is to include as many details from the study as possible (Bogden & Biklin, p. 5-6, Merriman, p.30) in describing each group's experience with Phyzzlestapf the Dragon and his friends.

Group One (Site One, second grade). The group was in an excited state. One student exclaimed, "I have never seen a puppet show before so I am very exited." Triangulation of the video data coding indicated that the participants were actually engaged for a majority of the viewing. Levels of engagement modulated from person to person, and from moment to moment. The previously mentioned pestered student eventually returned to watching the film. Other students attempted to watch, despite being talked to by the distracting student. Participants presented varied reactions to different parts of the film. During moments of physical comedy, such as a chase sequence early in the film, the group was heard laughing. Various participants mimic lines as they heard them. Students bobbed their heads in rhythm to the music. In particular, several moved vigorously to the music of "Gobbledydance."

Participants displayed divided attention during Magnolia's song. Attention waned almost immediately as music began. Some kids remain distracted during the *Androcles* story, especially when the DVD jumps. Most return to attentive when the story gets cued up again.

Although students had displayed disinterest in the musical aspect of the film, the majority of the participants were moving or tapping along to the music of Phyzzlestapf's final song. While there was talking through final song, some students clapped along with Phyzzlestapf during his final chorus.

In addition to outbursts, such as laughter, attentiveness was indicated by specific verbal outbursts. Such outbursts occurred throughout the viewing of the pilot episode. For example, when Bonaventure became stuck in the tree in Scene One, a child explained to a peer, "He's in the tree."

Phyzzlestapf's tendency to head in the wrong direction elicited the occasional instruction from a viewer, such as, "other way."

The first appearance of the Gobbledygooks evoked outbursts from the group. "What's that?" asked a child. "It's a monster!" replied another.

When Phyzzlestapf surmised that he was the only "stranger" in the forest, a child responded, "No, you're not."

A misunderstanding at the camera explosion occurred as a student asked, "Did he get shot?"

A participant talked back to the screen as Abner entered Scene Five, "He's still in the book!"

One responds to Magnolia, "I like books, too."

At the end, a student wondered if the main characters had become trapped inside the Library Tree.

Group Two (Site One, fourth and fifth grades). The three fourth graders and one fifth grader of Group Two had similar reactions to that of Group One. Despite observable signs of fatigue, these participants were generally attentive throughout the viewing of the puppet film. The small group generally appeared less focused during musical sequences. As with Group One, Group Two students appeared to enjoy "Gobbledydance." Video evidence shows the students moving in rhythm with the song.

Verbal responses to the film were also observed. Some responses are similar to those of Group One. For example, the first appearance of the Gobbledygooks provokes a familiar outburst: "Oh look, it's a monster."

The Professor garnered a few responses. When he empties his tent, a child asks, "A teddy bear? Why does he have a teddy bear?" The Professor's final speech is met with, "He thinks he's going crazy."

One participant sounded incredulous when the tree opened: "A library tree?"

Group Three (Site Two, third grade). The group appeared excited, but was well behaved and attentive. Triangulation of the video data coding indicates that the participants were highly engaged for virtually all of the viewing. The level of attentiveness varied little from person to person.

Video evidence indicates that the student previously suspected of sleeping was actually still awake and watching the film throughout most of the viewing. Furthermore,

that student did not stay in the reclined positions, but sits up regularly, and remained attentive.

Students laugh out loud at several moments of the film. In addition to such outbursts, this group provided few examples of talking back to the screen or making other vocalizations. When Phyzzlestapf realizes that he had gone the wrong direction, he reverses direction and says, "I should go this way," to which a student responds, "yeah."

When the sticky moss boulder lands on Ugo, a student cries out, "ah-hee!"

The music appeared better received by this group than it had been by previous groups. A majority of the participants were attentive during each song. In each case, some students were seen nodding or tapping to the music.

As with the other groups, the *Androcles* story held the attention of the viewers. Towards the end of the viewing, there were a few signs of fatigue. There was some fidgeting, and a few yawn, throughout the viewing, but the students remained attentive to the end of the film.

Group Four (Site Two, fifth grade). The group of fifth grade students was well behaved and attentive. Triangulation of the video data coding indicates that the participants were highly engaged for virtually all of the viewing. The level of engagement varies little from person to person.

Video evidence indicates that the student previously coded as "distracted" becomes somewhat interested in the film, looking at the screen far more often than being distracted. After the fifth grade group experiences the major interruption by the band class, all fifth graders return immediately to watching the movie.

Students giggle or laugh out loud at several moments of the film. In addition to such outbursts, some students were seen moving in time to the music. Video data shows a high majority of the group fully engaged by the film for most of the viewing.

The musical sequences in the film appear to be received well by this group. A majority of participants were attentive during each song. In each case, some students were seen nodding or tapping to the music.

As with the other groups, the *Androcles* story holds the attention of these participants. One observer notes that two students were distracted at first, but full attention returns to the film before the *Androcles* story ends. However, the majority of the observers judge that most of the group was attentive throughout the story.

The Moral Imagination

Focused group interviews were used with each group after their respective viewing of the puppet movie. Yin (2003) calls the use of interviews "one of the most important sources of case study information" (p. 89). The students in each group were interviewed to "find out from them those things we cannot directly observe" (Patton, 1990, p. 196). The current study represented a situation where, as Merriam (1998) suggests, interview was the only way to get some of this data (p. 72).

This portion of the study addressed the research question on moral imagination: In what ways could a new and sentient puppet character, or characters, engage the moral imagination of students in the second through fifth grades? The interview process explored how the participants understood the Phyzzlestapf pilot episode used in the current study. Included in the interview protocol were questions intended to explore the

issue of the sentient puppet, giving participants an opportunity to express how they related to the characters in the puppet film.

Coding for Attentiveness in Group Interviews

Video evidence was reviewed and coded for observable examples of attentiveness by participants as they participated in the focused group interviews. The researcher found little value in the coding associated with the group interviews. With the exception of Group One (Site One, second grade), the results of the coding showed the participants were fully attentive during each interview. Coding for Group One showed the second grade students to be attentive at first, but that attentiveness diminished steadily as the interview progressed. Overall, the coding data for this portion of the study was found to add little to the descriptive narrative of participants' experience with Phyzzlestapf the Dragon and his friends.

The Interviews

The current study used a semi-structured interview protocol, adapted from Sesame Street research (Davis, 2008). The group interview used prepared questions to guide the interview into a "conversation with purpose" (Dexter, 1970, p. 136). Students in all four groups were asked the same basic questions:

1) You just saw a story about Phyzzlestapf the Dragon. Imagine that a friend of yours didn't have a chance to see that. What would you tell your friend it was about?

2) What part of the story was important for you? Would explain why? What did that part mean to you?

3) Do you have a favorite character? Who is it and why?

4) Was there any character or part of the story you didn't like? Who, or what, and why?

5) Was there a part of the movie that didn't make sense to you? What part and why?

6) What message would you like to give to Phyzzlestapf (or any of the other)?

7) At the beginning of the movie, the character "Doc" said we were going to use a bridge to take our imaginations to Phyzzlestapf's world. He also said that we could bring something back. What do you think he meant? And, what did you bring back across the bridge?

Video data shows the researcher kept the discussion active until all questions in the protocol had been addressed. Often students would agree with statements made by their peers, either by gesture, such as nodding or raising a hand to indicate agreement, or by comment such as, "She said my answer." Group Two (Site One) was reduced to three students from the fourth grade at interview time. This sample provided the least amount of feedback. Some students gave answers that were inaudible to the data collection camera. In such cases, the camera recorded the interviewer repeating the answer for confirmation. Often such confirmation was in the form of a gesture, or consisting of a single word such as, "Yeah." The interview process also produced answers that may seem silly, or off task. A descriptive narrative is intended to illustrate, through words, that which "the researcher has learned about a phenomenon" (Merriam, p. 8). The interviews provided the opportunity for the researcher to learn from the participant groups in the study. Thus, the narrative of each focus group is centered on the lessons learned by the researcher from each group.

Group One (Site One, second grade)

Video evidence showed the second grade students to be noisy and largely uncooperative throughout the interview process. Few answers to the protocol questions were decipherable, or genuine. Of those answers, a few ideas came through.

Some students were able to explain the general idea of the movie. One student said that the story was "about a dragon who tried to help his friend that was a worm who was stuck in the book."

Another student focused on theme, saying the movie was about "helping a friend, being nice." As another added that it was "important to help your friend."

Upon discussing character that were liked or disliked, nearly each character from the movie made both lists. The Gobbledygooks were likeable because of their song. One child explained, "They sing, and I like their singing."

Some students liked Magnolia's singing, yet others did not. One student who did like Magnolia's song justified her enthusiasm for the fox librarian with a single word: "Books!"

The second grade participants did have some genuine confusion over a few details in the film. One child reported not understanding why Phyzzlestapf was given a map that led the dragon "back to his own house." Another student was puzzled by how Abner actually got himself into the book. "If he ate the book," the child puzzled, "it would be in his tummy. He wouldn't be stuck in it."

Most responses by this group were somewhat silly, such as wanting to tell the Phyzzlestapf that he's the wrong color, or that the dragon should learn to breathe fire. However, a couple of children are able to articulate a response when asked, "What did you bring back across the bridge?"

One second grader responded simply, "Bring back a lesson: Always help a friend. Be nice."

Another student also brings back a lesson, explaining, “If your friend is stuck in a book you should find someone who can help you get your friend out.”

The noise and disruptive behavior was such that many answers were lost. Video shows one child attempting three times to answer the final protocol question. Each attempt at an answer is matched by the noise of her peers. None of her attempts yielded a clear recording on the video.

As Group One lines up to leave, a small indicator of some lesson learned is recorded. At the front of the room, a child turned to the investigator and said, “I’m sorry we were so rude.”

Group Two (Site One, fourth grade)

At the start of the interview for Group Two, the number of participants had been reduced to three. All three participants at this point were fourth grade students. The small number of children led to a quick pace through the protocol. Though the responses were minimal, a few salient points emerged from the video data collected.

One student was not able to relate the story or theme of the puppt movie. Her peers, however, articulated their ideas: “I guess it’s a video about helping a friend,” said one.

The third student explained that the story was “about a dragon that went on a quest just to help one friend.”

One student believed that an inportant part of the story was “when the bird tried to help to catch up to them by the didn’t know.” The child tried to explain, “you know how birds eat worms a lot? But he tried to help them.”

The small group didn't identify any part of the movie they didn't like. One student shared that she didn't understand why the character Doc "started talking about the clouds."

Group Two enjoyed the comedy of the movie. Additionally, one child offered a word of engouragement to Phyzzlestapf: "He needs to audition with his singing…like American Idol!"

Finally, two of the students said that they each came away with something. One student would take "the memory of the big adventure [Phyzzlestapf] went on" with him. The second child said simply, "Dragons are real."

Group Three (Site Two, third grade)

Group Three is composed of third grade students from Site Two. Video shows the participants to be attentive. Some participant responses were difficult to hear on the video of the interview. Often the interviewer repeated the answer for confirmation. The interviewer also encouraged participant reaction to the responses given by their peers. Many responses were that of simple agreement by gesture or a single word. As the interview progressed, the third grade students remained active.

Students appear to understand the general idea of the Phyzzlestapf pilot episode. One student describe the film a story "about a friendly dragon who wanted to help his friend, a worm, to get out of a book." Video showed the whole group agreeing with that description.

Another child explained further: "It's like you really need to help your friends. If you don't, it's not going to be easy for them to do something…get out of that problem."

Other children gave short answers regarding the point of the movie. Such responses included "help others," "be kind to other people," and "make a difference."

Group Three participants identified various parts of the movie as important. Some thought it important that Phyzzlestapf helped his friend. One student explained, "It's nice to help friends." Another child reported to have "made a connection to" the idea of helping friends.

The idea of helping people stood out for a student who thought an important moment was the one where The Professor gave a map to Phyzzlestapf, "because when people are lost, you can help them."

Yet another student believed the *Androcles* story was important for its message, "don't be scared."

Several characters made both the list of favorites and the list of disliked characters. Phyzzlestapf was a well-liked character because he was found to be helpful, nice, kind, caring and he "helps no matter what." However, as liked as the dragon seemed to be, some were disappointed that Phyzzlestapf didn't let Bonaventure help take care of Abner. The researcher asked the participants whether Phyzzlestapf realized his mistake, to which they respond that he did. However, one student makes the point that Phyzzlestapf *should* have known, or remembered, that Bonaventure just wanted to help. In that same way, Abner is admonished because he "didn't give the bird a chance. He just wanted to run away."

Once again, the Gobbledygooks song is popular, but the characters are identified as "bad guys." One child is disgusted, "They wanted the dragon to be their butler!"

One student says simply, “They’re not very helpful.” While a peer goes into greater detail: “The reason they were the bad guys is that they weren’t going to help [Phyzzlestapf] but they wanted something from him and that makes them bad guys. They take from other people instead of doing stuff for themselves.”

Additionally, one “didn’t like [the] fuzzy things [sic] that tried to eat the worm.” The reason given is “because the bird was going to make him friends [sic]”

Ugo did not fare well, either. He was considered rude and annoying. When the researcher asked how Ugo was rude, one student replied that Ugo “wouldn’t let the dragon pass [sic] the gate.” Video evidence showed that further discussion amongst the participants helped them remember that Ugo’s duty was to guard the gate. Students appear to enjoy recalling Ugo’s fate when he gets caught in his own trap “and then he was rolling around.”

A curious bit of confusion was revealed when several students admitted that they thought the character of Doc and The Professor were the same person. One student was confused about “how it was human, then it was puppets.”

The protocol question asking, “What message would you like to give to Phyzzlestapf?” uncovered sincere responses to the dragon:

You have a lot of friends, and I wish I was like you.”

You were really nice, and you have a lot of friends, and I *do* have a friend like you here. And, you’re a good example for everybody.

“I just like the way you helped your friend.”

"I'm glad you got the worm out of the book because you didn't really know how, but you just kept doing it and doing it even though you didn't know [if] you could help your friend."

"I wish he was my friend."

Most of the group agreed that they would like to see more of Phyzzlestapf and his friends. One student suggests that a story for Phyzzlestapf could be about the dragon ant school making friends and stopping bullying. When the researcher asked, "Is there any bullying in *this* show?" The video showed several students replied, "Yes!" while some added, "The Gobbledygooks."

A student explains, "They were being mean to the worm. Friends are different than bullies."

The idea of bringing something back across the bridge appeared to present little problem for the third graders. When asked what kind of thing could be brought back from Phyzzlestapf's world, answers varied from "Friendship and kindness" and "caring for others" to simply, "a lesson."

By a show of hands, all but three students indicated that they brought something back across the bridge. Video evidence showed the majority explaining their find in a singular word: "friendship."

Group Four (Site Two, fifth grade)

Group Four is composed of fifth grade students from Site Two. Video shows the participants to be attentive. As with Group Three (Site Two), participant responses were, at times, difficult to hear on the video of the interview. The researcher repeated the participant responses as needed for confirmation. Participants were encouraged to agree

or disagree with responses given by their peers. Often an interview prompt yielded little more than a gesture or a single word. As the interview progressed, the fifth grade students remained active and involved. Video also showed that the students were generally respectful of the researcher and one another. The participants avoided interrupting and talking over one another.

Students realize that the puppet film is about friendship: "how to treat your friends, how to be a good friend." The story itself is described as, "A dragon in a magical world goes on an adventure to help his friend." Students shared themes they have gleaned from the puppet film such as, "Always help your friends," and "how to make new friends."

The idea of making friends became a discussion to itself. Video evidence showed one girl concerned that Bonaventure was actually teasing Phyzzlestapf over the bird making anew friend and the dragon had not. She thought that Bonaventure was taking Abner away from Phyzzlestapf. Video showed that the conversation about the end of the movie helped the child make sense of what she had seen. Upon realizing that Phyzzlestapf and Abner were already friends, and Abner and Bonaventure were new friends. The student decided that she had come to a better understanding of the story. Even though the student had misinterpreted part of the film, she had recalled several details accurately.

Another student had a different idea about Abner. As seen with Group Three, Abner's prejudice against Bonaventure is called into question. "Don't get ideas about other people," a student cautions. Video evidence showed that the student was able to recall accurate details of Abner's first encounter with Bonaventure.

The bird and the worm do eventually become friends, which many students thought important. One student claimed that the story told by the movie could "help people understand that you can make friend no matter what their shape of size, or species, for that matter."

It was important to these viewers that the movie had a message about friends helping friends. When listing important parts of the puppet film, several students gave a similar response that Phyzzlestapf looking for help was such a moment. Another important moment was when Bonaventure scared the Gobbledygooks away and got stuck. The researcher asked if Bonaventure knew he would get stuck if he helped Abner. Video captured the students giving a group "yes."

"But he did it anyway?" asked the researcher. To which the students again replied together, "Yes."

When asked why, the students gave responses such as "Because he wanted to help the worm" and "He was trying to be friendly."

One student made a connection between the story of *Androcles and the Lion* and the relationship between Abner and Bonaventure. Both stories were "about helping a friend in trouble."

Another child agrees that the *Androcles* story is important, especially the part where Androcles and the lion faced an angry crowd in the coliseum. This scene was deemed important because "they were in danger, but they protected each other."

Yet another child expressed the importance of friendship. The song, "Call a Friend" was important because "it's important to call a friend. If you're hurt, need help, a friend will be there."

One of the more peculiar comments came form a student who thought the movie had an element of "Karma." The student explained that "because Abner ate the book, the book got him back."

As with previous groups, most characters were named to both the favorites and disliked lists. While some participants liked the "beat-boxing" Gobbledygook, the Gobbledygooks on the whole were disliked. One reason given is that they were "mean at the end."

When a lone fifth grade student admitted to not liking Abner, the other fifth graders were incredulous:

"You didn't like the worm?"

"The worm was such a great character!"

The first student explained that he didn't like how Abner was "mean to the bird."

Another student had a different problem with Abner. Like a student from Group One, a fifth grader didn't understand how *eating* the book got Abner stuck in the book. However, students in Group Four helped explain the situation. Explaining Abner's dilemma, one child shouted, "'cause he got fat!"

The researcher then asked the first child, "Does that work?"

"Yeah, that works," came the reply.

Visual gags in the movie confused some of the participants. Students claimed not to understand "when the dragon tried to fix the tree," or "when the worm fell out of the sky." Both are references to Scene One. The first comment was in reference to the beginning of the scene where Phyzzlestapf 's attempts to replant a bush he had uprooted.

Moments later, Phyzzlestapf ran into his cave, knocking Abner off the top of the cave. This is what a student had confused as the worm falling "out of the sky."

Another visual gag that caused some confusion was the scene in which Phyzzlestapf and The Professor were chased by the camera. Curiously, the student accurately described how the chase began with Phyzzlestapf's tail tangled in the camera cord as he tried to catch up to The Professor. Perhaps the child had not understood how the camera had come to operate on its own. Nonetheless, it was unclear what precisely had the student confused.

Bonaventure's trial with the tree caused confusion as well. "How did the bird get stuck in the tree and couldn't get out?" asked a student. The student thought also that Bonaventure falling out of the tree by wiggling a toe made no sense either. The researcher asked whether the fall was funny. Video evidence showed the full group agreeing the scene was funny. Some students still asserted that the sequence did not make sense.

Group Four students were complimentary to Phyzzlestapf as they voiced messages such as "He's a good friend to all the people around him." "He's a good person," says another student.

The researcher followed up with a question as to whether any of the students wanted to see more stories with Phyzzlestapf. Video evidence showed several students nodded or raised their hands. Students suggested story themes like being clean, eating healthy, and teaching about not bullying. The researcher followed up, "Was there bullying in this story?" As with the Group Three, the fifth grade students identified the

Gobbledygooks as bullies because the bullied the worm, they bullied each other and "they kinda [sic] bullied the dragon."

When the participants considered Doc's suggestion that they could bring something back across the bridge, the students understood that to mean they could bring back their imagination, funny memories, "all sorts of valuable lessons," and "new ideas and how to make friends, and how to help people." As with Group Three, several students summed up their lesson learned as "friendship."

The Sentient Puppet

The current study makes no use of a specific research question to directly investigate the idea of sentient puppets. Nonetheless, Whitmire's (2010) performance methodology impacts the current study. Evidence was found in the connections made by the participants to the characters of the puppet film.

As previously reported, some students believe that there should be no humans in Phyzzlestapf's world. This was a reaction to The Professor's appearance in that world. For some participants, this reaction includes the misperception that Doc and The Professor were the same character. Some students have come to believe that on one side of the bridge, people were human. On the other side of the bridge, people become puppets. However, "puppet" was the investigator's word. Participants simply accept that a character could change appearance, but was no less "real." The Professor was accepted as fully human. However, The Professor was actually a puppet.

Rarely, if at all, did any participants refer to any of the characters as a puppet. Video evidence captures but a single example of such an occurrence. During the viewing of the film, the following exchange occurs between two second graders:

The first student remarks that a character "never blinks his eyes."

The second replies, "That's because he's a puppet."

Throughout the interviews, no one refers to the characters as puppets. The characters encountered in the movie were talked about as if they were people. It was only after the interview was complete, during question-and-answer time with the film's creator, that students begin to talk about the characters as puppets. It was interesting to note that, as the most ill behaved group stampedes away from the activity, a second grade participant says to the investigator, "Sorry we were rude about your dragon."

The student could have said, "your puppet," or something similar. However, she, like her peers, and participants in other sample groups, did not focus on the artifice of a puppet. Her comment suggests that she saw a dragon.

"Dragons are real," reports another student, after considering the idea she had brought across the bridge.

It would be unrealistic to assume that anyone fully lost sight of the fact that all but one character in the film were puppets. However, the goal of the performance methodology championed by Whitmire (2010) was to infuse those puppets with a sense of reality such that the audience may easily suspend that reality in favor of accepting the puppet character as "real." Clearly, worms, foxes, birds and, of course, dragons do not talk. Yet, participants seem to make a connection to the various characters. Magnolia means something to the students who, like the little fox, love books. Conversely, Abner was kindred spirit to those who hate books. Abner and Bonaventure, both, were special to those students who know what it was to need help, or simply want a friend.

As the central character of the film, it was fitting that Phyzzlestapf inspires a child to say, “I wish he was my friend.”

Summary

Puppet Film Viewing

Joan Gantz Cooney insisted that children would not watch a program, no matter how educational it may be, if it were not first engaging (Lesser, 1974, p236). Thus, the first step in the current study would have to be to determine whether the Phyzzlestapf pilot episode could grab the attention of the participants in the study. Coding of the video data used in the current study noted observable degrees of student attentiveness during the puppet film presentation. Collectively, the participants’ observable behavior indicated a high level of attentiveness throughout the viewing activity.

The current study asked: in what ways *can* a sentient puppet, or puppets, engage its target audience? This is distinct from investigating the ways a puppet *does* engage its target audience. The word “can” may suggest a broader implication than does the word “does.” Coding instructions (chapter three of the current study) anticipated some examples of how participants *might* demonstrate attentiveness. These expected behaviors included: looking at the screen where the movie was presented, laughter, nodding or tapping to music, repeating lines, and talking back to the characters in the movie. Observers were encouraged to code observed behavior based upon prescribed definitions for each code used. The distinction between *can* and *did* was addressed in the evaluation process where observers were also encouraged to make notes regarding the behavior observed. In this way, the behavior of the participants could be identified beyond the

restrictions placed on the study by the prescribed codes. The reality, however, is that the data collected merely presented the ways the puppets, on film, *did* engage the participants.

Students did indeed look at the screen where the film was displayed. Students were seen smiling, and tapping or nodding to music. Students were recorded laughing at both physical comedy and humorous dialogue. The coding anticipated that some children might "talk back" to the screen. This did indeed occur during the current study. Students answered characters' questions, or pointed out a blunder, such as when Phyzzlestapf went in the wrong direction and a child responded "other way." Participants commented to each other about the film, sometimes explaining something going on in the film. For example, a student explained to a peer that Bonaventure was still stuck in the tree.

There were also reactions of surprise. While outbursts were expected, the study did not attempt to predict when students might have such outbursts. Neither did the study attempt to predict how students might express themselves in such circumstance. In the current study, students were heard asking, "what is that?" or, "what happened?" Additionally, a student uttered a gleeful outburst when Ugo was hit by the sticky moss boulder. Outburst also included statements of incredulity, such as a student who could not believe that a tree opened up into a library.

Unexpected reactions occurred in the current study. Of note were responses associated with the character Abner. While it was expected that some dialogue might be mimicked by the children, it was not expected that some students would attempt to impersonate Abner's distinctive voice. Students also showed a strong reaction to the Gobbledygooks, especially to the song the characters sing. Some students moved in time

with the music, as expected. What was not anticipated were the students (in Group One, Site One) who were practically dancing along with "Gobbledydance."

It was expected that distractions and loss of interest would occur during the film presentation. Each presentation of the film was indeed met with some form of distraction. The degree to which distraction and lack of interest would occur was not predicted. Given the length and "rough cut" nature of the film, the researcher had anticipated a low level of interest. What had not been expected was the overall high level of attentiveness. Moreover, it became clear that distraction and disinterest were frequently overcome by interest in the film. The film not only engaged the audience, but it also was capable of *reengaging* participants by recapturing the audience's attention.

Another moment of surprise for the investigator was the impact of *Androcles and the Lion*. The researcher had expected this to be the most boring, thus least interesting, sequence in the film. Participants tended to focus upon the sequence, even in the two cases (Groups One and Two, Site One) when the DVD playback stalled and had to be restarted. Looking at the screen was a possible behavior that was expected. However, what was not expected was a still attentiveness that could be described as awe. Not all students were transfixed by the *Androcles* story, but the level of engagement displayed by most students was, nonetheless, unexpected.

Post Film Interviews

The post film viewing interviews were designed to uncover information that could not be obtained through mere observation (Patton, 1990, p. 196). Each post film interview provided a "conversation with purpose" (Dexter, 1970, p. 136) that revealed deeper understanding of the participants' reactions to a phenomenon (Merriam, 1998, p.

72). The current study asked: in what ways *can* a sentient puppet, or puppets, engage the moral imagination of its target audience? As with the film observations, the interviews revealed examples of how the sentient puppets on film *did* engage the moral imagination of the participants.

The interview protocol with the four participant groups produced a variety of answers. Each group found things they liked and disliked. Most participants found at least one character he or she liked. Students across all four groups reported finding things in common with a character in the movie, such as those who identified Magnolia as a favorite character because she, like they, like books.

How well each participant understood the film varied from group to group. However, basic comprehension could be found in every group. Site One participants tended to offer simple and short answers in their respective interviews. The groups from Site Two were more involved in their respective interviews, engaging in further conversation related to the movie. For example, groups three and four both had students who identified the Gobbledygooks as bullies. An illustrative comment regarding bullying and friendship is a third grade student (Group Three, Site Two) who insisted, "Friends are different that bullies." Additionally, some students discussed friendship further, identifying positive traits in Phyzzlestapf that were good examples of friendship. As such, it may be that the puppet characters evoked more than just pleasure, likes, and dislikes. The sentient puppets prompted the viewers to think. For example, students insisting that it is important to take care of your friends, and to "be nice" to others. Moving from feeling to thinking, especially about how one's actions impact another

person, is the essence of the moral imagination (Holmes, 1991, p. 43). The evidence for such thought was revealed in the interviews.

Conclusion

The ways the participants *did* demonstrate attentiveness suggests that the sentient puppets on film *can* engage the attention of an audience. Likewise, the post film interviews revealed that the sentient puppets in the pilot film *did* engage the moral imagination of the viewers. Though not an exhaustive list, the study uncovered examples of how sentient puppets on film can engage the attention and the moral imagination of children. Observed behavior that denotes how sentient puppets on film can engage children includes those instances where children are: watching the film, laughing, moving and nodding to music, clapping, smiling, talking about the film, mimicking characters' lines and voices, talking back to the screen, intense focus, incredulity, awe, and reverting from inattentive to attentive. Additionally, the ways sentient puppets on film can engage the moral imagination of children includes when children: recognize good and bad behavior, identify common likes or dislikes with a character, discuss their thoughts about the moral lessons of the story, and express a preference or desire for that which is good or "right."

Sentient puppets can reach an audience when the audience accepts the sentient puppet character as a real person, such as the child that announced, "Dragons are real!" and " However, for the current study, there was, perhaps, no better example of the sentient puppet than the words of a child about Phyzzlestapf the Dragon:

"He's the best dragon ever. He's nice and kind. And, I wish I was his friend, too."

CHAPTER SIX

Conclusions, Implications, and Recommendations

The current study was undertaken with the belief that puppets could be effective as moral teachers. The study employed the use of puppets through the presentation of a puppet film, while participants were observed viewing the movie, followed by a group interview of the participants regarding the film they had just viewed. This study has sought to explore a potential connection between puppetry arts and character education. It has done so by linking the performance theory of the sentient puppet with the instructional theory of engaging the moral imagination. It was posited that the two theories knit together effectively, as both share a common core: imagination.

This study did not investigate specifically the validity of performance theory involving the sentient puppet, but rather made use of the concept. This study, in part, addressed moral authority: can a puppet assume a role of authority in the moral instruction of children? With concern over proselytization, or coercion, it was determined that *story* would drive the moral instruction, rather than having puppets look directly to the audience and "preach" at the participants. Story is the central element in engaging the moral imagination. The logistics involved in touring a live production from site to site, however, and concern regarding consistency of performance, led to a puppetry on film approach to story presentation. Each group of participants viewed the exact same movie. Data was collected on the viewing experience, and from interviews with each participant group.

For both the purpose of engaging the moral imagination, and the encounter with sentient puppets, this study sought to limit participants' knowledge of the world of Phyzzlestapf the Dragon. Students were introduced to material and characters they had not seen prior to the current study. Phyzzlestapf the Dragon and friends were kept intentionally secret so that participants in the study would have no prior knowledge of the characters. In this way, any response given to these characters' personality, authenticity, or actions would be based solely upon information presented in the film, whether that information be obvious or subtle.

Conclusions

This study addressed the two research questions: 1) In what observable ways can a new and sentient puppet character, or characters, engage the attention of second through fifth grade students through film presentation? 2) In what ways can a new and sentient puppet character, or characters, engage the moral imagination of third and fourth grade students? The first question was investigated through observation of behavior, and coding that behavior at various degrees of attentiveness. The second question was investigated through the interview process, where the interview protocol invited participants to "make meaning" (Jensen, 1998, p. 46).

Engagement

According to Jensen (1998), "getting students' attention and keeping it has been the brass ring in the world of teaching" (p. 41). The "attention" educators want to have in the classroom is that of a student keeping focus on a given educational activity, or on the teacher as instruction is being given. That is quite a challenge as a great many things are

vying for attention in the developing brains of children and adolescents (p.p. 41–51). It is the natural state of a child's brain to be in and out of a focused state. It is biology (p. 42). Yet, students are often asked to maintain focus, and "sustain that attention until instructed otherwise (even if it's a lecture that lasts for an hour), and to ignore other, often more interesting stimuli in the environment" (p. 42). However, Jensen suggests "this request is entirely reasonable when the learning is relevant, *engaging*, and chosen by the learner. When those conditions are *not* met, the classroom attention is a *statistical improbability*" (p. 42, emphasis added).

It would seem that the developing brain is challenge enough when attempting a study that explores, in part, the attentiveness of a target group. Per Jensen (1998), and research ethics, the participants did choose to participate in the current study (see Child Assent Form, Appendix B). However, attention would still naturally wax and wane (Jensen, 1998, p. 44). Continuous "high-level" attention is unlikely for periods longer than ten minutes. The human brain needs time to process information. Jensen identifies this fluctuation of focus as a balancing act between "external" attention and "internal" attention. Internal attention is the mind generating meaning (pp. 45–46). However, before the participants in the current study could make meaning of the Phyzzlestapf pilot episode, the film needed to get the participants' attention.

If Jensen's perspective is accurate, then participant attention would naturally fade in and out during the viewing of the puppet movie. However, if the activity is engaging, then the film might have gained the attention of the students. Video data collected in the current study, and the subsequent coding thereof, indicates a high level of attentiveness on the part of the participants in the study. The coding used in the current study

specifically notes observable degrees of student focus upon the puppet film presentation. When group coding is considered in aggregate form, that is all four groups collectively, at no time does coding indicate an overall drop in attentiveness to below fifty percent. Regardless of what Jensen (1998) would call external and internal distractions (pp. 45-46), data and coding indicate that the overall attention of the forty-nine participants remained strong. Furthermore, any moments of inattentiveness were followed by a return of focus to the film. This suggests that the film ultimately had a stronger pull on the attention of the participants than any other stimuli. It is the judgment of this investigator that the puppet film of Phyzzlestapf and company was observably successful at engagement.

Meaning

Students, in general, had a fair understanding of the Phyzzlestapf pilot episode. During the interview, participants had opportunity to share what they had learned, or the meaning they had made from the experience. The video evidence of the students' interview responses indicates engaged moral imagination.

Laughter is an observable behavior associated with engagement. The coders in the current study certainly identified laughter throughout the viewing of the film as an example of attentiveness. However, laughter can also be a moment of making meaning. Video evidence shows that laughter occurred during the interviews as well as during the film viewing. According to Wheatley (1999) laughter can indicate a moment of discovery. Laughter may come at a moment of surprise, but something new may have been learned at that same moment (p. 162). Information may be overwhelming, especially if a young mind is asked to take in something like an hour-long movie.

Making meaning in such circumstances may seem a chaotic or "messy process," but Wheatley insists that this is how the brain works (p. 109).

Jensen (1998) claims that the developing brain cannot be attentive *and* "making meaning" at the same time. He encourages following up a learning exercise with discussion (p.46). In that same way, the current study first sought to engage the participants through a puppet film designed to entertain as well as inform. Participants were then encouraged to make meaning, as Jensen calls it, through the group interviews.

Interview responses indicate that the participants were able to make meaning from the puppet film. As should be expected, not every child made meaning from every moment of the film. Nor did every child make the exact same meaning from scene to scene, or from group to group. Some students even challenged parts of the presentation, but were capable of thinking through various elements of the film. In the end, the intent of the film's creator, and the overall interpretation of the viewers were not far apart.

Teaching good character means teaching about *knowing* the good, *loving* the good, and *doing* the good. Ryan and Bohlin (1999) insist, "These three ideals are intimately connected" (p. 5). Knowing the good means "to understand good and evil. It means developing the ability to sum up an situation, deliberate, choose the right thing to do, and then do it." Loving the good means "developing a full range of moral feeling and emotions, including a love for the good and contempt for evil, as well as a capacity to empathize with others. It is about wanting to do what is right." Doing the good means "after thoughtful consideration for all the circumstances and relevant facts, we have the *will* to act" (p. 6).

Phyzzlestapf and Bonaventure were intended to provide examples of good character, as well as being virtues examples of friendship. Each one demonstrates knowledge of "the good" and the will to act upon it. Phyzzlestapf expresses the idea of loving and doing the good is most obviously in his closing song, "Happy with the Good." However, this lesson is ever-present in the puppet movie. Additionally, the film tries to show that courage is sometimes needed to do the good. Such courage, according to Ryan & Bohlin (1999), is "not simply bravery, but also the steadfastness to commit ourselves to what is good and right and actively pursue it, even when it is not convenient or popular" (p. 7). It certainly was *not* convenient for Bonaventure to scare off the Gobbledygooks. Children believed Bonvaventure realized he would make things worse for himself should he try to help Abner. They believed that he had to have known this in advance, before he made a move, yet, still he decided to help Abner. Participants also recognized the steadfastness of Phyzzlestapf, who would not give up his quest to help Abner. As Ryan and Bohlin (1999) explain:

> Becoming a person of character…means gaining control of one's own clamoring desires, developing a deep regard for others and being ready to put aside one's own interests and sometimes even one's need in order to serve others. Clearly, children need help to see this and to act on it. (p. 13)

Comte-Sponville (1996) declares, "Friendship is not a duty, for love cannot be commanded, but it is a virtue, for love is an excellence" (p. 266). Children recognized that Phyzzlestapf and Bonaventure were selflessly thinking of Abner. Comte-Sponville would likely explain that "courage, mercy, and generosity are universal standards" (p. 266). The children put it simply, "It's more important to be a friend."

The Moral Imagination

Through puppets, this study has sought to create a new folk tale, or fable, to which the audience may make an emotional connection. From that connection, the moral imagination can be engaged, and Phyzzlestapf the Dragon, and his friends, become moral teachers.

The process of engaging the moral imagination begins with capturing the attention of the audience with story, be it read for oneself, read out loud by another, or presented via performance. The goal of the storyteller, whether writer or actor, is to ultimately engage the audience emotionally in the story. Once invested in the story, the moral lesson may take hold. This works because, as Vygotsky (2006) explains, there is a "law of emotional realness of fantasy" (p.266), which is of great importance to educators. "Regardless of whether the world we are affected by is real, the emotions associated with this influence and which we feel are always real" (p. 266). Vygotsky explains further:

> The principal value of fables is formed in the extraordinary conceptual feature of childhood. The point is that the interaction between the individual and the world, which is what all of our behavior and all of our psyche ultimately reduces to, is, in children, at its most delicate and most underdeveloped stage, and, therefore, the demand for every imaginable form that might give emotion a degree of discipline is felt in especially marked fashion. Otherwise, the vast bulk of impressions reaching the child in quantities far beyond his [sic] ability to respond would overwhelm him and make him confused. In this sense, a wise fable possesses an invigorating and restorative value within the overall structure of the child's emotional life (pp. 266–267).

Whether an audience is drawn to Tolkien's Frodo Baggins, White's Wilbur the pig, Rowling's Harry Potter, or the current study's Phyzzlestapf the Dragon, the connection made can be significant. Though the character is fantasy, the emotion, Vygotsky insists, is always real. That emotional connection leads to an investment, by the audience, in the story of that character. Thusly, whatever adventure is taken,

whatever lesson is learned, is shared by the audience. From that experience, comes the opportunity to develop some emotional control. One may learn to make better choices, without the painful consequences that may have existed for the characters in the story.

Vygotsky's perspective on the power of story, or fable, parallels Aristotle's view of the theatre. Theatre was a place to offer stories that, by their presentation, should affect "through pity and fear the purification of such emotions" (Poetics, 4.1). Aristotle does not mean to purge emotions. Rather, he believed that emotions play a vital part in virtue. A proper balance of emotion and action is key to moral virtue. Experiencing emotion properly, for the right purpose, driving to an appropriate action, for the "right person" is "a mark of virtue" (Nicomachian Ethics, 1106b20–23).

The puppet characters of Phyzzlestapf the Dragon and his friends were created to present a story that would encourage moral thought. It is clear, from the video evidence and interview responses, that there were participants who found a connection to one or more of the characters within the Phyzzlestapf pilot episode. This reinforces Lickona's (1991) point that "Morality deals in large part with relationships" (p. 71).

Lickona views storytelling as a "classic example" of moral teaching "less direct but not less important" than other forms of moral instruction (p. 79). He states further:

> Stories, read or told, have always been among the favorite teaching instruments of the world's great moral educators. Stories teach by attraction rather than compulsion; they invite rather than impose. They capture the imagination and touch the heart. All of us have experienced the power of a good story to stir strong feelings. That's why storytelling is such a natural way to engage and develop the emotional side of a child's character. (pp. 80–81)

Is the Phyzzlestapf pilot episode a good story? Does it engage the moral imagination? Does it educate? Even the most ill-behaved of groups found students who could make meaning from the film presentation. Participants throughout the study

identify moral concepts from the film. Making meaning is part of the educational process. Making *moral* meaning is the essence of moral education, and the moral imagination.

Sentient Puppets

The current study sought to explore how a sentient puppet, or puppets, could engage and impact the moral imagination of the study's participant focus groups. The use of "sentient" puppets was to focus and clarify the way puppets would be used in the investigation. Puppet performances were driven by character development, rather than by the technical demands of the puppet. However, performance theory should not be confused with performance technique. The film used in the current study has not attempted to recreate Jim Henson's work. The puppets in the Phyzzlestapf pilot episode are *not* Muppets. Nonetheless, the performances captured for the pilot film were informed by techniques perfected by The Muppets. Lessons learned from decades of work in television and film puppetry by Henson and associates guided the development of The Ware House Puppets used in the film: Eyes on a puppet are to be positioned a certain way, both in construction and performance. Puppets move a certain way, if the camera is to read the action. Such things are a matter of technique. That is to say, these details pertain to *how* a puppet moves. However, attention must also be given to *why* the character moves.

With the sentient puppet, Phyzzlestapf, the audience is not just meeting Phyzzlestapf the Dragon, but they are meeting him within the context of his own story. Whitmire's (2010) performance theory suggests that puppet characters can be created in such a way as to give a sense that they are, in some way, real. In the case of Phyzzlestapf

the Dragon, meeting the character within his own story reinforces the elements of his own personal character: his essence, his soul. The dragon puppet is not merely a performer's tool. The emotional makeup of the Phyzzlestapf helped children respond to the dragon as if he were a real person, despite the obvious fantasy nature of the character. This held true for other characters, as well. Bonaventure's desire to make a friend drove the character to an act that the participants recognized as selfless. Magnolia's enthusiasm of books was something real to which fellow book lovers in the audience could relate. Students identified Phyzzlestapf as a type of person worth knowing and caring about. Thus, participants were drawn to his adventure, and drawn in to think about the moral implications of Phyzzlestapf's actions.

Implications

The current study sought to investigate the creative approach using puppets in moral instruction. Though the investigation involved only four focus groups totaling less than fifty participants, the data collected may contribute to the cumulative knowledge of character education methods. The results of the current study implications regarding scheduling, group dynamics, the puppet film, and future applications in research, puppetry and education.

Participant Scheduling and Group Dynamics

The study results showed that the most attentive and involved groups were that of Site Two. Both group participated in the study during the regular hours of a school day. The most attentive and responsive group of the two was group three (third grade) which was engaged in the study during the morning hours. This suggests that a group focused

and engaged early I the school day might yield more meaningful data than other activity times.

However, the data also revealed group four (Site Two, fifth grade) to be focused and involved, even though the data on this group was collected in the afternoon, but during scdhool hours. This group was also witnessed receiving instruction from the assisting adult. Both groups of Site Two demonstrated behavior that suggested the participants were well disciplined children.

The behavior of the group one from Site One demonstrated behavior that was disruptive and not well disciplined. Whatever instruction the participants may have received, if any, was ineffectual in diminishing the groups wild nature. Conversely, group two, consisting of three students in fourth grade and one from fifth grade, struggled to keep focus under the strain of apparent fatigue. However, there may be other contributing factors to group one's behavior.

Testing week alternatives. The Site One data collection occurred during a week of state testing. Each of the two groups had completed their respective tests for the week prior to participating in the study. However, asking the participants to participate in the current study in the same week as the state testing made for tiring week. Additionally, both groups' activities took place after a full day of school. It is possible that neither group of children were particular motivated to cooperate with an educational activity after a full day of school and testing. The younger group (group one) approached the after school activity, early in the week, and in a hyper, distracted state. The older group (group two) came to the after school activity late in the week, and observably exhausted. The data collected may reveal implications regarding time of day and its influence on

participants. Collecting data during the same week as state testing may have negative influence over the data collection. Furthermore, the testing occurred in the late spring at the end of the school year. Had data been collected earlier in the semester, or earlier in the school year, different results may have been obtained.

At risk youth versus other groups. The current study did not pursue data regarding socioeconomic status of the participant samples in the study. As such, it is unclear how far reaching the elements of the current study may be. It may be that the puppets of the current study are as engaging, more so, or even not at all, for different groups such as inner-city youth, or at-risk children. Additionally, the puppet film created for the current study did not explore any religious themes. Thus, the effectiveness of the puppets and film with people of different faiths or religions was not investigated. The implications for groups delineated by socioeconomic, geographic, ethnic, gender, or other differences is unexplored by the current study.

Film Edit

Students were treated to a fifty-eight minute cut of the Phyzzlestapf pilot episode. Earlier cuts of the movie ran seventy-two minutes or longer. While some participants reported not liking that the movie was a musical, the coding of the students' attentiveness during the songs indicated that the children were at least engaged by the music. Upbeat songs were received better than songs with a gentler rhythm. Interestingly, the only slow song in the script was cut from the final version of the film. Thus, it is unknown how a slow song, or ballad, might have played to the participants. Of the songs that are in the pilot film, Magnolia Fox's "Library Tree," is the longest. This song may need an edit to

reduce the performance time of the song. While many students reported not liking Magnolia's singing, there was at least one participant that reported liking her song. With a different sample of participants, the results could be different, or the song may simply be a poor composition.

The running time of the pilot movie represents two-episode story arch. Some trimming could reduce the length of the film. However, some scenes would likely need to be re-filmed in order to shorten certain sequences.

Some students did seem to understand the significance of certain songs, specially "Call a Friend" and "The Library Tree." However, "Gobbledydance" seemed to draw the most attention of any of the songs during viewing. The purpose of the song was to present the absurdity of the Gobbledygooks as they eventually become an obstacle for Phyzzlestapf to overcome. The song was written as a nonsense piece, and thus offers no contribution to the theme of the movie.

It is common practice, as is evident on *Sesame Street, Fraggle Rock, Mister Rogers' Neighborhood,* and *Fat Albert and the Cosby Kids*, to incorporate music into children's educational programs. The Phyzzlestapf pilot episode follows those examples. As such, data on the puppet film in a non-musical format was not explored. However, given that script elements, including key educational concepts, are presented through the music. Thus, to investigate the impact of a non-musical presentation of Phyzzlestapf, parts of the pilot script would have to be rewritten and re-filmed.

It is also possible that students were merely *saying* that they did not like the musical nature of the film for other reasons. Children may have preferred a different type of music, or they may have not wanted to admit publicly anything that might have invited

teasing from their peers. If the latter is the case, that would imply that the data collection methodology for the current study could not capture all the information each individual participant had to share. There is no way to know what participants may have chosen to keep private. This suggests that a more private or anonymous way of gathering data could reveal more information than the current study was able to uncover.

Other Considerations

The current study explored a technique of using puppets to engage the moral imagination of elementary children. The artistic quality of the resultant movie, its story, the music, and the puppets may be arguable. Regardless of artistic concerns, the approach to moral instruction used in the current study indicated that the Phyzzlestapf pilot film was effective in both engaging the attention of an audience and promoting moral thought in that audience. The current study is but a snapshot of the very first steps in the use of Phyzzlestapf the Dragon. The implication for future work in research and education with is open to a wide array of possibilities.

Further Research

Engaging the moral imagination is an approach to character education that is intriguing, but under researched. The purpose of the current study is to contribute to the cumulative knowledge of moral education theory in general, and engaging the moral imagination in particular. The current study serves as but one example of one theory in application. More study is needed to increase understanding of the moral imagination. Engaging the moral imagination involves teaching through story. A multitude of

methods exist for the transmission of story. Each of these methods should be investigated in turn.

If the purpose of a case study is to determine the impact of a phenomenon upon a selected subject or subjects, then Phyzzlestapf the Dragon showed himself to be a phenomenon significant enough to be worthy of study, and capable of producing an observable outcome. More research is needed to explore the potential of the character. Moreover, research should continue to explore the many ways puppets might impact moral instruction, and education in general. The possibilities are limited by nothing but imagination.

The use of the performance theory identified as *The Sentient Puppet* was the choice of the performer responsible for bringing Phyzzlestapf and his friends to life. Whitmire (2010) has described how this performance theory details the phenomenon that is, and has been, The Muppets. It was not the intent of the current study to investigate specifically the validity of Whitmire's performance theory. However, it is this researcher's opinion that the current study indicates the concept of sentient puppet can be applicable to puppets outside of The Muppets. The Muppet performers commonly use live-hand and hand-and-rod puppets. If sentient puppet performance is applicable to other live-hand and hand-and-rod puppets, the performance theory of Steve Whitmire may, indeed, be applicable to even more forms of puppetry. It is necessary to research additional applications of the theory in order to validate further the concept of the sentient puppet.

Hope

For those who fret over the whys and wherefores of moral instruction, perhaps a most meaningful implication of the current study is simply hope. Hope may be found in the fact that a child could identify moral ideas from the movie. Hope exists in the fact that the child could synthesize those ideas into a deeper meaning and apply it to "real life." Many responses from the participants give hope that a child can be reached, and learn, and, perhaps, grow. There is a need for this kind of instruction. There is hope that Phyzzlestapf can help address this need.

Guroian (1996) criticizes contemporary education as being negligent in training the imagination of children. He warns that youth are increasingly unable to understand metaphors (p.7). Stories lose their power if children are, indeed, incapable of understanding imagery and message within a narrative. If Guroian is correct, if children cannot recognize the meaning of images, then even Puppetry Arts have quite a challenge in engaging the moral imagination. After all, one of strengths of a puppet is to deal with difficult topics in a symbolic way. Such symbolic presentation, Henson (2005) affirmed, is what "puppets basically do all the time" (p. 153). Puppets have the power to capture the imagination of their audience. The sentient puppet can touch the heart. Perhaps puppetry can overcome Guroian's concern by connecting to an audience, and engaging the moral imagination.

Recommendations

Repeat and Restructure

Family units. The researcher recommends repeating the study with family units, rather than groups of students divided by grade. The post viewing focus group interview could be with the family unit. Repeated in this way, the Phyzzlestapf program could be explored as a catalyst to family interaction. Interaction between viewers of varied ages and generations could add to the richness of detail observed in the repeated study.

Smaller samples. Circumstances beyond the control of the researcher led to some samples being quite large. The experience of the current study has revealed that coding large groups of participants is labor intensive nearly to the point of being prohibitive. If the study were to be repeated as currently designed, care should be taken to divide participants into more groups of smaller numbers.

New puppets, new stories. The study could be repeated in concept, while introducing different characters. The theme of friendship could be repeated. Comparison could be made between the Phyzzlestapf episode, and, perhaps, an established program such as *Fraggle Rock*.

The study could be repeated using the same characters, but with new stories. Results could be compared to the original study, in exploration of Phyzzlestapf's continued effectiveness with different themes of virtue.

Live shows. The study could be repeated using live puppet programs to present concepts of virtue. The new shows could be further adventures with Phyzzlestapf the

Dragon, or feature new characters altogether. The study could be repeated using pre-existing live puppet shows. Pre-existing shows could be compared with newly created shows where the same virtue is being explored.

Catalyst to classroom curriculum. Cosby's own dissertation findings compare favorably to the implications of the current study. A comprehensive design prior to the current study explored whether Phyzzlestapf could be used as a catalyst to further activities. It is the intention of the program's creator that each episode, viewed at home, may be a springboard for meaningful family time and discussion. However, within a classroom viewing, the program could serve as the introduction to a unit on a specific virtue. A new episode would introduce a new virtue for each subsequent unit. A sample of a two week integrated curriculum unit based upon the film used in the current study accompanies this dissertation (see Appendix I).

Coding

The coding used in the current study was adapted from *Sesame Street* protocol as described in the Flores (1974) study out of California University. Portions of the coding were found to be unclear, or imprecise as a descriptive code. The process was tedious, especially when used on a long viewing piece. The original *Sesame Street* protocol was undoubtedly for the short segments viewed on the *Sesame Street* broadcasts. Additionally, all three coders found the individual and group coding to be superfluous in regards to the group interview portion of the study.

The researcher recommends that coding be dispensed with during group interviews. The interview protocol collects its own form of data. For the observation protocol, when used for a long viewing format, the researcher suggests the following:

INDIVIDUAL OBSERVATION SYMBOLS

The following coding for use with each individual observed:

Attentive Non-Verbal (AN)
The child is watching the TV quietly, giving the program his/her full attention. No verbal responses. Record any relevant observable behaviors.

Attentive Verbal (AV)
The child is watching the TV, giving it his/her full attention, and says something relevant to the program. If it is possible to distinguish what is said, the exact words are recorded (i.e. "school bus" or "mano" (in Spanish) or "look at the dragon"). Record any relevant observable behaviors.

Semi-Attentive (sa) or (s)
The child is watching but is very distracted by observer, noises, other children, etc. or just continually glances at TV and away again. Observed behavior straddles border between attentive and inattentive. Use "+" or "–" to clarify if above or below 50% attentive. Consider as 50% when calculating as part of group attentiveness. For the purpose of group coding, "sa" (or "s") and "sa+" (or "s+") is considered "attentive."

Inattentive Non-verbal (IN)
Complete inattention - - child is not watching the TV, but is not speaking. Observer records what the child is doing, especially his/her interaction with other children (playing with toys, fussing with clothing or touching a peer).

Inattentive Verbal (IV)
Child is not watching the TV set and is talking about something that may or may not be relevant to the TV program. If his/her conversation is relevant, try to record it (e.g., "that's Abner talking"). Examples of irrelevant conversations are "when is lunch?" or "give me those crayons." - - do not record

Distracted (D)
Child is inattentive due to some external stimulus that interrupts his/her attention. Or, the child leaves the immediate area of the TV to do something else. The distraction is noted, as well as the child's reaction to it (i.e. child runs out of the room; attention to a visitor; child walks over to toys, games or books which attract his/her attention).

Non-Responder (X)
The child may stare at the TV, as though in a trance, or is looking about. She/He makes no sound or gestures. She/He shows no sign of interest, does not focus on anything in particular.

Sleeping (Z)
The sleeping child is neither distracted nor inattentive. For some unknown/unclear reason the child is asleep, not watching the TV with eyes closed or head down and/or turned away.

GROUP OBSERVATION SYMBOLS

The following coding is for use in characterizing the Group as a whole:

E	Everyone attentive. Virtually all participants demonstrate overt involvement (AV or AN)
M	Majority of the group (70% or more) is overtly involved. Use "M+" if group attention is equal to or greater than 90% but less than 100%.
H+	Between 50% and 70% of the group is watching.
H-	Between 49% and 30% of the group is watching.
n	Less than 30% but greater than 0% of the participants are watching.
∅	Absolutely none of the group is watching.

Longitudinal Study

Storytelling is an attractive method of moral teaching. According to Lickona (1991) stories, whether "read or told, have always been among the favorite teaching instruments of the world's great moral educators" (p. 79). This is because stories "invite rather than impose" (p. 79). But, does engaging the moral imagination produce a lasting effect in the building of character? Participants in the current study would need to be re-examined at a later time, perhaps several times, for evidence that the virtues demonstrated in the puppet film had become common behavior. The students would need to be interviewed to determine whether they still make a connection to Phyzzlestapf

as a source, or catalyst, for having learned good character. A longitudinal study would be needed to learn of any long-term effect of Phyzzlestapf and his friends.

Creative future

Promoting Phyzzlestapf. In the current study, the general reaction to the character of Phyzzlestapf the Dragon was positive. Moreover, many of the characters that populated the dragon's world, and the setting of Paddlefoot Island, were met also with positive response. Children felt a connection to characters with whom they could identify. These characters had real world issues, despite their existence being that of fantasy. Needing a friend is a real thing to children, as feedback from participants in the current study demonstrates.

If Phyzzlestapf the Dragon has appeal in this one arguably rough presentation, then the potential for further, more effective, stories may be even greater than the current study implies. Creatively, the next step for Phyzzlestapf and friends is to promote the production pilot, and the findings of the current study, to producers and other parties interested in promoting quality children's educational programming.

Storylines. By the completion of the current study, the pilot film scriptwriter had developed over a dozen additional treatments continuing the adventures of Phyzzlestapf the Dragon and his friends on Paddlefoot Island. The proposed stories range in theme from sharing and helping, to respect and dealing with bullies.

Conclusion: We need all the friends we can get!

In 1964, Peanuts creator Charles M. Schulz released a book entitled, *I Need All the Friends I Can Get.* In that story, Charlie Brown explores various definitions of

friendship in an attempt to understand what one is and whether he even has a friend. Confused by too many opinions, Charlie Brown goes to the library to find a simple definition in a dictionary. As he reads the entry, Linus overhears and announces that the definition fits him: Linus is Charlie Brown's friend. In this same way, this researcher submits puppetry to moral education.

The purpose of this study was to explore a tool for moral education, not to offer specific suggestions for content. The movement to educate for character could use all the friends it can get. Puppetry can make a sound contribution to the effort. The connection between puppet theatre and moral education *is* imagination, or rather, moral imagination.

Like the debate over character education content, there are critics of using puppetry for moral instruction. Plato seemed suspicious of theatrical arts in general, mentioning puppetry specifically. He challenged imitation (i.e. theatrical performance), suggesting that our eyes can be deceived. Such deception bears directly on our soul, making things such as puppetry seem as "wizardry" (Republic, 602d). Clearly Aristotle disagreed by suggesting humans are creatures who learn from imitation (Poetics, 3.1).

Michael Meschke (1992) cautions that children are the most defenseless of audiences, easy to manipulate. He doesn't condemn puppetry for children, rather he demands great responsibility be taken with this most vulnerable audience. Puppets represent an authority, and that authority should never deceive children. Meschke cautions that puppet theatre for children brings with it greater responsibility for the director, "his theatre involves not only artistic aspects, but also emotional, psychological, social and pedagogical ones" (p. 124).

If the art of puppetry wields such extraordinary influence over children, then educators and performers should be responsible with it. Puppetry can easily and effectively reach the moral imagination of learners, impacting profoundly the education of character. It is submitted here that performers and educators should so order their actions in this art such that puppetry remains a friend to that endeavor. After all, wouldn't that be the moral thing to do?

APPENDICES

APPENDIX A

Informed Consent Form

BAYLOR

BAYLOR UNIVERSITY

Parental Informed Consent Form

This form asks for consent from you and your child to participate in educational research during the 2012-2013 academic year. This study will investigate the effectiveness of puppetry as a tool for character education. This study seeks to discover information that may be foundational to the development of professional practices, classroom curriculum and children's educational programming as it relates, in part, to puppetry arts and to character education. For this study, your consent will be needed to present a puppet movie to your child, to videotape your child's reactions during the viewing, and to videotape a small group interview including your child immediately following the movie presentation.

The total amount of time needed for your child is ***approximately two hours***. In the first hour, your child will view a family-friendly movie created by *The Ware House Puppets* of Waco, TX. The film features puppet characters in a musical-comedy adventure designed to demonstrate examples of good character(kindness, helpfulness, determination, etc.). In the second hour, your child will participate in a group interview about the puppet movie just seen.

The researcher conducting this study is a Texas-certified teacher with additional training on the safeguarding and protection of children and minors. The research activities are organized in cooperation with school officials. Participants are to be observed and interviewed in small groups and in the presence of a school representative. Additional safeguarding of the participants is provided by the presence of a video camera to record all proceedings.

There will be no physical risks at any time. You may elect, either now or at any time during the study, to withdraw your participation, with no penalty or loss of benefits. You should understand that your and your child's participation is completely voluntary.

We have no interest in knowing how a specific individual responds to the study. A limited amount of demographic data may be collected from you and your child related to the character education program. A code will be used to identify each participant's responses, so you are guaranteed of complete confidentiality. All hardcopy, video, and electronic data will be stored in a locked filing cabinet and/or a password protected and encrypted computer. Only the researcher will have access to the data. Any video used for analysis or reporting will be copies that have been purged of personally identifiable information. Data will be reported in both aggregate and response form.

This study meets the American Psychological Association's standards for "Minimal Risk" and poses no major risks or dangers for you or your child as a participant.

Responses recorded during the interviews and observations will be analyzed and used as part of the researcher's doctoral dissertation and may inform revisions of the Baylor University School of Education's programs. Data may also be shared with professional organizations, such as, but not limited to, The Puppeteers of America, and potential publishing and production organizations, such as, but not limited to, Public Broadcasting System affiliates. In such cases, no personal or identifying information will be included in such data. Any information that is obtained in connection with this study and that can be identified with you or your child will remain confidential and will be disclosed only with your permission. A summary of the responses will be published and participants may receive a copy by contacting Mr. Allen Reeves Ware. A copy of this consent form is available for participants. Data collected in the study will be kept secure with no plan for disposal.

You may desire to share this information with your minor child. While only you as a parent or legal guardian are capable under the law to consent to your child's participation in this study, it is preferable that your child be made aware (consistent with your child's age and level of understanding) that they are part of a study. If you discern that your child is not comfortable with participating in the study, you may consider (as a parent or legal guardian) not consenting to your child's participation in the study. Your signature below constitutes your consent and willingness to participate in this study. Non-participation involves no penalty and participant may withdraw from the study at any time without penalty. Please return signed document and also keep a copy of the signed document for your records.

Please direct all inquiries pertaining to the study itself to Mr. Allen Reeves Ware or Dr. Doug Rogers, Department of Curriculum and Instruction, School of Education, Baylor University, P. O. Box 97304, Waco, TX 76798-7314. Mr. Ware may also be reached at 254-715-8446.

If you have any questions regarding you and your child's rights as a participant, or have other questions about this research as it relates to your participation, please contact the Baylor University Committee for Protection of Human Subjects Research through the chairman Dr. David W. Schlueter, Ph.D., Chair Baylor IRB, Baylor University, One Bear Place # 97368 Waco, TX 76798-7368. Dr. Schlueter may also be reached at (254) 710-6920 or (254) 710 – 3708.

I have read and understand this form, am aware of my rights and my child's as a subject, and have agreed to participate in this study.

_____ _____

Name Date

APPENDIX B

Child Assent Form

BAYLOR

BAYLOR UNIVERSITY

Puppets and film study

I am Allen Ware. I am a student at Baylor University.
Your parent knows I am going to ask you to be part of a special study. I have a new puppet movie. It has puppets, and music, and funny action. I want to know what you think about the puppets and the story they tell.
No one has ever seen this movie before. I am asking you to be part of a *focus group*. That means that you will be in a small group of classmates. You will get to see this new movie and tell me what you think about it.
It will take *about 2 hours* to do your part. First you will watch the movie. The movie is about an hour long. After the movie, I will ask you questions about the puppet movie.

Your name will not be written anywhere on the report about this project. No one will know these answers came from you personally.

If you don't want to participate, you can stop at any time. There will be no bad feelings if you don't want to do this. You can ask questions if you do not understand any part of this project.

Please put a check next to one sentence. Then sign the form.

I want to be in this study. _____

I do not want to be in this study. _____

_____ _____
Signature Date

APPENDIX C

Media Release Form

"Sentient Puppets and the Moral Imagination"
Doctoral dissertation study
Allen Reeves Ware
Baylor University, Waco, TX

Minor Media Release Form

I hereby give my permission to Allen Reeves Ware, The Ware House Puppets, and Baylor University to photograph, film, videotape and/or make sound recordings of my child, to quote or publish statements of my child and to use such photographs, films, videotapes, sound recordings and/or other statements for educational and promotional/advertising materials and for other purposes specified below. I understand that my child may be identified in any photographs, news stories or publications that the aforementioned persons/institutions consider appropriate for release to magazines, newspapers, the World Wide Web sites of these institutions, and/or other publications. I further understand that any such photographs, films, videotapes, sound recordings and/or written works are the property of these persons/institutions and that neither my child nor I am entitled to any compensation for or rights in these materials.
I release these persons/institutions from all liability with respect to the matters covered by this release.

I have read and executed this document with full knowledge of its legal significance.

_____
MINOR'S NAME (Please Print)

_____
YOUR NAME (Parent or Guardian, Please print)

_____
YOUR SIGNATURE

_____
DATE

APPENDIX D

Observer Coding Forms

Film Observation Forms

Site One, Group One (Second Graders)

Observer:#1
(add markers as/if needed)

Phyzzlestapf! Ep #1
Viewing Observation (Form A)

Group:1 (Site 1)

SCENE	Group	Seating Positions											
SubScene/Song	General	1	2	3	4	5	6	7	8	9	10	11	NOTES
Prologue - Doc	E	AN	AN	AN	AN	AN	IN	AN	AN	AN	AN	AN	
Open CreditsTransition	VG	AN	AN	AN	AN	AN	An	AN	AN	AN	AN	AN	some nodding/swaying to music
Phyz enters	E	AV	AV	AV	AV	AV	AV	AV	AV	AN	AN	AN	"is that a fox?" "no that;s a dragon" laughter @ seeing Phyz,
SCENE ONE													
Phyzzlestapf	E												lots of giggling/laughter lots of talking physial comedy played well assisting adult kept hushing, a couple of students hushing each other
Phz & Abner	E												laughter mimicking Abn echoing lines laughter throughout "will you guys please stop talking?"
"Call a Friend"	VG	AN	AN	a	AN	AN	AN	AN	AN	a	a	a	3 distracting peers some talking unrelated, hushing, mostly watching
Phz Ab & Bonv	E	AN	AN	AN	AN	AN	AN	IV	AN	AN	AN	AN	"help!" - much laughterM giggles throughout
Chase	E	AV	AV	AV	AV	AV	AV	AV	AV	AN	AN	AV	laughter, smiling, mild confusion on Bonv fly into tree, but amused anyway, some giggles afterwards, talking back at Abn, Bonv in tree "where?" "he's in the tree"
Phz & Mother Norris	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	some figiting, giggles at end, "other way"
Mother Norris	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	

Use codes in "Group Observation Symbols" document

Observer:#1
(add markers as/if needed)

Phyzzlestapf! Ep #1
Viewing Observation (Form A)

Group:1 (Site 1)

SCENE	Group	Seating Positions											
SubScene/Song	General	1	2	3	4	5	6	7	8	9	10	11	NOTES
Bonv in Tree	E	AN	AN	AN	AN	AN	AV	AN	AN	AN	AV	AV	to Bonv: "hello?" --"who's saying that?" "the chicken" He got stuck in the tree"
Transition(Forest Edge)	VG	AN	AN	AN	AN	AN	a	AN	AN	a	a	AN	two chating with each other, little else reaction but attentive
SCENE TWO													
Phz/Gobb pass through	E	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	"what is that?" by several & repeated, "looks like a [sheep?]..." "it's a monster!" (exited, not scared)
Gobbledy pre-song	E	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	"what the heck?" giggle, "he's fixin' to ....(indesipherable)"
"Gobbledydance"	E	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	giggling, moving, tapping, etc to music. Laugh at Stripe getting smacked, after Red sets beat most clapping or stomping along in time, 2 & 3 SWITCH PLACES
Phz & Gobbledys	E	AN	AN	a	AN	AN	AV	AN	AN	AN	AV	AN	"where's the dragon" right before entrance. Talking back to screen "no you're not (the only stranger in here)" repeating lines, "you're busted!" (when Phz surrounded) repeating lines

Observer:#1
(add markers as/if needed)

Phyzzlestapf! Ep #1
Viewing Observation (Form A)

Group:1 (Site 1)

SCENE	Group	Seating Positions											
SubScene/Song	General	1	2	3	4	5	6	7	8	9	10	11	NOTES
Fire!	E	AV	AV	AV	AN	AN	AV	AN	AN	AN	AN	AN	chanting along with "fire" otherwise mostly quuiet
Marshmellow Gobb	E	AV	AV	AV	AN	AN	AV	AN	AN	AN	AN	AN	
Phz's exit	G	a	a	a	a	a	AN	a	a	AN	AN	AN	"never blinks his eyes" "thath's because he's a puppet" lots of talking
Transition (follow wall)	F	D	D	D	D	AN	D	D	AN	AN	AN	AN	assisting adult's phone went off, kids talking about phone
SCENE THREE													child now in #3 tries to continously distract peers, talking to and touching peers, not fully succesful, peers prefer to watch movie
Phz & Ugo	G	AN	AN	IV	AN	AN	AN	AN	AN	X	AN	AN	innaproriate giggles at "duty" students loose focus at end of this part, much jabbering
Phz on trap	F	AN	AN	AN	AN	AN	AN	AN	X	AN	AN	AN	somestart to lie down, #8 moves away from group but still mostly attentive
Sticky moss boulder	E	AN	AN	AN	AN	a	AN	AN	a	AN	AN	AN	#5 touching peer, #8 becomes attentive again
Video Interlude													
Professor	G	AN	AN	a	a	a	D	AN	D	X	AN	AN	Some touching and attempts to distract on front row
Prof & Phz	VG	a	AN	AN	AN	AN	AN	AN	AN	X	AN	AN	some giggles, #8 moves back in to group to watch
POV chase	E	AN	AN	AN	AN	AN	AV	AV	AN	X	AN	AN	laughter

Observer:#1
(add markers as/if needed)

Phyzzlestapf! Ep #1
Viewing Observation (Form A)

Group:1 (Site 1)

SCENE	Group	Seating Positions											
SubScene/Song	General	1	2	3	4	5	6	7	8	9	10	11	NOTES
SCENE FOUR													
chased by camera	G	AV	AN	AV	AV	AN	AV	AV	AN	X	AN	AN	explosion: "did he got shot?" "sounded like he got shot" #9 perked up a bit at explosion
Prof & Phz	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	some figiting, #3 still minimal messing with peer, attention wanes on the whole during this section. Some talk back to screen, "he is a stranger"
Prof	G	AN	AN	AN	AN	AN	AN	AN	D	X	D	AN	
SCENE FIVE													
Bonv & Ab	E	AN	AN	AN	AN	AN	AN	AN	AN	X	AN	AN	kids showing fatigue but watching
"To be Me"													
Gobbledys appear	G	AN	AN	AN	AN	AN	D	IN	AN	X	AN	AN	
Bonv & Ab	VG	AN	AN	AN	AN	AN	AN	IN	AN	X	AN	AN	
Phz, Ab & Bonv	VG	AN	AN	AN	AN	AN	AN	a	AN	X	AN	AN	
Phz, Ab, Bonv, & MEM	VG	AN	AN	AN	AN	a	AN	AN	AN	AN	AN	AN	several minutes of minimal verbal response, however each time one fidgits or repositions, their face returns to looking at the screen thus not coded X, some kids lay down but still watching, some giggles and repeating

Observer:#1
(add markers as/if needed)

Phyzzlestapf! Ep #1
Viewing Observation (Form A)

Group:1 (Site 1)

SCENE	Group	Seating Positions											
SubScene/Song	General	1	2	3	4	5	6	7	8	9	10	11	NOTES
"The Library Tree"	G	a	D	AN	AN	a	AV	AN	AN	AN	AN	AN	interest is lost during music, if something physically funny happens there is laughter but little interaction with song, some talking through song, #8 walks about & sits apart but watching
"Library Tree Round"													
"Library Tree Chant"													
"Chant" repeat													
Tree open & after	G	D	AN	a	AN	a	AV	AN	AN	a	AN	AN	talking throughout, some about who they would be in the story, some unrelated
ADROCLES STORY	E	AN	AN	D/A	AN	AN	AN	AN	AN	AN	AN	AN	#3 continues to distract with talking and touching, most are watching, verbal responses to the story, [lion licks boy]"ewww", eventually all quietly watch
													TECH PROBLEM"get back to where we were so we can see what happened to the boy in the story" lots of moving around during tech problem, ADULT: "Y'all's amnners are horrible" some students respond with laughter

Observer:#1
(add markers as/if needed)

Phyzzlestapf! Ep #1
Viewing Observation (Form A)

Group:1 (Site 1)

SCENE	Group	Seating Positions											
SubScene/Song	General	1	2	3	4	5	6	7	8	9	10	11	NOTES
post story	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	a	discussion about story, "how can you be friends with a lion" "because he didn't eat him" #8 &#7 switch places, 11 moves away from group
Mother Norris & Phz	G	AN	D	D	D	AN	AN	AN	a	AN	AN	AN	at chicks "they're tennis balls!" laughter, #8 moves to back of room but mostly watches, some others fidgit but stay focused
"Happy with the Good"	G	AV	D	D	AV	AN	AN	AN	AV	D	AN	a	#2&3 distracting each other, #3 toching and talking
													TECH PROBLEM talking a movement, #3&2 switch back to original positions, very noisy, runing around, not following ADULT's instructions, out of control, ADULT gets book to read, investigator gets dvd working again before ADULT can introduce book. Kids return to watching, most clapping along

Observer:#1
(add markers as/if needed)

Phyzzlestapf! Ep #1
Viewing Observation (Form A)

Group:1 (Site 1)

SCENE	Group	Seating Positions											
SubScene/Song	General	1	2	3	4	5	6	7	8	9	10	11	NOTES
													very noisy at close of movie, difficult to distinguish off topic conversations from movie-specific comments. Someone expressed seeming pleasure at the movie being over. Possible comment about characters trapped in tree.
Epilogue - Phz & Ab													

Observer: #2
(add markers as/if needed)

Phyzzlestapf! Ep #1
Viewing Observation (Form A)

Group:1(Site1)

SCENE	Group	Seating Positions																	2nd grade
SubScene/Song	General	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	NOTES
Prologue - Doc	VG	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN							left to right front to back
Open CreditsTransition	VG	AN	a	AN	AN	AN	AN	AV	AN	AN	AN	AN							laughter at end "Is that a wall?
SCENE ONE																			
Phyzzlestapf	VG	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN							giggling, laughing, "is that...?" "Does he talk?" Shhhhh... "Be quiet"
Phz & Abner	VG	AV	AN	AV	AN	AN	AN	AN	AN	AN	AN	AN							giggles, laughter, low voice comments, "please stop talking"
"Call a Friend"	VG	AN	AV	AV	AN	AV	AN	AN	AN	AN	AN	AV							giggles, laughter, low voice comments to neighbor
Phz Ab & Bonv	VG	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN							giggles and laughter
Chase	VG	AN	AV	AN	AV	AN	Av	AN	AN	AN	AN	AN							laughter, "what's he running on?" "Maybe he turned his feet in (?)" other low voice comments, "Where is he?"
Phz & Mother Norris	VG	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN							some restless movement
Mother Norris	VG	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN							some restless movement
Bonv in Tree	VG	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN							some restless movement, low voice comment "that's the bird"
Transition(Forest Edge)	VG	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN							some restless movement
SCENE TWO																			
Phz/Gobb pass through	VG	AN	AV	AN	AN	AN	AV	AN	AN	AN	AN	AN							"What is that? Is that a little hen?

Observer: #2
(add markers as/if needed)

Phyzzlestapf! Ep #1
Viewing Observation (Form A)

Group:1(Site1)

SCENE	Group	Seating Positions																	2nd grade
SubScene/Song	General	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	NOTES
Gobbledy pre-song	E	AV	AV	AV	AV	AV	AV	AN	AN	AN	AN	AN							low voice comments to neighbors, "What the heck? Ii's a monster. Is that a girl? I bet it is. It's funny!" etc. Girls moving to rhythm
"Gobbledydance"	E	AN	AV	AV	AN	AN	AN	AV	AN	AN	AN	AN							Girls giggling and moving to music; clapping/stomping to music; comments like "I think he died,he went airborne, what if he punched his eye? he's gonna get punched, where's the dragon?" Girls 2 and 3 switched seats
Phz & Gobbledys	E	AV	AV	AV	AV	AN	AV	AN	AN	AN	AN	AN							"you're a stranger; you're busted" comments to neighbors, repeating of dragon lines; some restless movement
Fire!	E	AV	AV	AV	AV	AV	AV	AV	AV	AN	AN	AN							Students chanting Fire, comments to neighbors
Marshmellow Gobb	VG	AN	AN	AN	AN	AN	AN	AN	NAI	AN	AN	AN							
Phz's exit	E	AV	AV	AV	AV	AV	AN	AN	AN	AN	AN	AN							Comments to neighbors: It's weird,he doesn't blink, he doesn't move his eyes
Transition (follow wall)	E	AV	AV	AV	AV	AV	AV	AV	AN	AN	AN	AN							"It's a puppet, puppets do't move their eyes; it's like in the movies,that was so funny", other comments to neighbors
SCENE THREE																			

Observer: #2
(add markers as/if needed)

Phyzzlestapf! Ep #1
Viewing Observation (Form A)

Group:1(Site1)

SCENE	Group	Seating Positions																2nd grade
SubScene/Song	General	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	NOTES
Phz & Ugo	F	AN	a	a	a	a	a	a	a	AN	AN	AN	AN						restless movement, comments to neighbors,
Phz on trap	F	AN	a	a	a	a	a	a	a	IN	AN	AN	AN						restless movement, comments to neighbors,
Sticky moss boulder	VG	AN	AN	AN	AN	AN	AN	AN	AN	IN	AN	AN	AN						
Video Interlude																			
Professor	G	AN	AN	a	a	AN	AN	AN	AN	a	AN	AN	AN						
Prof & Phz	VG	AN	AN	AN	AN	AN	AN	AN	a	a	AN	AN	AN						
POV chase																			
SCENE FOUR																			
chased by camera	VG	AN	AN	AN	AN	AN	AV	AN	AN	AN	AN	AN	AN						What, did he get shot, did somebody get shot
Prof & Phz	G	AN	a	AN	AN	AN	AN	a	a	a	AN	AN	AN						restless movement
Prof	VG	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN						comment at end "Oh, boy. Why did he say Oh, boy?, Cause he said Oh, then he said boy"
SCENE FIVE																			
Bonv & Ab	VG	AN	AN	AN	AN	AN	AN	AN	a	AN	AN	AN	AN						fidgeting, low voice comments to neigbors at beginning
"To be Me"																			
Gobbledys appear	G	AN	AN	AN	AN	AN	AN	a	IN	AN	AN	AN	AN						"slide out" giggles at end
Bonv & Ab	VG	AN	AN	AN	AN	AN	AV	AN	AN	AN	AN	AN	AN						
Phz, Ab & Bonv	G	AN	AN	AN	AN	AN	AV	AN	AN	AN	AN	AN	AN						
Phz, Ab, Bonv, & MEM	VG	AN	AN	AN	AN	AN	AV	a	AN	AN	AN	AN	AN						some laughter, fidgeting, "I love books too" other comments repeating words of MEM

Observer: #2
(add markers as/if needed)

Phyzzlestapf! Ep #1
Viewing Observation (Form A)

Group:1(Site1)

SCENE	Group	Seating Positions																2nd grade
SubScene/Song	General	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	NOTES
"The Library Tree"	F	a	a	a	a	a	a	a	a	D	a	a	a						low voice comments to neighbors, fidgeting, chatte, "I'm the camera, I'm the tree,
"Library Tree Round"																			
"Library Tree Chant"																			
"Chant" repeat																			
Tree open & after	E	AV	AV	AV	AV	AV	AV	AV	AN	AN	AN	AN							Is that reallu a library, it's tiny"chatter with neighbors
ADROCLES STORY	VG	AN	AN	AN	AN	AN	AV	AN	AN	AN	AN	AN	AN						students chattering with neighbors, restless at beginning, during reset, and at end, otherwise attnetive "How can a lion be a friend, I don't get it"
post story	VG	AV	AN	AV	AV	AN	AV	AV	AV	AV	AN	AN	a						
Mother Norris & Phz	VG	AV	AN	AV	AV	AN	AV	AV	AV	AV	AN	AN	a						Students chattering
"Happy with the Good"	E	AV	AV	AV	AV	AN	AV	AV	AV	AV	AN	AN	AN						Students talking to neighbors,moving to music
Epilogue - Phz & Ab																			

Observer:#3
(add markers as/if needed)

Phyzzlestapf! Ep #1
Viewing Observation (Form A)

Group: 1 (Site 1)

SCENE	Group	Seating Positions																	
SubScene/Song	General	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	NOTES
Prologue - Doc	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN							
Open CreditsTransition																			
SCENE ONE																			
Phyzzlestapf	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN							
Phz & Abner	E	AN	AN	AN	AV	AN	AN	AV	AN	AN	AV	AN							
"Call a Friend"	VG	AN	AN	AN	AV	AN	AN	AN	AN	AV	AN	a							
Phz Ab & Bonv	E	AN	AN	AN	AN	AN	AN	AN	AN	AV	AN	AN							Is THAT A... LAUGHTER
Chase	E	AN	AN	AN	AN	AN	AN	NAI	AN	AN	AN	AN							They were phsyically active with the characters when the chase began, but then were drawn in.
Phz & Mother Norris	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN							
Mother Norris	VG	AN	AN	AN	a	AN	AN	AN	AN	AN	a	AN							There's a bird!
Bonv in Tree	E	AN	AN	AN	AV	AV	AN	AN	AN	AN	AN	AN							Who is saying that? Is that a chicken? He's stuck in a tree.
Transition(Forest Edge)	VG	IV	IV	AN	AN	AN	AN	AN	AN	AN	AN	D							
SCENE TWO																			
Phz/Gobb pass through	VG	AN	AN	D	AN	AN	AN	AN	AN	AN	AN	AN							someone said "what is that?" "Is that a monster?"
Gobbledy pre-song	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN							"WHAT THE HECK?"
"Gobbledydance"	E	AN	AN	AN	AN	AV	AN	AN	AN	AV	AN	AN							STUDENTS MOBLE, WITH THE MUSIC
Phz & Gobbledys	VG	AN	AN	AN	AN	AN	AN	AN	D	D	D	D							9 AND 8 SWITCHED PLACES
Fire!	VG	AN	AN	AN	AN	AN	AN	AN	D	AN	AN	AN							
Marshmellow Gobb	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN							
Phz's exit	F	AN	AN	AN	AN	AN	D	D	D	D	D	D							
Transition (follow wall)	P	AN	D	D	D	D	D	D	D	D	D	D							

Observer:#3
(add markers as/if needed)

Phyzzlestapf! Ep #1
Viewing Observation (Form A)

Group: 1 (Site 1)

SCENE	Group	Seating Positions																	
SubScene/Song	General	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	NOTES
SCENE THREE																			
Phz & Ugo	E	AN	AN	AN	AN	AN	AN	AN	IV	IV	AN	IV							SPON"GEBOB "I DON'T GET IT? "What is going on?" "He said duty!" DUTY! It's not that kind of duty!
Phz on trap	VG	AN	AN	AN	AN	a	D	AN	AN	AN	AN	AN							
Sticky moss boulder	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN							
Video Interlude																			
Professor	E	AN	AN	AN	AN	AN	a	AN	AN	AN	AN	AN							
Prof & Phz	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN							
POV chase	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN							
SCENE FOUR																			
chased by camera	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN							
Prof & Phz	VG	a	AN	AN	AN	a	D	AN	a	AN	AN	AN							
Prof	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN							
SCENE FIVE																			
Bonv & Ab	VG	AN	AN	AN	AN	D	AN	D	AN	AN	AN	AN							"HE'S STILL IN THE BOOK"
"To be Me"																			
Gobbledys appear	VG	AN	AN	AN	D	D	AN	a	AN	AN	AN	AN							
Bonv & Ab	VG	AN	AN	a	a	D	AN	AN	AN	AN	AN	AN							
Phz, Ab & Bonv	E	AN	AN	AN	AV	AN	AN	AN	AN	AN	AN	AN							
Phz, Ab, Bonv, & MEM	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN							They started AN and moved through to a as thee scene continued.
"The Library Tree"	G	AN	AN	AN	a	D	AN	AV	AV	AV	AN	AV							MOST BEGAN AT AN, BUT THEN AS THE SONG CONTIUNED THEY MOVED BACK TO AV
"Library Tree Round"																			
"Library Tree Chant"																			
"Chant" repeat																			

Observer:#3
(add markers as/if needed)

Phyzzlestapf! Ep #1
Viewing Observation (Form A)

Group: 1 (Site 1)

SCENE	Group	Seating Positions																	
SubScene/Song	General	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	NOTES
Tree open & after	G	AN	AN	AN	AN	AN	AN	D	AN	D	D	AN							
ADROCLES STORY	G	AN	AN	AN	AN	D	D	D	D	D	AN	AN							KIDS MOVED FROM DISTRACTED TO AN, A FEW REMAINED AT DISTRACTED.
post story	VG	AN	AN	D	AN	AN	AN	AN	AN	AN	AN	AN							"How can you be a friend to a lion?" A lion would eat you!
Mother Norris & Phz	VG	AN	AN	AN	a	D	AN	AN	AN	AN	AN	AN							
"Happy with the Good"	VG	AN	AN	AN	AN	D	a	AN	AN	AN	AN	D							
Epilogue - Phz & Ab																			

Site One, Group Two (Three 4th Graders and one 5th Grader)

Observer:#1
(add markers as/if needed)

Phyzzlestapf! Ep #1
Viewing Observation (Form A)

Group:2 (Site 1)

SCENE	Group	Seat Positions				
SubScene/Song	General	1	2	3	4	NOTES
Prologue - Doc	E	AN	AN	AN	AN	
Open CreditsTransition	E	AN	AN	AN	AN	
SCENE ONE						
Phyzzlestapf	E	AV	AV	AN	AV	some laughter at physical and verbal comedy
Phz & Abner	E	AV	AV	AN	AN	
"Call a Friend"	G	a	a	X	D	
Phz Ab & Bonv	G	AV	AV	X	AV	laughter throughout
Chase	G	AV	AV	X	AN	laughter, noverbal response to Bonv getting stuck, laughter at Bonv as he talks (os) about being stuck
Phz & Mother Norris	E	AN	AN	AN	a	
Mother Norris	E	AN	AN	AN	AN	
Bonv in Tree	E	AV	AV	AN	AN	some laughter, "no answer because they don't know he's there" eching Bonv: "Bummer"
Transition(Forest Edge)	E	AN	AN	AN	AN	
SCENE TWO						
Phz/Gobb pass through	E	AV	AV	AN	AN	laughter
Gobbledy pre-song	E	AV	AV	AV	AV	what is that" "...a monster" laughter
"Gobbledydance"	E	AV	AV	AV	AN	growing excitement a the song develops and last two Gobbs appear, #1 &#2 moving along with rhythm at end of song, some laughter from each kid during parts of son - esp at Stripes getting smacked after scat break
Phz & Gobbledys	E	AN	AN	AN	AN	girls showing tired - laying down, but #3 perks up before "fire"
Fire!	E	AN	AN	AN	AN	some laughter at ear steam part
Marshmellow Gobb	E	AN	AN	AN	AN	smiles, giggles
Phz's exit	E	AV	AV	AN	AN	#1 & #2 giggles and repeating: "Oh I see something"
Transition (follow wall)	E	AV	AV	AN	AN	#3 laying down again but watching, #1&2 engaged and verbal - unclear - something about the wall, possible mimic of Phz's lines
SCENE THREE						

Observer:#1
(add markers as/if needed)

Phyzzlestapf! Ep #1
Viewing Observation (Form A)

Group:2 (Site 1)

SCENE	Group	Seat Positions					
SubScene/Song	General	1	2	3	4		NOTES
Phz & Ugo	E	AN	AV	AN	a		"What the heck?" #4 may be falling asleep, #3 tired but looks like she's trying to watch, a giggle, echo "bamboo barrier", more giggles interpsered (at "ah darn")
Phz on trap	VG	AN	AN	a	a		#4 may be falling asleep - unsure
Sticky moss boulder	E	AN	AN	AN	a		giggle ("Close the gate")
							"I could take a nap" "No nappies! Have to watch the video" (said with playful teasing, not mean sounding)
Video Interlude							
Professor	G	AN	AV	AN	a		"wow" (at Prof face on screen)
Prof & Phz	E	AN	AV	AN	AN		laughter
POV chase	E	AN	AN	AN	AN		
SCENE FOUR							
chased by camera	E	AN	AV	AN	AN		laughter,smiles
Prof & Phz	G	AN	AN	AN	a		giggles ("who knew?"), #4 fiddling with somethingin her hands, "teddy bear?"
Prof	VG	AN	AN	AN	a		"he thinks he's going crazy" other discussion indespicherable but seems focused on scene just finished (sc 4), #3 yawning & struggles to stay awake
SCENE FIVE							Laughter, "he's still in there!"
Bonv & Ab	G	AV	AV	a	a		
"To be Me"							
Gobbledys appear	E	AN	AN	AN	AN		giqle ("slide out!")
Bonv & Ab	E	AN	AN	AN	AN		giggle and echo: "trapped"
Phz, Ab & Bonv	VG	AV	AV	AN	A		some giggles from sample, other giggles from elsewhere in library
Phz, Ab, Bonv, & MEM	E	AN	AN	AN	AN		Bonv fall get giggle, MEM faint gets giggle, #3 falling asleep, #4 fidgiting
"The Library Tree"	G	a	a	a	AN		"oh no, singing time." #1&2 distracting each other, less interested I song, #3 stirs more and fights sleepiness, upbeat tempo doesn't change lack of interest in song. #3 stirs but doesn't get more interested
"Library Tree Round"							
"Library Tree Chant"							

Observer:#1
(add markers as/if needed)

Phyzzlestapf! Ep #1
Viewing Observation (Form A)

Group:2 (Site 1)

SCENE	Group	Seat Positions					
SubScene/Song	General	1	2	3	4		NOTES
"Chant" repeat							
Tree open & after	E	AN	AV	AN	AN		"A library tree" (incredulous)[#2]
ADROCLES STORY	E	AN	AN	AN	AN		#2 seems incredulous that the story is going to be read, the girls perk up for the story
							TECHNICAL PROBLEM, kids relocate and lie down, but all continue to focus on movie, from here some make comments at story (indespicherable)
post story	G	AN	a	AN	AN		#4 moves up to watch, #3 slides closer, #2 might be asleep
							TECHNICAL PROBLEM, "is it over" "this is so tiring" #2 doesn't move during break - might be asleep
Mother Norris & Phz	G	AN	D	D	AN		#2&3 talking to each other
"Happy with the Good"	G	AN	a	a	AN		#2 in and out aseep, #2 removed by parent before end of last chorus/Phz exit
Epilogue - Phz & Ab							

Observer:#2
(add markers as/if needed)

Phyzzlestapf! Ep #1
Viewing Observation (Form A)

Group:2 (Site 1)

SCENE	Group					Seating Positions													
SubScene/Song	General	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	NOTES
Prologue - Doc	VG	AN	AN	AN	AN														left to right (girl 3 is one step down from other three)
Open CreditsTransition	G	AN	AN	AN	AN														movement to music, comment to neighbor, sshing Child 2 moves down one step.
SCENE ONE																			
Phyzzlestapf	VG	AN	AN	AN	AN														chuckles, comments to neighbor
Phz & Abner	VG	AN	a	AN	AN														giggles, laughter, child 2 back on 2nd row, talks to neighbor 1
"Call a Friend"	G	a	a	AN	AN														talking to neighbor (1 & 2)
Phz Ab & Bonv	VG	AV	AV	AN	AN														giggles, talking to neighbor (1&2)
Chase	VG	a	a	AN	AN														
Phz & Mother Norris	VG	AV	AV	AN	AN														talking to neighbor (1 & 2)
Mother Norris	VG	AN	AN	AN	AN														talking to neighbor (1 & 2)
Bonv in Tree	VG	AN	AN	AN	AN														
Transition(Forest Edge)	VG	AN	AN	AN	AN														
SCENE TWO																			
Phz/Gobb pass through	VG	a	AN	AN	AN														
Gobbledy pre-song	VG	AV	AV	AN	AN														talking to neighbor (1 & 2), tapping time to music, laughter
"Gobbledydance"	E	AV	AV	AN	AN														talking to neighbor (1 & 2), tapping time to music, laughter
Phz & Gobbledys	VG	AV	AV	AN	AN														

Observer:#2
(add markers as/if needed)

Phyzzlestapf! Ep #1
Viewing Observation (Form A)

Group:2 (Site 1)

SCENE	Group					Seating Positions													
SubScene/Song	General	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	NOTES
Fire!	VG	AN	AN	AN	AN														
Marshmellow Gobb	VG	AN	AN	AN	AN														laughter
Phz's exit	VG	AN	AN	AN	AN														2 girls laying down
Transition (follow wall)	VG	AN	AN	AN	AN														2 girls laying down
SCENE THREE																			
Phz & Ugo	VG	AV	AV	AN	AN														2 girls laying down
Phz on trap	VG	AN	AN	AN	AN														2 girls laying down
Sticky moss boulder	VG	AN	AN	AN	AN														2 girls laying down, giggles at end
Video Interlude																			
Professor	G	a	a	AN	a														2 girls laying down
Prof & Phz	G	AN	AN	AN	a														2 girls laying down
POV chase	VG	AN	AN	AN	a														2 girls laying down
SCENE FOUR																			
chased by camera	VG	AN	AN	AN	a														2 girls laying down
Prof & Phz	VG	AN	AN	AN	a														2 girls laying down, neighbors talking (1&2)
Prof	VG	AN	AN	AN	a														2 girls laying down, neighbors talking (1&2)
SCENE FIVE																			
Bonv & Ab	VG	AN	AN	AN	a														2 girls laying down
"To be Me"																			
Gobbledys appear	VG	AV	AN	AN	a														2 girls laying down giggles, "slide out"
Bonv & Ab	VG	AN	AN	AN	AN														boys talking, 2 girls laying down
Phz, Ab & Bonv	VG	AN	AN	AN	AN														2 girls laying down

Observer:#2
(add markers as/if needed)

Phyzzlestapf! Ep #1
Viewing Observation (Form A)

Group:2 (Site 1)

SCENE	Group	Seating Positions																
SubScene/Song	General	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	NOTES
Phz, Ab, Bonv, & MEM	VG	AN	AN	AN	a														boys talking, 2 girls laying down, all students laying down at end.
"The Library Tree"	G	IV	IV	AN	a														boys might be commenting on video., 2 girls laying down
"Library Tree Round"																			
"Library Tree Chant"																			
"Chant" repeat																			
Tree open & after	VG	AV	AV	AN	a														2 girls laying down
ADROCLES STORY	G	AN	AN	a	a														2 girls laying down, 4 laying down after interruption, 2 boys at end
post story	G	AN	AN	a	a														2 boys laying dow, 1 girl,, interruption
Mother Norris & Phz	G	AN	a	a	AN														3 laying down
"Happy with the Good"	F	AN	D	IN	a														3 laying down
Epilogue - Phz & Ab																			

Observer: #3
(add markers as/if needed)

Phyzzlestapf! Ep #1
Viewing Observation (Form A)

Group: 2 (Site 1)

SCENE	Group	Seating Positions																
SubScene/Song	General	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	NOTES
Prologue - Doc	E	AN	AN	AN	AN														
Open CreditsTransition	G	AN	a	a	AV														
SCENE ONE																			
Phyzzlestapf	E	AN	AN	AN	AN														
Phz & Abner	E	AN	AN	AN	AN														
"Call a Friend"	E	AN	AV	AV	AN														
Phz Ab & Bonv	E	AN	AN	AN	AN														
Chase	E	AN	AN	AN	AN														
Phz & Mother Norris	E	AN	AN	AN	AN														
Mother Norris	E	AN	AN	AN	AN														
Bonv in Tree	E	AN	AN	AN	AN														
Transition(Forest Edge)	E	AN	AN	AN	AN														
6																			
SCENE TWO																			
Phz/Gobb pass through	E	AN	AN	AN	AN														
Gobbledy pre-song	E	AN	AN	AV	AN														Oh, look, it's a monster, he's like...
"Gobbledydance"	E	AV	AN	AN	AN														What is that?
Phz & Gobbledys	E	AN	AN	AN	AN														
Fire!	E	AN	AN	AN	AN														
Marshmellow Gobb	E	AN	AN	AN	AN														
Phz's exit	E	AN	AN	AN	AN														
Transition (follow wall)	E	AN	AN	AV	AN														Oh, my gosh
SCENE THREE																			
Phz & Ugo	E	AN	AN	AN	AN														
Phz on trap	E	AN	AN	AN	AN														
Sticky moss boulder	E	AN	AN	AN	AN														
Video Interlude																			

Observer: #3
(add markers as/if needed)

Phyzzlestapf! Ep #1
Viewing Observation (Form A)

Group: 2 (Site 1)

SCENE	Group	Seating Positions																
SubScene/Song	General	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	NOTES
Professor	E	AN	AN	AN	AN														
Prof & Phz	E	AN	AN	AN	AN														
POV chase	E	AN	AN	AN	AN														laughter
SCENE FOUR																			
chased by camera	E	AN	AN	AV	AN														laughter, a teddy bear? Why does he have a teddy bear?
Prof & Phz	E	AN	AN	AN	AN														
Prof	E	AN	AN	AN	AN														
SCENE FIVE																			
Bonv & Ab	E	AN	AN	AV	AN														He's still stuck there
"To be Me"																			
Gobbledys appear	E	AN	AV	AV	AN														"slide down"
Bonv & Ab	E	AN	AV	AV	AN														His face is covered. His face looks like this...
Phz, Ab & Bonv	E	AN	AN	AN	AN														
Phz, Ab, Bonv, & MEM	E	AN	AN	AN	AN														
"The Library Tree"	G	AN	D	D	AN														oh no, singing time.
"Library Tree Round"																			
"Library Tree Chant"																			
"Chant" repeat																			
Tree open & after	E	AN	AN	AV	AN														"A library tree.."
ADROCLES STORY	E	AN	AN	AN	AN														after the break took a moment to get back into the show.
post story	E	AN	AN	AN	AN														
Mother Norris & Phz	E	AN	AN	AN	AN														
"Happy with the Good"	P	D	D	D	D														
Epilogue - Phz & Ab																			

Site Two, Group Three (Third Grade)

Observer: #1
(add markers as/if needed)

Phyzzlestapf! Ep #1
Viewing Observation (Form A)

Group: 3 (Site 2)

SCENE	Group	Seating Positions															
SubScene/Song	General	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	NOTES
Prologue - Doc	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	
Open CreditsTransition																		
SCENE ONE																		
Phyzzlestapf	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	giggles
Phz & Abner	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	laughter trhoughout at physical and dialoque
"Call a Friend"	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	#8 has head down but blinking eyes indicates that he's actually still watching the movie, some smiles but mostly quiet and attentive
Phz Ab & Bonv	E	AN	AN	AN	AN	AV	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	
Chase	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	smiles, a few giggles
Phz & Mother Norris	E	AN	AN	AN	AN	AN	AN	AN	a	AN	AN	AN	AN	AN	AN	AN	AN	DISTRACTION: a wheelchaired teacher enters the room - kids briefly distracted but turn quickly back to movie
Mother Norris	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	
Bonv in Tree	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	
Transition(Forest Edge)	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	a	a	AN	AN	#13&14 talking to each other but return to movie quickly
SCENE TWO																		
Phz/Gobb pass through	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	a few that were slouching perk up when Gobbs appear
Gobbledy pre-song	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	smiles

Observer: #1
(add markers as/if needed)

Phyzzlestapf! Ep #1
Viewing Observation (Form A)

Group: 3 (Site 2)

SCENE	Group	Seating Positions																
SubScene/Song	General	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	NOTES
"Gobbledydance"	E	AN	AN	AN	AN	AN	AN	AV	AN	AN	AN	AN	AN	AN	AN	AN	AN	smiles, giggles, some tapping or dancing in chairs (8&9) laughter at Stripes getting smacked thru the forest, tapping along, someone is clapping along at end but can't tell which one
Phz & Gobbledys	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	attentive
Fire!	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	attentive, smiles on several faces, though mostly quiet it seems tha the kids are focused and enjoying the film
Marshmellow Gobb	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	smiles, some giggles
Phz's exit	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	"yeah" (to 'I should go this way!") can't tell who spoke
		AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	
Transition (follow wall)	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	
SCENE THREE																		
Phz & Ugo	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	
Phz on trap	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	
Sticky moss boulder	E	AV	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	"Ah-hee!" (bouldner hits Ugo)
Video Interlude																		Kids standing and turning to take a break when Film started accidently - kids freeze and turn back to film
Professor	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	
Prof & Phz	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	giggles
POV chase	E	AN	AN	AN	AV	AV	AV	AV	AN	AN	AN	AV	*	AN	AN	AN	AV	laughter
SCENE FOUR																		
chased by camera	E	AN	AN	AN	AV	AV	AV	AV	AN	AN	AN	AV	*	AN	AN	AN	AV	laughter
Prof & Phz	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	

Observer: #1
(add markers as/if needed)

Phyzzlestapf! Ep #1
Viewing Observation (Form A)

Group: 3 (Site 2)

SCENE	Group	Seating Positions																
SubScene/Song	General	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	NOTES
Prof	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	
SCENE FIVE																		
Bonv & Ab	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	a giggle at top of scene
"To be Me"																		
Gobbledys appear	E	AN	AN	AN	AN	AV	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	some laughter, smiles
Bonv & Ab	G	AN	AN	AN	AN	AN	AN	AN	X	AN	AN	AN	AN	AN	AN	AN	AN	#8 keeps head on table, rarely reacts to anything
Phz, Ab & Bonv	G	AN	AN	AN	AN	AN	AN	AN	X	AN	AN	AN	AN	AN	AN	AN	AN	although some fidgiting, all watch, some move to be sure they can see the movie
Phz, Ab, Bonv, & MEM	E	AN	AN	AN	AN	AN	AN	AN	a	AN	AN	AN	AN	AN	AN	AN	AN	some giggle (Bonv fall) laughter ("she fainted" & on)
"The Library Tree"	E	AN	AN	AN	AN	AN	AN	AN	a	AN	AN	AN	AN	AN	AN	AN	AN	some kids stretching, but none lose focus, #8 is bit more attentive - up & down, yawning, eventually head back to table & seems to fall asleep again
"Library Tree Round"																		
"Library Tree Chant"																		
"Chant" repeat																		
Tree open & after	G	AN	AN	AN	AN	AN	AN	AN	X	AN	**AN***	AN	**AN***	AN	AN	AN	AN	#10 and 12 seem most taken by the opening of the tree, but most are AN for the most part
ADROCLES STORY	G	AN	AN	AN	AN	AN	AN	AN	X	AN	AN	AN	AN	AN	AN	AN	AN	
post story	G	AN	AN	AN	AN	AN	AN	AN	X	AN	AN	AN	AN	AN	AN	AN	AN	some big smiles (silent laughing) at MEM fainting again,
Mother Norris & Phz	G	AN	AN	AN	AN	AN	AN	AN	X	AN	AN	AN	AN	AN	AN	AN	AN	Some fidgiting, some giggles as chicks run over Phz
"Happy with the Good"	E	AN	AN	AN	AN	AN	AN	AN	a	AN	AN	AN	AN	AN	AN	AN	AN	
Epilogue - Phz & Ab																		

Observer:#2
(add markers as/if needed)

Phyzzlestapf! Ep #1
Viewing Observation (Form A)

Group:3 (Site 2)

SCENE	Group	Seating Positions																NOTES
SubScene/Song	General	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	
Prologue - Doc	VG	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN			left to right front to back
Open CreditsTransition	VG	AN	a	AN	AN	AN	AN	AV	AN	AN	AN	AN	AN	AN	AN	AN			
SCENE ONE																			
Phyzzlestapf	VG	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN			
Phz & Abner	VG	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN			
"Call a Friend"	VG	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN			
Phz Ab & Bonv	VG	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN			laughter at end
Chase	VG	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN			some fidgeting at end
Phz & Mother Norris	VG	AN	AN	AN	AN	AN	AN	AN	a	a	AN	AN	AN	AN	a	AN			
Mother Norris	VG	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN			
Bonv in Tree	VG	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN			
Transition(Forest Edge)	G	AN	AN	AN	AN	AN	AN	AN	a	a	AN	AN	a	a	a	AN			
SCENE TWO																			
Phz/Gobb pass through	VG	AN	AN	AN	AN	AN	AN	AN	AN	a	AN	AN	AN	AN	AN	AN			
Gobbledy pre-song	VG	AN	AN	AN	AN	AN	AN	AN	a	a	AN	AN	AN	a	AN	AN			a few comments to neighbors
"Gobbledydance"	VG	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN			a few comments to neighbors, some movement to rhythm
Phz & Gobbledys	VG	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN			
Fire!	VG	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN			some fidgeting, giggles
Marshmellow Gobb	VG	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN			fidgeting, laughter
Phz's exit	VG	AN	AN	AN	a	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN			fidgeting
Transition (follow wall)	G	AN	AN	AN	a	a	AN	AN	AN	AN	AN	AN	AN	a	AN	AN			fidgeting, yawns
SCENE THREE																			
Phz & Ugo	G	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN			fidgeting, stretching
Phz on trap	VG	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN			
Sticky moss boulder	VG	AN	AN	AN	AN	AN	a	AN	AN	AN	AN	AN	AN	AN	AN	AN			giggles at s.m.boulder

Observer:#2
(add markers as/if needed)

Phyzzlestapf! Ep #1
Viewing Observation (Form A)

Group:3 (Site 2)

SCENE	Group	Seating Positions																NOTES
SubScene/Song	General	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	
Video Interlude																			
Professor	VG	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	a	AN	AN			
Prof & Phz	VG	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN			
POV chase	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN			laughter, comments on action
SCENE FOUR																			
chased by camera	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN			laughter, comments on action
Prof & Phz	G	a	AN	AN	AN	AN	a	AN	a	AN	AN	AN	AN	a	AN	AN			fidgetin, stretching
Prof	G	a	AN	AN	AN	AN	a	AN	AN	AN	AN	AN	AN	AN	AN	AN			fidgeting, stretching
SCENE FIVE																			
Bonv & Ab	VG	AN	AN	AN	AN	AN	AN	AN	a	AN	AN	AN	AN	AN	AN	AN			
"To be Me"																			
Gobbledys appear	VG	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN			
Bonv & Ab	VG	AN	AN	AN	AN	AN	AN	AN	AN	AN	a	AN	AN	AN	AN	AN			
Phz, Ab & Bonv	G	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	a	AN	AN			fidgeting, yawning
Phz, Ab, Bonv, & MEM	G	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN			fidgeting, sretching, giggles
"The Library Tree"	G	a	AN	AN	AN	AN	AN	AN	a	AN	AN	AN	AN	AN	a	AN			fidgeting, yawning, some movement to rthym
"Library Tree Round"																			
"Library Tree Chant"																			
"Chant" repeat																			
Tree open & after	G	a	AN	AN	AN	AN	AN	AN	a	AN	AN	AN	AN	AN	AN	AN			stretching, yawning, fidgeting
ADROCLES STORY	VG	AN	AN	AN	AN	AN	AN	AN	a	AN	AN	AN	AN	a	AN	AN			
post story	VG	AN	AN	AN	AN	AN	AN	AN	a	AN	AN	AN	AN	AN	AN	AN			stretching, yawning
Mother Norris & Phz	G	AN	AN	AN	AN	AN	AN	AN	a	AN	AN	AN	AN	AN	AN	AN			stretching, fidgeting
"Happy with the Good"	VG	a	AN	AN	AN	AN	AN	AN	a	AN	AN	AN	AN	AN	AN	AN			fidgeting
Epilogue - Phz & Ab																			

Observer:#3
(add markers as/if needed)

Phyzzlestapf! Ep #1
Viewing Observation (Form A)

Group:3 (Site 2)

SCENE	Group	Seating Positions																	
SubScene/Song	General	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	NOTES
Prologue - Doc	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN		
Open CreditsTransition	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN		
SCENE ONE																			
Phyzzlestapf	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN		
Phz & Abner	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN		
"Call a Friend"	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN		
Phz Ab & Bonv	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN		
Chase	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN		
Phz & Mother Norris	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN		Adult entered the room, students turned for a moment, and than went right back to concentrating on the movie.
Mother Norris	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN		
Bonv in Tree	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN		
Transition(Forest Edge)	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN		
SCENE TWO																			
Phz/Gobb pass through	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN		
Gobbledy pre-song	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN		
"Gobbledydance"	E	AV	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN		Movement with the song, dancing to the beat of he song. Kind in the front row mimics the sound of the flying gobbledy
Phz & Gobbledys	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN		
Fire!	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN		
Marshmellow Gobb	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN		
Phz's exit	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	a	AN	AN	AN		
Transition (follow wall)	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN		

Observer:#3
(add markers as/if needed)

Phyzzlestapf! Ep #1
Viewing Observation (Form A)

Group:3 (Site 2)

SCENE	Group	Seating Positions																	
SubScene/Song	General	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	NOTES
SCENE THREE																			
Phz & Ugo	VG	AN	AN	a	AN	AN	AN	AN	AN	AN	AN	AN	AN	a	a	AN	AN		
Phz on trap	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN		
Sticky moss boulder	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN		
Video Interlude																			
Professor	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN		
Prof & Phz	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN		
POV chase	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN		
SCENE FOUR																			
chased by camera	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN		
Prof & Phz	VG	a	AN	AN	AN	AN	AN	AN	a	AN	AN	AN	AN	AN	AN	AN	AN		
Prof	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN		
SCENE FIVE																			
Bonv & Ab	VG	AN	a	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	a	AN	AN	AN		
"To be Me"																			
Gobbledys appear	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN		
Bonv & Ab	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN		
Phz, Ab & Bonv	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN		
Phz, Ab, Bonv, & MEM	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	a	AN	AN	AN		
"The Library Tree"	VG	a	AN	AN	AN	AN	AN	AN	a	AN	AN	AN	AN	AN	AN	AN	AN		
"Library Tree Round"																			
"Library Tree Chant"																			
"Chant" repeat																			
Tree open & after	VG	a	AN	AN	AN	AN	AN	AN	a	AN	AN	AN	AN	AN	AN	AN	AN		
ADROCLES STORY	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN		
post story	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN		
Mother Norris & Phz	VG	AN	AN	AN	AN	AN	a	AN	a	AN	AN	AN	AN	AN	AN	AN	AN		
"Happy with the Good"	VG	AN	a	a	AN	AN	AN	AN	AN	AN	AN	AN	AN	a	AN	AN	AN		
Epilogue - Phz & Ab																			

Site Two, Group Four (Fifth Grade)

Observer:#1 (add markers as/if needed) — Phyzzlestapf! Ep #1 Viewing Observation (Form A) — Group:4 (Site 2)

SCENE	Group	Seating Positions																	
SubScene/Song	General	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	NOTES
Prologue - Doc	E	AN	a	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	kids moving around to make sure they can see the screen - esp when bridge is shone, repeating Phz's name
Open CreditsTransition	E	AN	a	AN	AN	AN	AV	AV	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	whistling along, smiles and giggles when Phz appears
SCENE ONE																				
Phyzzlestapf	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	smiles and giggles
Phz & Abner	E	AN	AV	AV	AV	AV	AV	AV	AV	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	
"Call a Friend"	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	some giggles about there being a song but with laughter at appropriate spots in song too.
Phz Ab & Bonv	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	DISTRACTION, band director enters noisily and intereacts with ADULT and INVESTIGATOR, virtually all kids turn to wa5tch,
Chase	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	band comes in and takes chair, throws off movie watching, movie pause, band comes in to take chairs
Phz & Mother Norris	E	AN	AN	AN	AN	AN	AN	AN	AN	D	AN	AN	AN	AN	AN	AN	AN	AN	AN	some fidgiting, distraction #9-something in hands
Mother Norris	E	AN	AN	AN	AN	AN	AN	AN	AN	D	AN	AN	AN	AN	AN	AN	AN	AN	AN	
Bonv in Tree	E	AN	AN	AN	AN	AN	AN	AN	AN	a	AN	AN	AN	AN	AN	AN	AN	AN	AN	
Transition(Forest Edge)	E	AN	AN	AN	AN	AN	AN	AN	AN	a	AN	AN	AN	AN	AN	AN	AN	AN	AN	
SCENE TWO																				

Observer:#1 (add markers as/if needed) — Phyzzlestapf! Ep #1 Viewing Observation (Form A) — Group:4 (Site 2)

SCENE	Group	Seating Positions																	
SubScene/Song	General	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	NOTES
Phz/Gobb pass through	E	AN	AN	AN	AN	AN	AN	AN	AN	a	AN	AN	AN	AN	AN	AN	AN	AN	AN	"what in the world is that?"
Gobbledy pre-song	E	AN	AN	AN	AN	AN	AN	AN	AN	a	AN	AN	AN	AN	AN	AN	AN	AN	AN	
"Gobbledydance"	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	laughter throught song - mostly front row, several in whold group babbing or tapping to music
Phz & Gobbledys	E	AN	AN	AN	AN	AN	AN	AN	AN	a	AN	AN	AN	AN	AN	AN	AN	AN	AN	
Fire!	E	AN	AN	AN	AN	AN	AN	AN	AN	a	AN	AN	AN	AN	AN	AN	AN	AN	AN	
Marshmellow Gobb	E	AN	AN	AN	AN	AN	AN	AN	AN	a	AN	AN	AN	AN	AN	AN	AN	AN	AN	
Phz's exit	E	AN	AN	AN	AN	AN	AN	AN	AN	a	AN	AN	AN	AN	AN	AN	AN	AN	AN	
Transition (follow wall)	G	AN	AN	AN	AN	AN	AN	AN	AN	D	AN	AN	AN	AN	AN	AN	AN	AN	AN	if nto for smiles and moving to keep movie in view, one might think the group is just staring (X)
SCENE THREE																				
Phz & Ugo	G	AN	AN	AN	AN	AN	AN	AN	AN	D	AN	AN	AN	AN	AN	AN	AN	AN	AN	getting tired and figity but still watching
Phz on trap	G	AN	AN	AN	AN	AN	AN	AN	AN	D	AN	AN	AN	AN	AN	AN	AN	AN	AN	this peaked some interest
Sticky moss boulder	E	AN	AN	AN	AN	AN	AN	AN	AN	a	AN	AN	AN	AN	AN	AN	AN	AN	AN	little outburst of laughter at Ugo's first roll-by
Video Interlude																				
Professor	E	AN	AN	AN	AN	AN	AN	AN	AN	a	AN	AN	AN	AN	AN	AN	AN	AN	AN	
Prof & Phz	E	AN	AN	AN	AN	AN	AN	AN	AN	a	AN	AN	AN	AN	AN	AN	AN	AN	AN	
POV chase	E	AN	AN	AN	AN	AN	AN	AN	AN	a	AN	AN	AN	AN	AN	AN	AN	AN	AN	
SCENE FOUR																				
chased by camera	E	AN	AN	AN	AN	AN	AN	AN	AN	a	AN	AN	AN	AN	AN	AN	AN	AN	AN	
Prof & Phz	E	AN	AN	AN	AN	AN	AN	AN	AN	a	AN	AN	AN	AN	AN	AN	AN	AN	AN	some fidgiting, tired, still trying to focus,
Prof	E	AN	AN	AN	AN	AN	AN	AN	AN	a	AN	AN	AN	AN	AN	AN	AN	AN	AN	

Observer:#1
(add markers as/if needed)

Phyzzlestapf! Ep #1
Viewing Observation (Form A)

Group:4 (Site 2)

SCENE	Group	Seating Positions																	
SubScene/Song	General	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	NOTES
SCENE FIVE																				
Bonv & Ab	E	AN	AN	AN	AN	AN	AN	AN	AN	a	AN	AN	AN	AN	AN	AN	AN	AN	AN	
"To be Me"																				
Gobbledys appear	E	AN	AN	AN	AN	AN	AN	AN	AN	D	AN	AN	AN	AN	AN	AN	AN	AN	AN	some move to view screen
Bonv & Ab	E	AN	AN	AN	AN	AN	AN	AN	AN	D	AN	AN	AN	AN	AN	AN	AN	AN	AN	
Phz, Ab & Bonv	E	AN	AN	AN	AN	AN	AN	AN	a	D	AN	AN	AN	AN	AN	AN	AN	AN	AN	
Phz, Ab, Bonv, & MEM	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	distracted perk up, kids are tired, still watching, fidgiting
"The Library Tree"	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	though being a bit silly about it they are swaying and tapping to music. Others are amuzed by their peers tapping ot music. Drums from band practice bleeding into our room
"Library Tree Round"																				
"Library Tree Chant"																				
"Chant" repeat																				
Tree open & after	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	some slouchers sit upt when tree opens, some giggles at Abn's reaction, Band practice bleeding through
ADROCLES STORY	E	AN	AN	AN	AN	AN	AN	AN	AN	D	D	AN	AN	AN	AN	AN	AN	AN	AN	#9 distracted by something in her hand, #10 is distracted by #9, by end of story all are watching (AN)
post story	E	AN	AN	AN	AN	AN	AN	AN	AN	a	AN	AN	AN	AN	AN	AN	AN	AN	AN	some giggles at Abn
Mother Norris & Phz	E	AN	AN	AN	AN	AN	a	AN	AN	a	a	AN	AN	AN	AN	AN	AN	AN	AN	kids are tired but watching
"Happy with the Good"	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	sme are tapping along, most are tolerating anoiher song
	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	applause at end, slow starting but then most/all
Epilogue - Phz & Ab																				

Observer:#2
(add markers as/if needed)

Phyzzlestapf! Ep #1
Viewing Observation (Form A)

Group: 4 (Site 2)

SCENE	Group	Seating Positions																5th grade
SubScene/Song	General	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	NOTES
Prologue - Doc	VG	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	left to right front to back
Open CreditsTransition	VG	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	
SCENE ONE																			
Phyzzlestapf	VG	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	
Phz & Abner	VG	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	giggles, laughter
"Call a Friend"	VG	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	giggles, some fidgeting
Phz Ab & Bonv	VG	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	giggles, some fidgeting
Chase	VG	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	giggles during chase; after chase-- students coming and going through door was distracting. VG for chase, F for after chase
Phz & Mother Norris	VG	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	
Mother Norris	VG	AN	AN	AN	AN	AN	AN	AN	AN	a	AN	AN	AN	AN	AN	AN	AN	AN	
Bonv in Tree	VG	AN	AN	AN	AN	AN	AN	AN	AN	a	AN	AN	AN	AN	AN	AN	AN	AN	
Transition(Forest Edge)	VG	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	
SCENE TWO																			
Phz/Gobb pass through	VG	AN	AN	AN	AN	a	AN	AN	AN	a	AN	AN	AN	AN	AN	AN	AN	AN	
Gobbledy pre-song	VG	AN	AN	AN	AN	a	AN	AN	AN	a	AN	AN	AN	AN	AN	AN	AN	AN	some movement to dance, giggles, comments to neighbors
"Gobbledydance"	VG	AN	AN	AN	AN	AN	AV	AV	AN	a	AN	AN	AN	AN	AN	AN	AN	AN	some movement to dance, giggles, comments to neighbors
Phz & Gobbledys	VG	AN	AN	AN	AN	AN	AN	a	AN	a	AN	AN	AN	AN	AN	AN	AN	AN	fidgeting
Fire!	VG	AN	AN	AN	AN	AN	AN	AN	AN	a	AN	AN	AN	AN	AN	AN	AN	AN	
Marshmellow Gobb	VG	AN	AN	AN	AN	AN	AN	AN	AN	a	AN	AN	AN	AN	AN	AN	AN	AN	
Phz's exit	VG	AN	AN	AN	AN	AN	AN	AN	AN	a	AN	AN	AN	AN	AN	AN	AN	AN	
Transition (follow wall)	VG	AN	AN	AN	AN	AN	AN	AN	AN	a	AN	AN	AN	AN	AN	AN	AN	AN	

Observer:#2
(add markers as/if needed)

Phyzzlestapf! Ep #1
Viewing Observation (Form A)

Group: 4 (Site 2)

SCENE	Group	Seating Positions																5th grade
SubScene/Song	General	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	NOTES
SCENE THREE																			
Phz & Ugo	VG	AN	AN	AN	AN	a	AN	AN	AN	a	AN	AN	AN	AN	AN	AN	AN	AN	yawns, fidgets
Phz on trap	VG	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	
Sticky moss boulder	VG	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	
Video Interlude																			
Professor	VG	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	
Prof & Phz	VG	AN	AN	AN	AN	IN	IN	a	AN	a	AN	AN	AN	AN	AN	AN	AN	AN	
POV chase	VG	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	
SCENE FOUR																			
chased by camera	VG	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	giggles
Prof & Phz	G	AN	AN	AN	AN	IN	IN	a	AN	a	a	AN	AN	AN	AN	AN	AN	AN	fidgeting
Prof	VG	AN	AN	AN	AN	AN	AN	AN	AN	a	AN	AN	AN	AN	AN	AN	AN	AN	fidgeting
SCENE FIVE																			
Bonv & Ab	VG	AN	AN	AN	a	AN	AN	AN	AN	a	AN	AN	AN	AN	AN	AN	AN	AN	
"To be Me"																			
Gobbledys appear	VG	AN	AN	AN	AN	AN	AN	AN	AN	a	AN	AN	AN	AN	AN	AN	AN	a	
Bonv & Ab	VG	AN	AN	AN	AN	AN	AN	AN	AN	a	AN	AN	AN	AN	AN	AN	AN	AN	fidgeting
Phz, Ab & Bonv	G	AN	AN	AN	AN	AN	AN	a	AN	a	AN	AN	AN	AN	AN	AN	AN	AN	fidgeting
Phz, Ab, Bonv, & MEM	G	AN	AN	AN	AN	AN	AN	AN	AN	AV	AV	AN	AN	AN	AN	AN	AN	AN	fidgetin, comments to neighbors
"The Library Tree"	F	AN	a	AN	AN	a	a	a	AN	a	a	AN	AN	AN	AN	AN	AN	a	fidgeting, yawns, comments to neighbors
"Library Tree Round"																			
"Library Tree Chant"																			
"Chant" repeat																			
Tree open & after	VG	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	a	
ADROCLES STORY	VG	AN	AN	AN	AN	a	AN	a	AN	a	AN	AN	AN	AN	AN	AN	AN	a	
post story	VG	AN	AN	AN	AN	AN	AN	a	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	fidgeting
Mother Norris & Phz	VG	AN	AN	AN	AN	AN	AN	AN	AN	a	AN	AN	AN	AN	AN	AN	AN	AN	fidgeting, yawns, comments to neighbors

Observer:#2
(add markers as/if needed)

Phyzzlestapf! Ep #1
Viewing Observation (Form A)

Group: 4 (Site 2)

SCENE	Group	Seating Positions																5th grade
SubScene/Song	General	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	NOTES
"Happy with the Good"	G	AN	AN	AN	AN	IV	IN	IN	AN	a	a	AN	AN	AN	AN	AN	AN	AN	fidgeting, yawns, comments to neighbors
Epilogue - Phz & Ab																			

Observer:#3
(add markers as/if needed)

Phyzzlestapf! Ep #1
Viewing Observation (Form A)

Group: 4 (Site 2)

SCENE	Group	Seating Positions																	
SubScene/Song	General	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	NOTES
Prologue - Doc	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	
Open CreditsTransition	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	
SCENE ONE																			
Phyzzlestapf	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	Laughter
Phz & Abner	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	
"Call a Friend"	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	
Phz Ab & Bonv	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	Teacher walks into the room. Students look momentarilly but turn their attention back to the film right away.
Chase	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	Students leave and students are distracted by the movement of students in the room. Chairs are being moved and students are torn as to watch the movie, or their peers taking chairs out of the room.
Phz & Mother Norris	VG	AN	An	a	a	AN	AN	AN	AN	AN	An	AN	AN	AN	AN	AN	AN	AN	no sound and students still moving around the room has taken it's toll, and students are off task, watching the kids coming and going.
Mother Norris	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	
Bonv in Tree	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	
Transition(Forest Edge)	VG	AN	AN	NAI	AN	AN	a	AN	AN	AN	a	AN	AN	AN	AN	AN	AN	AN	
SCENE TWO																			

Observer:#3
(add markers as/if needed)

Phyzzlestapf! Ep #1
Viewing Observation (Form A)

Group: 4 (Site 2)

SCENE	Group	Seating Positions																	
SubScene/Song	General	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	NOTES
Phz/Gobb pass through	VG	AN	AN	AN	AN	AN	a	AV	AN	a	AN	AN	AN	AN	AN	AN	AN	AN	
Gobbledy pre-song	E	AN	AN	AN	AN	AN	AN	AN	AN	a	AN	AN	AN	AN	AN	AN	AN	AN	
"Gobbledydance"	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	
Phz & Gobbledys	VG	AN	AN	AN	AN	AN	AN	AN	AN	D	AN	AN	AN	AN	AN	AN	AN	AN	
Fire!	VG	AN	AN	AN	AN	AN	AN	AN	AN	D	AN	AN	AN	AN	AN	AN	AN	AN	
Marshmellow Gobb	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	
Phz's exit	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	
Transition (follow wall)	VG	AN	AN	AN	a	AN	AN	a	AN	D	AN	AN	AN	AN	AN	AN	AN	AN	
SCENE THREE																			
Phz & Ugo	G	AN	a	a	AN	a	AN	a	AN	a	AN	AN	AN	AN	AN	AN	a	a	
Phz on trap	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	
Sticky moss boulder	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	
Video Interlude																			
Professor	G	AN	AN	AN	AN	a	a	a	AN	AN	a	AN	AN	AN	AN	AN	AN	AN	
Prof & Phz	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	
POV chase	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	lots of laughter.
SCENE FOUR																			
chased by camera	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	
Prof & Phz	F	AN	a	a	a	a	a	a	AN	a	a	a	AN	AN	AN	AN	AN	AN	
Prof	G	AN	a	a	a	a	a	a	AN	a	AN	a	AN	AN	AN	AN	AN	AN	
SCENE FIVE																			
Bonv & Ab	VG	AN	AN	AN	AN	AN	AN	AN	AN	a	a	AN	a	AN	AN	AN	AN	AN	
"To be Me"																			
Gobbledys appear	VG	AN	AN	AN	AN	a	AN	AN	AN	a	AN	AN	AN	AN	AN	AN	AN	AN	
Bonv & Ab	G	AN	AN	a	AN	a	AN	a	a	a	AN	AN	AN	a	AN	AN	AN	AN	
Phz, Ab & Bonv	E	AN	AN	AN	AN	AN	AN	a	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	
Phz, Ab, Bonv, & MEM	VG	AN	AN	AN	a	D	AN	AN	AN	AN	a	AN	AN	AN	AN	AN	AN	AN	
"The Library Tree"	G	AN	a	a	AN	a	AN	AN	AN	AV	a	AN	AN	AN	AN	AN	AN	a	
"Library Tree Round"																			

Observer:#3
(add markers as/if needed)

Phyzzlestapf! Ep #1
Viewing Observation (Form A)

Group: 4 (Site 2)

SCENE	Group	Seating Positions																
SubScene/Song	General	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	NOTES
"Library Tree Chant"																			
"Chant" repeat																			
Tree open & after	G	AN	AN	AN	a	IN	AN	AN	AN	IN	IN	AN	AN	AN	AN	AN	AN	AN	
ADROCLES STORY	G	AN	AN	AN	AN	a	AN	a	AN	a	a	AN	AN	AN	AN	AN	a	a	
post story	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	a	AN	
Mother Norris & Phz	VG	AN	a	AN	AN	AN	AN	a	AN	a	AN	AN	AN	AN	AN	AN	a	a	
"Happy with the Good"	G	AN	AN	AN	AN	AN	AN	a	AN	IV	IV	AN	AN	AN	AN	AN	IN	IN	
Epilogue - Phz & Ab																			

Interview Observation Forms

Site One, Group One (Second Graders)

Observer:#1
(insert stamps as/if needed)

Phyzzlestapf! Ep #1
Focus Group Interview (Form B)

Group:1 (Site 1)

Time Stamps	Group	Seating Positions											
Minute	General	1	2	3	4	5	6	7	8	9	10	11	NOTES
0:00	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	Adult calls names of students
0:05	VG	AN	AN	AN	a	AN	AN	AN	AN	AN	AN	AN	
0:10	VG	AN	AN	AN	AN	AN	a	a	AN	AN	AN	AN	
0:15	G	AV	AN	AN	X	X	AN	AN	AN	a	AN	D	
0:20	G	AV	AV	D	AV	AV	AN	D	AN	D	D	AN	moving all around
0:25	G	AV	AN	X	AN	AN	AN	AN	D	a	a	a	physically expressive, hands up
0:30	F	AV	AV	D	AN	AN	D	a	D	a	D	X	moving around
0:35													exit @ :33

Observer:#2
(insert stamps as/if needed)

Phyzzlestapf! Ep #1
Focus Group Interview (Form B)

Group: 1 (Site 1)

Time Stamps	Group	Seating Positions																	
Minute	General	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	NOTES
0:00																			left to right, bottom to top
0:05	G	AV	AV	AV	AN	AN	AN	AN	a	a	a	a							
0:10	F	a	a	a	AN	AN	a	AN	a	a	a	IN							
0:15	G	AV	AV	a	AN	AN	a	AN	AV	a	a	a							
0:20	G	AV	AV	a	a	AN	AV	IN	a	a	a	IN							fidgets, giggles, admonitions from teacher to sit down and shhh.
0:25	G	AV	AV	AV	AN	AN	a	a	a	a	a	IN							fidgets, giggles, admonitions from teacher to sit down and shhh.
0:30	F	a	a	a	a	a	a	a	a	a	a	a							fidgets, giggles, admonitions from teacher to sit down and shhh.
0:35	F	a	a	a	a	AN	a	a	a	a	a	a							chattering, fidgets, giggles, admonitions from teacher to sit down and shhh.

Observer:#3
(insert stamps as/if needed)

Phyzzlestapf! Ep #1
Focus Group Interview (Form B)

Group:1 (Site 1)

Time Stamps	Group	Seating Positions																	
Minute	General	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	NOTES
0:00	E	AV	AV	AN	AN	AV	AV	AV	AV	AV	AV	IN							
0:05	VG	AV	AV	IN	AV	AV	AV	AV	AV	AV	AV	AV							
0:10	G	IV	IV	IV	IN	IN	AV	AV	AV	AV	AV	AV							
0:15	P	AV	D	D	D	D	D	D	D	D	D	D							STUDENTS ARE MOVING ALL AROUND THE ROOM.
0:20	F	AV	AV	AV	D	D	AV	D	AV	D	D	D							Students are laughing and rolling around the room.
0:25	P	AV	IN	IN	IN	IN	IV	IV	IV	IV	IV	IV							
0:30	P	AV	IV	IN	IV	IV	D	D	D	D	D	D							

Site One, Group Two (Three 4th Graders, 5th Grader removed)

Observer:#1 (insert stamps as/if needed) — Phyzzlestapf! Ep #1 Focus Group Interview (Form B) — Group:2 (Site 1)

Time Stamps Minute	Group General	seating 1	2	3	4	NOTES
0:00	E	AN		AN	AN	
0:05	E	AN		AN	AN	
0:10	E	AV		AV	AN	
0:15						
0:20						small group - difficult for any to not pay attention during interview
0:25						
0:30						Missing student is 5th grader. Responses from 4th graders only.

Observer:#2 (insert stamps as/if needed) — Phyzzlestapf! Ep #1 Focus Group Interview (Form B) — Group:2 (Site 1)

Time Stamps Minute	Group General	Seating Positions 1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	NOTES
0:00																			left to right, three students
0:05	VG	AV	AV	a															girl three admits to being very tired
0:10	VG	AV	AV	a															
0:15	VG	AV	AV	a															

Observer:#3 (insert stamps as/if needed) — Phyzzlestapf! Ep #1 Focus Group Interview (Form B) — Group:2 (Site 1)

Time Stamps Minute	Group General	Seating Positions 1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	NOTES
0:00		AV	AV		AV														
0:05		D	AV		AN														
0:10		AN	AN		AV														

Site Two, Group Three (Third Grade)

Observer: #1 (insert stamps as/if needed) — Phyzzlestapf! Ep #1 Focus Group Interview (Form B) — Group: 3 (Site 2)

Time Stamps Minute	Group General	Seating Positions 1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	NOTES
0:00	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	
0:05	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	not talking over each other
0:10	G	AN	AN	AN	AN	AN	AN	AN	D	D	AN	AN	AN	AN	AN	AN	AN	8 & 9 distracting each other
0:15	VG	AN	AN	AN	AN	AN	AN	AN	*	AN	AN	AN	AN	AN	AN	AN	AN	at 17min 8 seems to sleep
0:20	VG	AN	AN	AN	AN	AN	AN	AN	*	AN	AN	AN	AN	AN	AN	AN	AN	ADULT awakens 8 before 20min
0:25	VG	AN	AN	AN	AN	AN	AN	AN	a	AN	AN	AN	AN	AN	AN	AN	AN	
0:30	VG	D*	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	1 distracted but keeps looking back
0:35	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	
0:40	E	AN	AN	AN	AN	AN	a	AN	AN	AN	AV	AN	AN	AN	AN	AN	AN	a little fidgiting
0:45	E	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	Q&A with researcher
0:50	E	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	
0:55	E	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	
1:00																		
1:05																		AN most appropriate code for each participant even when AV is appropriate to the speaker, when everyone else is focused on speaker and/or interviewer.
1:10																		Many students are smiling throughout interview time
1:15																		

Observer:#2 (insert stamps as/if needed) | Phyzzlestapf! Ep #1 Focus Group Interview (Form B) | Group:3 (Site 2)

Time Stamps	Group	Seating Positions																	
Minute	General	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	NOTES
0:00																			left to right, front to back
0:05	VG	AN	AN	AV	AV	AV	AN	AN	AN	AV	AV	AN	AV	AN	AN	AN	AN		
0:10	E	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV		favorite character?
0:15	E	AV	AN	AN	AV	AV	AV	AN	AV	AV	AV	AN	AN	AV	AV	AN	AV		
0:20	VG	AV	AN	AN	AV	AV	AN	AN	a	AV	AV	AN	AN	AV	AV	AN	AV		
0:25	E	AV	AN	AV	AV	AV	AN	AN	AN	AN	AV	AV	AV	AN	AV	AN	AV		
0:30	E	AN	AN	AN	AV	AV	AN	AN	AV	AV	AV	AV	AN	AV	AV	AN	AV		
0:35	VG	AN	AN	AN	AV	AV	AN	AN	AV	AV	AV	AN	AV	AV	AN	AN	AV		
0:40	VG	AV	AN	AN	AV	AV	AN	AN	AN	AV	AV	AV	AN	AN	AN	AN	AV		
0:45	E	AN	AN	AN	AV	AN	AN	AN	AV	AN	AV	AN	AV	AN	AV	AN	AV		enthusiastic choral response to some questions; almost all give one-word answer to Q
0:50	VG	AV	AN	AV	AV	AV	AN	a	AV	AN	AV	AV	AN	AV	AN	AN	AV		
0:55	VG	AN	AN	AN	AV	AN	AN	AN	AV	AN	AV	AN	AN	AN	AV	AN	AN		

Observer:#3 (insert stamps as/if needed) | Phyzzlestapf! Ep #1 Focus Group Interview (Form B) | Group:3 (Site 2)

Time Stamps	Group	Seating Positions																	
Minute	General	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	NOTES
0:00	E	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV		
0:05	E	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV		
0:10	E	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	IN	AV	AV		
0:15	E	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	IN	AV	AV		
0:20	E	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV		How do they make music, the student who appeard to be completely removed from the conversation asked. He then resonded about how the Goobildy's used the dragon as his butler. He is now drawn into the conversation.
0:25	E	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV		Kids are excited and engaged in the conversation.
0:30	E	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV		
0:35	E	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV		
0:40	E	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV		
0:45	E	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV		Students were drawn in to hear how how did the movie, and were interested in you and the characters.
0:50	E	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV		
0:55	E	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV		

Site Two, Group Four (Fifth Grade)

Observer:#1 (insert stamps as/if needed) | Phyzzlestapf! Ep #1 Focus Group Interview (Form B) | Group:4 (Site 2)

Time Stamps	Group	Seating Positions																		
Minute	General	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	NOTES
0:00	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	
0:05	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	
0:10	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	some yawning, fidgiting
0:15	E	AN	a	AN	a	AN	AN	AN	AN	a	a	AN	a	AN	AN	AN	AN	AN	AN	
0:20	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	
0:25	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	laughter
0:30	E	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	18 very animated
0:35	G	AV	AV	AV	AV	AV	AV	AV	AV	IV	IV	AV	AV	AV	AV	AV	AV	AV	AV	
0:40	G	AN	AN	AN	AN	AN	AN	AN	AV	a	IN	AN	AN	AN	AN	AN	AN	AN	a	
0:45	G	AN	IN	AN	AN	AN	AN	AN	AN	D	D	AN	AN	AN	AN	AN	AN	AN	AN	ANNOUNCEMENT INTERCOM
0:50	E	AV	AN	AV	AV	AV	AV	AN	AN	AV	AV	AV	AN	AV	AN	AN	AV	AN	AN	laughter
0:55	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	
1:00	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	Q&A
1:05																				AN most appropriate for all, even for speaker, as all are focused on speaker or interviewer. Not talking over each other.

Observer: #2 (insert stamps as/if needed) | Phyzzlestapf! Ep #1 Focus Group Interview (Form B) | Group:4 (Site 2)

Time Stamps	Group	Seating Positions																
Minute	General	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	NOTES
0:00																			L to R, front to back
0:05	VG	AV	AN	AV	AV	AN	AV	AV	AN	AN	AV	AV	AN	AN	AV	AV	AN	AN	
0:10	VG	AV	AV	AV	AV	AV	AV	AN	AN	AN	AV	AV	AV	AN	AN	AN	AV	AN	
0:15	VG	AV	AN	AN	AV	AV	AN	AN	AN	AN	AV	AV	AV	AV	AN	AN	AN	AN	
0:20	G	AV	AN	AN	AV	AV	AN	a	AN	AN	a	AV	AV	AV	AN	AN	AV	AV	fidgeting
0:25	VG	AV	AN	AN	AV	AV	AN	AN	AN	AV	a	AV	AV	AV	AV	AV	AN	AN	fidgeting. Students give a character favorite
0:30	VG	AV	AN	AN	AV	AV	AV	a	AN	a	a	AV	AV	AV	AV	AN	AV	AV	fidgeting, students give a character favorite
0:35	VG	AV	AN	a	AV	AV	a	a	AN	a	a	AV	AV	AV	AV	AV	AN	AN	fidgeting, students give a character favorite reason
0:40	VG	AV	AV	AN	AV	AV	AN	a	AN	AN	a	AV	AV	AV	AN	AN	AN	AN	fidgeting
0:45	VG	AV	AV	AV	AV	AV	AN	IN	AV	AN	a	AV	AV	AV	AN	AN	AN	AV	fidgeting
0:50	VG	AV	AV	AN	AV	AV	AN	IN	AV	a	a	AV	AN	AN	AN	AN	AN	AV	fidgeting, announcement interruption
0:55	VG	AV	AV	AV	AV	AV	AN	a	AV	AV	a	AV	AV	AV	AN	AN	AN	AV	fidgeting, all students state want they brought across the bridge.
1:00	VG	AV	AN	AN	AN	AV	a	a	AV	AN	a	AV	AN	AV	AN	AN	AN	AN	

Observer:#3 (insert stamps as/if needed) | Phyzzlestapf! Ep #1 Focus Group Interview (Form B) | Group:4 (Site 2)

Time Stamps	Group	Seating Positions																
Minute	General	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	NOTES
0:00	E	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	
0:05	E	AV	AV	AV	AV	AV	AV	AV	AV	IN	AV	AV	IN	AV	AV	AV	AV	AV	
0:10	VG	AV	AV	AV	AV	AV	AV	AN	AV	IN	AV	AV	AV	AV	AV	AV	AV	IN	
0:15	E	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	TALKING TO THE KIDS IN THE BACK ABOUT PUPPETS REALLY SPARKED DISCUSSION WITH STUDENTS STARTINGTO FADE. Then 17 raised his hand to contribute.
0:20	VG	AV	AV	AV	AV	AV	AV	AV	AV	IV	IV	AV	AV	AV	AV	AV	AV	AV	Do you have a question or are you just stretching? The question again broke the talk long enough to allow other students to enter back into the conversation.
0:25	E	AV	AV	AV	AV	AV	AV	S	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	Talking to the kids about their favorite character created a synthesis with the kids and the conversation again.
0:30	E	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	AV	The one with the red face loves the fox. This comment to the students was another entry point to bring students backto the conversation. "You connected with the character that needed the most help." Interesting connection.

Observer:#3 (insert stamps as/if needed) | Phyzzlestapf! Ep #1 Focus Group Interview (Form B) | Group:4 (Site 2)

Time Stamps	Group	Seating Positions																
Minute	General	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	NOTES
0:35	E	AV	AV	AV	AV	AV	AV	AV	AV	IV	IV	AV	AV	AV	AV	AV	AV	AV	Professor has a lot of energy... come on and stay with me, I have a lot of questions to ask you... (not as much attention.) When the student raised their hand early, and you said, you don't know yet... The students were with you again.
0:40	E	AV	AV	AV	AV	AV	AV	AV	AV	IN	IN	AV	AV	AV	AV	AV	AV	AV	
0:45	E	AV	AV	AV	AV	AV	AV	AV	AV	IN	IN	AV	AV	AV	AV	AV	AV	AV	
0:50	E	AV	AV	AV	AV	AV	AV	AV	AV	IV	IV	AV	AV	AV	AV	AV	AV	AV	
0:55	E	AV	AV	AV	AV	AV	AV	S	AV	IN	IN	AV	AV	AV	AV	AV	AV	AV	Some students came back after asking student 7 for an answer, but not as strong this time.
1:00	E	AV	AV	AV	AV	AV	AV	AV	AV	IV	IV	AV	AV	AV	AV	AV	AV	AV	

APPENDIX E

Phyzzlestapf Pilot Episode Libretto

A *libretto* is a musical theatre script, including song lyrics. The following libretto was written as a stage script, and later adapted into a filming script for the current study. The text retains the original stage script structure. Stage directions appear in *italics*, song lyrics are in ALL CAPS. ~~Strike through~~ text indicates original dialogue and script elements cut from the stage script for the final film. Bordered text indicates material added to the original stage script.

Theatre and Puppet Theatre Terms

When reading the script, it will be helpful to remember:

SL, SR – "stage left" and "stage right," sometimes simply "left" or "right," refers to the actor's perspective when facing the audience. Hence, "audience left" would be the same as "stage right."

U, Up, Upstage – refers to the acting area at the back of the stage, or furthest from the audience.

D, Down, Downstage – refers to areas closer to the audience

Sometimes terms combine, i.e.: DSL means the area closest to the audience's right side (Down Stage Left)

C, Center – as its sounds; the center of the acting area

Cross – means to move from one part of the acting area to another

O.S., Off, Offstage – an area unseen by the audience (O.S. usually refers to a voice or sound heard from an unseen character or source)

Playboard – refers to part or parts of a puppet stage or set behind which the puppet appears. It is meant to represent the "floor" of the puppet's stage.

Phyzzlestapf!

Episode #1 – Pilot
"The Wondrous Library Tree"

Story, Script & Lyrics
by
Allen Reeves Ware

Film Version – Pilot Episode Opening

FADE IN on a forest. A man emerges through the trees. This is "Doc." He speaks directly to the camera:

Doc. Hello friends! Doc here.
A friend of mine invited me to come and . . . explore the forest. I do like a walk through a forest. It's just nice to be outdoors feeling the breeze, smelling the flowers and plants, watching animals . . . watching the clouds

Do you ever look up at all the different shapes clouds make and imagine them to be all kinds of things? Or maybe, back through the forest there's a mystery waiting to be revealed or perhaps an enchanted creature waiting to make a new friend.

Using our imaginations can be fun. Making friends is a pretty good thing, too. Maybe, we can do both. I'd like to take you to meet a friend of mine, but there's a little trick to getting there. And, here's how you do it:

(*Indicates bridge behind him*)
Over there is a bridge.
Across this bridge is another place: a place of fantasy and discovery. Your ticket across is right here in your imagination– but watch out! While we're over there, we just might find something we can bring back to our world.

So, I invite you to turn on that imagination and cross that bridge to a place called *Paddlefoot Island*. Let's discover some wonderful characters, interesting new things…
… and meet a dragon — friendly dragon named:
Phyzzlestapf!

MUSIC: Opening theme begins as camera pans across bridge to…

SCENE ONE

"Dragon's Cove" – LIGHTS UP to reveal a forest opening at water's edge. To the audience's left we see a large cave surrounded and backed by fir trees. Stage Right of the cave is a particularly gnarled conifer, which we will come to know as the "Thinking Tree." The backdrop suggests that this cave is at the edge of a forest. To the audience's right we see a great, unique tree with a large canopy of bright red leaves entangled with moss, indicating years of neglect. The tree is on the edge of the riverbank. Light refracts from the water, reflecting against a large bridge passing behind the old tree and extending to the audience's right into a grove of fir trees and out of view. The center area of the stage indicates that we are in an open space at the water's edge, with the vast remains of Paddlefoot Island beyond.

***Phyzzlestapf**, a blue dragon, enters from his cave. Though he will appear large in comparison to his friends, **Phyzzlestapf** stands only about 2 feet tall. His belly is large and yellow with green pin striping. His tail sticks straight up and has yellow ridges that go all the way up his back and neck, to the top of his head, where they flop over in a funny, cowlick-type hairdo. He has ears that look like trumpets, a snub nose, buckteeth, and a lazy look to his big eyes. He is a very friendly creature.*

*As **Phyzzlestapf** comes out of his cave, he has broom in hand, sweeping. Hhe runs into a small fir tree. He pushes the branches aside and proceeds to sweep around his cave. He turns back to the cave and run into the tree again. He pushes the branch aside and exits into the cave. The branch seems to hold its position, but as the dragon comes out of the cave again, the fir branch springs loose and flattens him. **Phyzzlestapf** pushes the branch out of his way, but does so too forcefully and the poor tree falls over. He tries several times to stand the tree back in place, to no avail. The dragon looks for a place to re-plant the tree. He sets the tree DS on the playboard and scurries into the cave, returning quickly with a shovel. He digs a spot DSC and sets the tree in the hole. The branches come undone, and the tree flattens into little more than a shrub. **Phyzzlestapf** attempts to sneak away from the situation, only to trip head-over-heels on his shovel, which vaults his bucket over the top of his cave entrance.*

Abner: [Off Stage] mmmmmmmpf!

Phyzzlestapf: Uh…I think I heard something.

Abner: [O.S.] mmmmmmmmmpf! Mmmpf!

Phyzzlestapf: There it is again! Or, is it my imagination.

Abner: [O.S.] mmm—mmmmpf—mm—mm—mm!

Phyzzlestapf: I have a very noisy imagination!

***Phyzzlestapf** starts into his cave, but runs into the side instead. As he does, a book falls off the top of the cave and hits **Phyzzlestapf** in the head.*

Phyzzlestapf: (*rubbing his head*) I have a very hard imagination.

~~**Abner:** [from below] Aaaaaaaaaagh!~~

~~**Phyzzlestapf:** I think my imagination is getting louder, too!~~

~~*Abner whimpers.*~~

~~**Phyzzlestapf:** But, what if I am not imagining? Then I wonder what that noise could be? I should try to figure it out. If I were to use what I know from before -- which is what I know before now -- I might guess that this is someone who has not yet learned to talk.~~
~~-- I was lucky -- My parents talked to me, and now I know how to talk.~~

~~**Abner:** [*below*] Rrrrrr! Ummmmmmf! Ummmmmmmf!~~

~~**Phyzzlestapf:** Oooooh! Maybe if whoever that is could talk to someone who would talk back to them, they could be better at speaking. What a great thing to learn. Hey! I could learn 'em! That would make me . . . a LEARNER!!~~
~~Or uh-no. That would be...ah... (*shrugs*)~~

~~***Phyzzlestapf** moves closer to noise*~~

~~**Phyzzlestapf:** Hello?~~

~~**Abner:** [*below*] Hello.~~

Phyzzlestapf: ~~Hey! I'm good! Hello, hello!~~ What was that?

Phyzzlestapf *moves towards noise, and trips*

Abner: [*still unseen*] Ow!

Phyzzlestapf: "Ow"?

Abner: [*unseen*] Please don't do that again.

Phyzzlestapf: Why that sounded like…(*looks down*)…Abner!

Phyzzlestapf *lifts a book, with* ***Abner*** *inside it, up to the playboard*

Phyzzlestapf: Why it is Abner! Hello, Abner! Why were you making all that noise?
(***Abner*** *struggles*)
What's the matter? What are you doing?

Abner: What does it look like? The cha-cha?

Phyzzlestapf: No, actually it looks like you're wrestling.

Abner: Oh, yes. I'm wrestling~~. And I would love to chat with you but I am otherwise engaged.~~ ←with the written word!

~~**Phyzzlestapf:** Engaged?~~

~~**Abner:** I am engaged in that eternal struggle with words and meanings.~~

A beat.

Phyzzlestapf: Say what?

Abner: I'm stuck!

Phyzzlestapf: Oh, no! That's terrible!

Abner: So's the book.

Phyzzlestapf: Really?

Abner: Really. This isn't a very good book at all.

~~**Phyzzlestapf:** Oh, well, some books you have to give a chance. How much have you read?~~

~~**Abner:** Read?~~

Phyzzlestapf: ~~Yeah, read.~~ How much of the book have you read?

Abner: I haven't read any of the book.

Phyzzlestapf: Then how do you know it isn't a good book?

Abner: It tastes funny.

Phyzzlestapf: You mean you've been <u>eating</u> the book?

Abner: Yep.

Phyzzlestapf: But, you're not supposed to eat books~~, you're supposed to read books~~!

~~**Abner:** Why?~~

~~**Phyzzlestapf:** Books fuel your imagination and strengthen your mind.~~

~~**Abner:** How are they supposed to do that?~~

~~**Phyzzlestapf:** You have to absorb the words, and …~~

~~**Abner:** Oh, I have absorbed plenty of words. I've absorbed so much it's~~

Abner: Now you tell me after it's already gone straight to my hips!

Phyzzlestapf: You mean you can't move at all?

Abner: No. I'm really stuck. (*He struggles.*) Mmmmmmmmmpf!
(*pause*)
(*pathetically and meekly*) Help?

Phyzzlestapf: Oh, yes! Of course I'll help you! We've got to get you out of there.

Phyzzlestapf *tries to pull* ***Abner*** *from the book. After much grunting and groaning…*

Phyzzlestapf: You're not moving! Let me try again.

Abner: No! That's too rough!

Phyzzlestapf: Well, what are we going to do?

Abner: I don't know, but I'm no better off than before you helped. Maybe I should just do this by myself.

Phyzzlestapf: Now, Abner, you don't have to do this by yourself. That's what friends are for. I'll help you.

Abner: How?

Phyzzlestapf: I don't know how. (*Pause. An idea!*) But, I'll find someone who does!

[*MUSIC begins*]

That's how it works. You see?

Abner: How what works?

Phyzzlestapf: (*sings*) THERE ARE TIMES YOU'VE GOT TROUBLES,
AND YOU DON'T KNOW WHAT TO DO
OR YOU'VE TRIED EVERYTHING THAT YOU CAN
YOU CAN GO IT ALONE OR HAVE COMPANY
CALL A FRIEND, CALL A FRIEND,
CALL A FRIEND; THAT SOUNDS BETTER TO ME!

Abner: Like who?

Phyzzlestapf: Don't be silly! Like me!
IN A JAM?

Abner: Yes, I am!

Phyzzlestapf: SHOULD YOU STUMBLE OR FALL,
THERE IS SOMEONE NEARBY IF YOU CALL.
YOU KNOW JUST WHAT TO DO,
AND I'LL COME STRAIGHT TO YOU;

Abner: Call a friend?

Phyzzlestapf: CALL A FRIEND,

Abner: CALL A FRIEND;

Phyzzlestapf: THAT SOUNDS BETTER TO ME!

YOU CAN SING A SOLO,

BOTH: OR HAVE HARMONY.
YOU CAN DANCE ALL ALONE
(Both) OR AS TWO GRACEFULLY

Abner: Wait! I can't dance.

Phyzzlestapf: You know what? Neither can I. But that doesn't matter!

BOTH: 'CAUSE A FRIEND THAT IS TRUE
WILL ALWAYS BE THERE FOR YOU;
(SO) CALL A FRIEND, CALL A FRIEND,

CALL A FRIEND, CALL A FRIEND,

Abner: CALL A FRIEND;

Phyzzlestapf: THAT SOUND BETTER TO ME!

Abner: CALL A FRIEND, CALL A FRIEND;

Phyzzlestapf: THAT SOUND BETTER TO ME!

Abner: CALL A FRIEND, CALL A FRIEND:

BOTH: THAT SOUNDS BETTER TO ME!

[*end SONG*]

Abner: Hey Phyzzlestapf? So, you're a friend, right?

Phyzzlestapf: Yes, I am.

Abner: Okay, then…
…<u>HEEEELLLLLLLLPPPPPPPPP!!!!!!!!!!!!</u>

From the grassy area SL, ***Bonaventure*** *pokes his head up. He is a "Whoopsing Crane," looking much like a young crane, but with a happier expression on his face, and a slightly bent beak, reminiscent of too many trips and falls (and collisions with trees). He sports a messy tuft of red, stringy feathers for his crown. He is gentle, youthful, and over eager in most anything he does – especially when trying to be helpful.*

Bonaventure*, having heard the little worm's cry for help, comes up from the brush and crosses down in front of the great tree in time to hear…*

Phyzzlestapf: I've got to find help. First, I need to keep you somewhere safe.

Bonaventure: I could help.

Abner: Ah…bird. Phyzzlestapf, it's a bird!

Phyzzlestapf: Oh, hi there, Bonaventure. What are you doing here so early in the morning?

Bonaventure: I was looking for some breakfast.

Abner: Breakfast!?

Phyzzlestapf: Well, aren't you the early bird.

Abner: Early bird looking for breakfast! Aghh! Get me out of here!

Phyzzlestapf: (*to Abner*) What are you so worried about?

Abner: Uhm...hello? I'm a worm. Known to birds as "<u>BIRD BREAKFAST</u>"!!!!!! Make him go away!

Phyzzlestapf: (*to Bonaventure*) Oh, well good luck on your hunt. I need to go and help my friend here.

Bonaventure: What's going on? I'd like to help.

Abner: No, no, no! Make the worm-hunter go away!

Phyzzlestapf: Oh, thanks, but I just need get my friend somewhere safe so I can go get some help.

Bonaventure: You could leave him with me. I'd love to take care of the little guy.

Abner: Did you hear that? He wants to take care of me. Take care of me?! Get me outta here!

Phyzzlestapf: Well, look I don't think…

Abner: Go! Now!

Bonaventure: (*crossing in, past the tree*) Really, I can do it!

Bonaventure *toward CS, but his foot is caught on some bank moss*

Bonaventure: Oh, sorry.

He summersaults into a bush, then trips into the tree…

Oh, pardon me…

He comes around the bush, running into the tree again…

My fault, really…

He steps away from tree with a sigh

So, now, really, (*crossing to CS*) I'd love to hold on to the little guy…

He moves toward CS and trips

Whoa!!

He stumbles and rolls across stage into the fir "bush" ***Phyzzlestapf*** *broke earlier.*

Abner: And you're gonna leave me with this guy?

Phyzzlestapf: I think he just wants to help, but he does seem a little dangerous.

Bonaventure: Hey, who put all these broken branches here?

Phyzzlestapf: Umm…
Time to go!

Phyzzlestapf *crosses around to SR and around the great tree with* ***Abner*** *in hand. They exit under the bridge.*

Bonaventure *emerges from a pile of fir limbs, flapping his wings to untangle himself.*

Bonaventure: Hey! Wait! Let me come too! I can…
Where'd everybody go?

Phyzzlestapf *carries* ***Abner*** *across and over the US hill.*

Bonaventure: Wait for me!

He crosses up toward the hill.

Abner: Run!

[*MUSIC: Chase*]

Phyzzlestapf *and* ***Abner*** *are chased around the set with* ***Bonaventure*** *in hot pursuit.* ***Phyzzlestapf*** *and* ***Abner*** *exit Left, US of the bridge.* ***Bonaventure*** *sees their exit from below.*

[*end MUSIC*]

Bonaventure: Aha! Now I have them!

He crosses US to the hill, behind the tree, and on to the bridge.

I'll just wait for them to come around again, and then I'll swoop down and catch them! Oh!

He ducks out of site as ***Phyzzlestapf*** *and* ***Abner*** *enter from under the bridge, stopping next to the great tree.*

Phyzzlestapf: This is silly. It's not nice to be running away from Bonaventure.

Abner: Well, it's not nice that he is trying to catch me.

Phyzzlestapf: I think he was just trying to keep up. He wants to help. (*crossing away from tree*) It's not like he would do anything crazy.

Bonaventure *leaps up from the bridge…*

Bonaventure: Ha!

…and flies right into the top of the tree

oof!

Feathers and leaves fly everywhere.

Phyzzlestapf: (*crossing to his cave*) Look, I'm going to put you in a safe place. I'll just explain things to Bonaventure, and I won't lie.

Abner: Don't you tell him where I am!

Phyzzlestapf: I'll tell him that you are safe at a friend's place and ask him not to ask me where it is. I'll tell him that you don't know him yet, and worms are usually scared of birds. I think he'll understand.

Abner: And what will you do if he's upset?

Phyzzlestapf: I'll ask him if he has any ideas to help you.

Abner: Oh, yeah. Birds have all sorts of tricks for pulling worms out of tight spots – you know: for <u>lunch</u>!!

Phyzzlestapf: He just wants to help.

Abner: So?

Phyzzlestapf: So, I'll ask him. I bet that makes him feel a lot better. And, maybe you will feel better about him.

Abner: I don't know.

Phyzzlestapf: We can try.

Abner: (*meekly*) Okay.

Phyzzlestapf: (*exiting into cave*) Now let's find a good spot for you…

A beat.

The tree canopy shakes.

Bonaventure: (O.S.) Hello? Phyzzlestapf? I seem to be a little tangled up here. Hello?

A beat.

I guess I'll just hang around here for a while…

*A small group of ducklings appear on top of the cave. Waddling slowly behind comes **Mother Norris**. She is a special and rare breed of duck called a "Green Hooded Paddlefoot." She has a green head and a white body with a gold star upon her chest and bright blue tipped wings. **Mother Norris** has a kind face and a gentle voice. She is among the oldest and wisest of creatures on the island. In fact, this island is the only known home of the Paddlefoot, which is why it is called "Paddlefoot Island."*

Mother: There you are. Just as I promised; Dragon's Cove. Do see there? Just past the bridge, the river widens into a beautiful lagoon – perfect for swimming. Scurry along.

The ducklings slide down the side of the cave and waddle SL towards the river's edge.

And mind you stay on this side of the bridge. I don't want you paddling the other way and getting lost in the ocean, now.

The ducklings disappear into the water at SL.

Mother: Ah, Dragon's Cove…

***Phyzzlestapf** enters from his cave*

and there's the dragon. Hello Phyzzlestapf.

Phyzzlestapf: Oh, hello Mother Norris.

Mother: Well my dear Phyzzlestapf, you look positively miles away.

Phyzzlestapf: Hmm? Oh! Um…what?

Mother: You look like a dragon with a lot on his mind.

Phyzzlestapf: I can explain why I look like that.

Mother: Indeed? And why do you look like that?

Phyzzlestapf: I'm a dragon with a lot on his mind.

Mother: What's bothering you, dear?

Phyzzlestapf: I'm worried about my little friend, Abner.

Mother: What's the matter with that little fellow?

Phyzzlestapf: He's gotten himself stuck in a book.

Mother: And how does that make you feel?

Phyzzlestapf: Me? Well, I fell awful!

Mother: Why? You're not stuck in the book.

Phyzzlestapf: No. But Abner is my friend and I feel terrible for him.

Mother: Then what are you going to do?

Phyzzlestapf: I want to help. But, I don't know what to do. What do you think I should do?

Mother: I think you need to look at the problem carefully and figure out what you need.

Phyzzlestapf: What I need? What about what Abner needs?

Mother: Abner needs you. You've already decided to be his friend. So, now you need to figure out what you need so that you can help your friend.

Phyzzlestapf: Well, Abner's a worm and worms…uh…worms…uhm…

Mother: What's Abner's problem?

Phyzzlestapf: He's stuck in a book.

Mother: Because…?

Phyzzlestapf: He's stuck in the book because worms …ah…worms eat! So, what we need is someone who knows a lot about eating!

Mother: Well, maybe.

Phyzzlestapf: No. That won't work.

Mother: Why not?

Phyzzlestapf: Because I know a lot about eating and I don't have a clue. Maybe I'm not that smart.

Mother: Or maybe you need a different kind of help.

Phyzzlestapf: Sure, but what?

Mother: Don't fret, my dear dragon. You can figure it out. You're the best kind of friend. You wouldn't let anyone down. You'll just have to dig deep to find the answer.

Phyzzlestapf: Do what?

Mother: Dig deep…

Phyzzlestapf: That's it! Worms like to dig. So, I need to find someone who knows a lot about digging, so they can dig Abner out of the book.

Mother: Or, maybe you need someone who knows a lot about books.

Phyzzlestapf: I suppose that could be true. After all, he is stuck in a book. Either way, I'm not going to find any answers around here!

Mother: Are you sure? The answer could be right under your nose.

Phyzzlestapf: I've got to get going if I'm going to find help. But, where do I look?

Mother: Well, if you must go searching: I suppose the professor might help.

Phyzzlestapf: What's a professor? Where is he?

Mother: This professor likes to dig in the dirt and teach others about the things he finds. He's in Discovery Valley right now.

Phyzzlestapf: He digs? Here? Right now? He's just what I need! Maybe he knows about books too!

Mother: I'm sure he does. He studies books to help him learn about the places where he wants to dig. That way he knows what he's looking for.

Phyzzlestapf: So, you're saying he digs in books before he digs in the dirt?

Mother: I suppose I am.

Phyzzlestapf: That would make him a double digger! And <u>that</u> makes him the guy for the job. Discovery Valley, here I come!

He exits upstage of the cave.

A beat

Phyzzlestapf *re-enters upstage of the cave.*

Phyzzlestapf: How do I get there?

Mother: Just follow along the Mystery Hills, through the Wonky Forest to the foot of Wonder Mountain. Discovery Valley opens up beyond that.

Phyzzlestapf: Got it!

He exits upstage of the cave. Then he re-enters, crosses around the cave, and exits around the downstage side of the cave.

Mother: That is one determined dragon. He doesn't know where he's going, but I bet he finds a way there anyhow!

She crosses down stage left to the edge of the pond.

Mother: Come little ones.

She exits out underneath the bridge.

There is a pause, then a slight shake in the tree as we hear:

Bon: (O.S.) Hello? Someone there? Hello?
Bummer.

[FADE OUT]

INTERLUDE

FADE IN to the edge of the wonky forest, view from inside the forest through an opening in the trees and undergrowth. Phyzzlstapf enters into view, wandering into the forest.

Phyzzlestapf: Oh, I sure wish there was another way to Discovery Valley, but this is the only way I know. So, here I go.

Phyzzlestapf enters the forest.

SCENE TWO

"The Wonky Forest" —FADE IN to a dim glow. The scene is a dark forest, with some suggestion of tree forms in a haphazard configuration.

Phyzzlestapf crosses through the scene.

Phyzzlestapf: Hello? I thought someone was here. Maybe I'm just imagining things. I remember how some do say that strange things happen in the Wonky Forest.

He exits out of the scene.

A ticking noise is heard, much like a metronome. One by one we see furry creatures cross the stage. At first we see only a tuft of hair, then more of the creature, until a lone, fuzzy ***Gobbledygook*** *crosses the down stage area. The ticking stops. The* ***Gobbledygook*** *stops. He listens. He makes a crunch noise. He listens. Nothing. He steps. "Crunch" he hears. He answers. The wind slaps some limbs together making a click. The* ***Gobbledygook*** *"clicks' in return. He crunches and clicks rhythmically. Then the wind shushes. The* ***Gobbledygook*** *hushes. He is taken by the new noise. He breaks into a beat-box rhythm of all the sounds. The other* ***Gobbledygooks*** *begin to rise, coming to find out what is making all the noise.*

Gob 1: *(beat-box)*

~~**Gob 2:** Iggy-Iggy?~~

~~**Gob 3:** Iggy Iggy Iggy?~~

~~*Pause*~~

~~**Gob 4:** Dance~~

~~**Gob 1:** Whoa!~~

~~**Gob 4:** Dance~~

~~**Gob 2:** Iggy wanna?~~

~~**Gob 4:** Dance!~~

~~**Gob 3:** Iggy Wanna-Wanna~~

~~**Gobs 1,2,3:** Iggy-Iggy-Iggy-Iggy-Iggy-Iggy~~

[SONG]

Gob 4: [sings baseline throughout] **Gobs2,3:** DANCE WITH US

Gob 1: [percussion throughout] AS WE SING THIS SONG

Gobs2,3: DANCE IT SHORT OR DANCE IT LONG.
GOBBLEDY-EASY DON'T CARE RIGHT OR WRONG.

Gob 1: DANCE IT HIGH

Gob 4: DANCE IT LOW

Gob 2,3: DANCE INBETWEEN, DANCE WHAT YOU KNOW.
GOBBLEDY-WIGGLE, FUN-TIME HERE WE GO!

Gob 4: SHAKE IT UP

GOB 2: SHAKE IT OUT!

Gob 3: SHAKE YOUR BODIES ALL ABOUT

Gob 4: SHAKE IT UP

GOB 2: SHAKE IT OUT!

Gob 3: SHAKE YOUR BODIES ALL ABOUT

Gob 4: DANCE!

All: WOAH!

Gob 2,3: IGGY-IGGY-IGGY!

Gob 4: DANCE!

All: WOAH!

Gob 2,3: IGGY-IGGY-IGGY!

Gob 4: DANCE!

All: WOAH!

Gob 2,3: IGGY-IGGY-IGGY!

Gob 4: DANCE

Gob 1: YEAH

Gob 4: DANCE

Gob 1: YEAH

Gob 4: DANCE

Gob 2,3: WOAH! **Gob 1:** [cymbal crash]

Gob 4: [sings baseline throughout] **Gobs2,3:** DANCE WITH US AS WE

Gob 1: [percussion throughout] SING THIS SONG

Gobs2,3: DANCE IT SHORT OR DANCE IT LONG.

DANCE AROUND TO AND FRO

DANCE IT EV'RYWHERE YOU GO. JUST…

Gob 4: DANCE!

All: WOAH!

Gob 2,3: IGGY-IGGY! JUST

Gob 4: DANCE!

All: WOAH!

Gob 2,3: IGGY-IGGY! JUST

Gob 4: DANCE!

All: WOAH!

Gob 2,3: IGGY-IGGY!

All: DANCE!

Gob1 *breaks into a vocal jazz scat, but gets so wildly out of control that* ***Gob 4*** *rises up and stares.* ***Gob 1****finally stops.*

Gob 2&3: JUST DANCE!

Gob 1 *starts a drum riff.* ***Gob 4*** *adds a baseline. The others join in with an "oo." They all continue vamping as they exit in a line.* ***Gob 4*** *is left as last one singing. He stops singing and exits after the others.*

Phyzzlestapf *enters.*

Phyzzlestapf: It sure is spooky. I hope I don't get lost. I just need to keep going and don't talk to strangers. That should be easy to do, because I am the only stranger in here.

Phyzzlestapf *starts across the stage.*

A ***Gobbledygook*** *pops up, unseen by* ***Phyzzlestapf****.*

I shouldn't be scared. Really. There's nothing in this forest…unless you believe in Gobbledygooks…

Phyzzlestapf *turns as the Gobbledygook ducks.*

…which I don't.

Another ***Gobbledygook*** *pops up.* ***Phyzzlestapf*** *turns as this one ducks.*

…at least, I don't think…

A ***Gobbledygook*** *pops up.*

…I do…

*Another **Gobbledygook**.*

Ooo boy.

*The **Gobbledygooks** move closer.*

Um. Hello. You must be Gobbledygooks. How are you?

Gob1: Gobbledy – whatta?

Gob4: Gobbledy – No know whatta.

Gob3: Gobbledy – Who say?

Gob4: Gobbledy – Who say whatta?

Gob2: Gobbledy – who say we say?

Gob4: Gobbledy – he say who say.

Gob1, 2&3: Oh.

~~**All Gobbs:** [*to **Phyzzlestapf***] Who say you say?~~

~~**Phyzzlestapf:** Say what?~~

~~*A Beat.*~~

~~**All Gobbs:** What.~~

~~**Phyzzlestapf:** Huh?~~

~~**Gob1:** What say "huh."~~

~~**Phyzzlestapf:** Who say huh?~~

~~**Gob2&3:** Say who?~~

~~**Phyzzlestapf:** Who who?~~

~~**ALL:** Huh?~~

Gob4: Who are you?

Gob1, 2&3: [*sing*] Who - Who? Who - Who?

~~**Phyzzlestapf:** Who? Me?~~

~~**Gob1:** Me who.~~

~~**Phyzzlestapf:** You?~~

~~**Gob2&3** You who.~~

~~**Phyzzlestapf:** "You who?" me?...~~

~~... umh…who?~~

~~**Gobbs:** What?~~

~~**Phyzzlestapf:** What?~~

~~**Gobbs:** What.~~

Phyzzlestapf: ~~Finally, we agree. On exactly what I don't know.~~ No wonder people get lost in here. I don't even know what is what!

All Gobbs: You what.

Phyzzlestapf: What?

Gobbs2 & 3: What you?

Phyzzlestapf: Oh! I'm Phyzzlestapf.

Gob4: Hmm... (*Looks **Phyzzlestapf** over*) Dragon?

Phyzzlestapf: Uh…Yes. Dragon.

Gob1: Gobbledy – dragon is?

Gob4: Gobbledy – dragon big.

*They look **Phyzzlestapf** up and down.*

~~**Gob1:** Gobbledy – to Gobbledy dragon big?~~

Gob2 & 3: Big.

All Gobbs: Ah.

Phyzzlestapf: Well, not <u>that</u> big.

Gob1: Gobbledy – more dragon is?

Phyzzlestapf: No, I'm the only one here.

Gob4: Gobbledy – Dragon tail bumpily-bumpily.

*They move around **Phyzzlestapf**.*

~~**Gob1 3&4:** (4)Hmm. (1)Tail go bumpily-bumpily.~~ (2&3)Bumpily tail – dragon!

Gob4: No.

Gob1: No?

Gob2&3: No?

Phyzzlestapf: No?

Gob4: Gobbledy – Dragon mouth.

*The **Gobbledygooks** huddle.*

Gob1,2&3: Hmm?

Gob4: Fire.

Gob1,2&3: Ooo. Fire.

*They gather around **Phyzzlestapf**.*

All Gobbs: Fire.

Phyzzlestapf: What?

All Gobbs: Fire!

Phyzzlestapf: Uh…who? Me?

Gob1 & 4: Dragon?

Phyzzlestapf: Yes.

Gob2 & 3: Dragon?

Phyzzlestapf: Yes.

Gobbs: Fire!

They begin chanting "fire, fire!"

Phyzzlestapf: Oh, no I'm really not that kind of dragon. No really, I can't. It never works. I don't do fire. Look I just want to go to Discovery Valley. Can't you just point me the right way?

The Gobbledygooks disappear.

This is ridiculous. That was no help at all.

The Gobbledygooks pop up again holding roasting sticks with marshmallows.

Gobbs: Fire!!

Phyzzlestapf: Okay, but, remember I told you so.

***Phyzzlestapf** takes a big breath. He tried real hard until steam blasts from his ears. The **Gobbledygooks** are frightened away and scatter in different directions.*

Wait! I told you. I just wanted…oh. Well, a lot of good that did.

*A small, nervous **Gobbledygook** enters carrying a bag of marshmallows.*

Oh, hi. I was wondering…

*The **Gobbledygook** screams, marshmallows fly everywhere as he runs out.*

I just don't understand those Gobbledygooks. If I ever could get directions from them, I'm not sure I'd get anywhere but lost. But, since I'm already lost…I guess I'll go on without their help.

Ponders things a beat.

I think I came from there…

He exits. He re-enters, crossing the stage.

…so, I should go this way.

He exits opposite.

[O.S.] I see something~~, Oh! Hey there! Could you…?~~

~~*We hear a "thud!"*~~

~~Oh. That's a tree. Sorry. I mean. Okay, I'm going…uh…this way.~~

[LIGHTS FADE]

SCENE THREE

"The Great Bamboo Barrier" – LIGHTS FADE IN to reveal a giant bamboo fence and gate. At Stage Left stands an archway. The archway has a gate and is surrounded by totem-pole type carvings.

Phyzzlestapf *enters from stage left.*

Phyzzlestapf: Okay, I'm out of the Wonky Forest and at the foot of the Wonder Mountain. Follow the mountain trail and I'm almost there. Oh, wow. That is a very big fence and I need to get through to the other side. I wonder if there is a gate? Maybe…this way.

As ***Phyzzlestapf*** *crosses SR the eyes of a totem follow him.*

It just goes on and on, right into the mountain.

As ***Phyzzlestapf*** *crosses SL the eyes of the totem follow him again.*

There has to be a way through. If I look close enough…

Phyzzlestapf *moves to the level of the gate.*

Phyzzlestapf: Oh! This looks like a gate.

As ***Phyzzlestapf*** *moves along the fence, one of the totems –* ***Ugo Nukie*** *– comes to life and lunges at* ***Phyzzlestapf****. He misses and a cloud of dust billows up as he thuds against the ground.*

Ugo Nukie *is a furry creature with a large totem-like mask for a face. He wears a grass skirt. Behind the mask and skirt his furry legs and arms are barely visible. He pops up, races around to the gate and points his spear at* ***Phyzzlestapf****.*

Ugo: You may not pass, oh giant blue thing.

Phyzzlestapf: Oh, hello.

Ugo: No one may pass this gate.

Phyzzlestapf: Why not?

Ugo: It is my duty.

Phyzzlestapf: What is?

Ugo: I guard this gate.

Phyzzlestapf: From what?

Ugo: All who would enter.

Phyzzlestapf: All?

Ugo: All.

Phyzzlestapf: But I need to get to Discovery Valley.

Ugo: No you don't.

Phyzzlestapf: You don't know that.

Ugo: I do.

Phyzzlestapf: But, you don't know where I need to go.

Ugo: True.

Phyzzlestapf: You don't even know who I am.

Ugo: Again, true.

Phyzzlestapf: Then how could you possibly think that I don't need to go to Discovery Valley?

Ugo: I do not think…I know.

Phyzzlestapf: But, I…I need....

Ugo: Need what?

Phyzzlestapf: A professor.

Ugo: Where is professor?

Phyzzlestapf: In Discovery Valley.

Ugo: How many ways to get there?

Phyzzlestapf: I don't know.

Ugo: How many ways do you know?

Phyzzlestapf: Well, uh…one.

Ugo: This gate?

Phyzzlestapf: Yes.

Ugo: Then you do no need to go.

Phyzzlestapf: That doesn't make sense.

Ugo: Listen, Blue Thing: You seek someone on the other side of this gate.

Phyzzlestapf: Yes.

Ugo: No one passes through this gate.

Phyzzlestapf: So you've said, but…

Ugo: A journey to go where you cannot go is a journey you do not need to take.

Phyzzlestapf: I don't get it.

Ugo: You can't go through the gate.

Phyzzlestapf: Why?

Ugo: I forbid it.

Phyzzlestapf: And who are you?

Ugo: I am Ugo Nukie, Guardian of the Great Bamboo Barrier.

Phyzzlestapf: I am Phyzzlestapf, the Dragon.

Ugo: Ah, yes. Dragons are known to my people.

Phyzzlestapf: Oh, good. See, I think that if we could just get to know each other, it could make a difference.

Ugo: Yes, indeed.

Phyzzlestapf: So, then; If I explain why I need through, you'd understand why I must get in to Discovery Valley.

Ugo: Dragons are noble creatures.

Phyzzlestapf: Ah, well…

Ugo: They understand honor and duty.

Phyzzlestapf: Aw, shucks…

Ugo: ~~It is my duty to guard this gate, so you, oh noble dragon, understand that~~ But, still I cannot let you through this gate.

Phyzzlestapf: Ah, darn.

Ugo: My duty is to guard this gate. You understand duty, therefore you understand that you…

Both: Cannot go through the gate.

Phyzzlestapf: Yes, I got that part.
Look here, I do understand duty. I have a duty, too. I have a friend who needs help and so I have a duty to help him.

Ugo: You want to help him.

Phyzzlestapf: He's my friend, so I must help him.

Ugo: You must.

Phyzzlestapf: And you have a duty to stop me?

Ugo: I have a duty to keep anyone from going through this gate.

Phyzzlestapf: That is your duty?

Ugo: It is.

Phyzzlestapf: So what do we do?

Ugo: We each do our duty.

Phyzzlestapf: Okay, well, good luck.

Ugo: I do not need luck. You will not pass.

Phyzzlestapf: You wouldn't actually do anything…terrible to me?

Ugo: I will not need to do anything. There are traps everywhere.

Phyzzlestapf: Traps? Where?

Ugo: You are standing on one.

Phyzzlestapf: Oh no! (*He freezes.*)

A beat.

Ummm. What does it do?

Ugo: Well it…uh…
Jump up and down.

Phyzzlestapf: (*hopping*) Like this?

Ugo: Well, no. You have to be more center. No over that way.

***Phyzzlestapf** doesn't seem to get it right. **Ugo** come to him and moves him aside. **Ugo** is now standing on the trap.*

Ugo: See, its supposed to …right here you stand…

Phyzzlestapf: Maybe if you jump.

Ugo: Oh, yes.

He jumps up and down. Suddenly a rumble is heard.

Uh-oh.

Phyzzlestapf: What's that?

Ugo: Sticky moss boulder.

Phyzzlestapf: What's that?

*A large boulder rolls on stage and over **Ugo**. He sticks to it as it rolls off stage.*

Phyzzlestapf: Oh.

***Ugo** rolls through and out.*

Phyzzlestapf: You look a little busy. I'll just see myself through. Uhm…okay?

***Phyzzlestapf** exits through the gate. **Ugo** rolls through again.*

Ugo: Hey! Close the gate!

***Phyzzlestapf** sticks his head in.*

Phyzzlestapf: Oh, right! Sorry.

He exits, closing the gate behind him.

[FADE OUT]

VIDEO INTERLUDE

*The screen lights up showing electronic "snow." A picture becomes flashes on and we see image come in to focus. The **Professor** steps in to view. He is a scrawny character, with a wild moustache and a wiry mop*

of hair on his head. He wears rugged, archeologist attire with a mismatched, short tie. He speaks with a German/European accent.

Prof: Ah, yes. Good? Okay.

He comes into focus.

Good day, class. Today, I, Professor Otto Howe, am coming to you from a place called Discovery Valley. There are many things to discovery in this Discovery Valley.

Ah – a funny! A-ha-ha. I amuse myself. Ha! I am done.

Ahem.

Here we are at my latest dig. We dig through many layers to find the things that tell us the story. But, we must always pay close attention to what it is we find. For, if we are not careful with telling the story, we will find ourselves having come to some silly notions.

Here, I give you example:

All around me are big holes – some I dig – others made by meteorites. Ah, yes, meteorites! We know that meteorites are just big rocks from space that fall to the earth. But, once upon a time there were people who really thought that meteors falling from the skies were actually dragon eggs. Silly, no? This is why we dig for the truth: to avoid such silly stories. Dragons? Ha! This is of course silly to us because we know that there are no such things as dragons. We must learn to search for the truth and to recognize what we have uncovered and look beyond to the truth of what we find. In this case we understand clearly that there are no such things as dragons. We know that there are no such things as…

Phyzzlestapf *pops into view.*

Phyzzlestapf: Hello!

Prof: Aghh!

Phyzzlestapf: What?

Prof: Aghh!

*The **Prof** runs away.*

*In the chaos, the camera is hit. We see the image bounce up to the sky then to the ground. We see the feet of the **Prof** running around. Chaos continues, with the **Prof** yelling and **Phyzzlestapf** confused. We see **Phyzzlestapf**'s feet follow the Prof's feet. We see **Phyzzlestapf**'s tail sweep past the camera cable.*

Phyzzlestapf: Wait! No! I just wanted to…

***Phyzzlestapf**'s tail catches the cable. The camera jerks again. We see the sky then we see **Phyzzlestapf**.*

Phyzzlestapf: I'm just needing…

*The camera follows **Phyzzlestapf**. The **Prof** runs into view, stops, looks at **Phyzzlestapf**.*

Prof: Aghh!

Phyzzlestapf: What?

He sees the camera following.

Aghh!

*The camera image jiggles indicating movement as the **Prof** is seen running from **Phyzzlestapf** and **Phyzzlestapf** running from the camera. The image fades as the lights come up on the stage for…*

SCENE FOUR

"Discovery Valley" – LIGHTS FADE IN to reveal a dig site. Mounds of dirt decorate the stage, as the valley walls open up to the rest of the island, US. DS Right is a satellite dish. Opposite is a canvas tent.

*The **Prof** enters, running from USR and crosses out SL. **Phyzzlestapf** follows fast on his heels. Shortly after, the video camera races in and out after them. The **Prof** enters from SL and races across and out SR, followed again by **Phyzzlestapf** and then the camera. The **Prof** enters again and hides behind a dirt mound. **Phyzzlestapf** enters and dives behind the same mound. The camera enters and races past the mound and offstage. **Phyzzlestapf** and the **Prof** pop their heads up in time to see the camera enter down stage of the playboard. The camera turns figure eights around the lip of the stage and exits out SR. There is an explosion off-stage as debris blows onto the stage(in front of – i.e. D.S. of – the playboard).*

***Phyzzlestapf** and the **Prof** look at each other, to the camera and back at each other. They double-take each other. The **Prof** runs out from behind the dirt mound.*

Prof: Aghh! Nice thingy-thingy! Nice thingy-thingy!

Phyzzlestapf: I'm Phyzzlestapf!

Prof: B-b-b-b-but you are a dragon! No?

Phyzzlestapf: I am a dragon, yes!

Prof: Oh…uh…Wh-wh-what do you want?

Phyzzlestapf: You dig?

Prof: Yes, dig.

Phyzzlestapf: Oh! And you know books?

Prof: Books?

Phyzzlestapf: Books.

Prof: I know books.

Phyzzlestapf: Oh, good!

Prof: Good! (*aside*) What am I agreeing to?

Phyzzlestapf: I have a friend who needs help. He's stuck in a book.

Prof: Well, that's not really my area. Maybe you should find some worksheets?

Phyzzlestapf; No, you don't understand. He's really stuck in the book.

Prof: In a book? In a book? What is this friend of yours?

Phyzzlestapf: He's a worm.

Prof: A real bookworm – who knew?

Phyzzlestapf: Yes. Can you help him?

Prof: Help him? How?

Phyzzlestapf: Can you dig him out?

Prof: Dig a book?

Phyzzlestapf: Or, teach him how to get out…?

Prof: Teach? Teach?! Good googly-moogly, you area one crazy non-existent dragon I am crazy-go-nuts not to be talking to – no way!

Phyzzlestapf: Why not?

Prof: I do not teach – I am a Professor. I mean…well, I don't do that kind of teaching. I dig and research.

Phyzzlestapf: Research?

Prof: Find things out. And sometimes I teach with my camera to a class far away.

Phyzzlestapf: And, how's that going for you?

Prof: Lately? Not so good.

Phyzzlestapf: Oh, what am I going to do?

Prof; What does it matter? She is just a little worm?

Phyzzlestapf: It matters to me, because Abner is my friend and I must help him. I won't give up.

Prof: You have the makings of a good researcher.

Phyzzlestapf: I'm just trying to be a good friend.

Prof: Ah, you are already that, I think. Your friend is lucky.

Phyzzlestapf: Why?

Prof: Because this friend has you. This little worm must be a special good friend.

Phyzzlestapf: If you want good friends, you have to <u>be</u> a good friend.

Prof: Oh, yes. And I will be your friend today. Come, I give you a map.

Phyzzlestapf: A map?

Prof: I think I know of something that can help – at least some of the local legends say so. And I have map to get you there.

*The **Prof** runs into his tent.*

Phyzzlestapf: Get me where?

*The tent shakes to and fro and various objects come flying out for **Phyzzlestapf** to dodge as the **Prof** rattles around inside.*

The Prof finally emerges carrying a map.

Prof: Here we are. This should get you there. Although the place is really just a myth – but, then again, so are dragons – so, it might work for you.

*He gives the map to **Phyzzlestapf**.*

Phyzzlestapf: Oh, thank you.

Prof: Okay, good. And off you go.

***Phyzzlestapf** exits.*

Nice, non-existent dragon. The sun is playing tricks to my mind that I just was talking to a dragon, no? I think yes. Oh, well. It could be worse. I could be here talking to myself. Hm? Yes, to myself. I said…uh…
…oh, boy.

[FADE OUT]

[*interlude MUSIC*]

<u>SCENE FIVE</u>

"Dragon's Cove"

LIGHTS UP on an empty and silent stage. The silence is broken by a ruffling in the large tree, SL.

Bonaventure: (O.S.) Hello? Anyone out there?

***Bonaventure** pokes out, upside down, from the lower canopy of the Old Tree.*

Uhm. I'm still here. I'm a little stuck here. Anyone?
Bummer.

***Abner's** book hops to the mouth of the cave. The cover is pushed open like a lid, revealing **Abner** within, still stuck.*

Abner: Phyzzlestapf? Are you out there? Where did he go?

***Bonaventure** pulls himself around to see **Abner**.*

Bonaventure: Oh, hello there. I was wondering where you went.

Abner: Oh no! Bird! Stay there!

Bonaventure: Don't worry. I'm not going anywhere. I'm kinda tangled up here.

Abner: Really?

Bonaventure: Yes, really. The more I move around, the worse it gets. I'm really stuck. Hey, I guess that's something we have in common!

Abner: I don't think we have anything in common.

Bonaventure: Oh sure we do. And that's a great start.

Abner: For what?

Bonaventure: Well, for friends!

Abner: I don't think so! How can I be friends with a bird?!

Bonaventure: Oh that's not fair. ~~I'm a nice bird. You just don't know me.~~

~~**Abner:** I don't have to know you to know how I feel.~~

~~**Bonaventure:** How do you feel?~~

~~**Abner:** Afraid.~~

~~**Bonaventure:** See? You don't know me at all. Nobody's afraid of me. I'm just a joke.~~

~~**Abner:** Oh, sure, I'm laughing.~~

~~**Bonaventure:** Just look at me! Have you ever heard of a bird getting stuck in a tree? So embarrassing.~~

~~**Abner:** Oh, yeah? Well, you just think you've got it bad.~~

~~**Bonaventure:** See? There you go again. You just don't know.~~

~~**Abner:** Know what?~~

~~**Bonaventure:** What it's like to be me.~~

~~[SONG: "To Be Me"]~~

~~**Bonaventure:** HERE AM I, IN MY TREE~~
~~WITH THE WORLD TURNED UPSIDE DOWN.~~
~~TO LOOK AT ME, ALL YOU MIGHT SEE~~
~~IS A LOSER, A FOOL, A KLUTZ, A CLOWN.~~

~~WHEN I LOOK UP I SHOULD SEE THE SKY,~~
~~BUT ALL I SEE IS GROUND.~~
~~I NEVER KNOW WHERE I'M GOING~~
~~ALWAYS FALL WHEN I TRY~~
~~OR GET LOST ON THE WAY:~~
~~EVERYTHING GETS TURNED AROUND.~~

~~IF YOU COULD SEE HOW I SEE,~~
~~YOU WOULD UNDERSTAND WHAT IT'S LIKE TO BE ME.~~

Abner: Hmph! That's nothing! *(sings)*
HERE AM I, IN MY BOOK
WITH THE WORLD SO BIG OUT THERE.
IF YOU SEE ME, ALL YOU MIGHT SEE
IS A SAD, TINY THING, CRAWLS ALL DAY, GETTING NOWHERE.

WHEN I LOOK AT THAT GREAT BIG SKY,
EVERYTHING'S SO BIG DOWN HERE.
I CAN'T SEE WHERE I WANNA GO,
IT'S TOO FAR TO TRY,
OR THERE'S DANGER AHEAD, STILL I CRAWL
AND PRETEND THERE IS NO FEAR.

IF YOU COULD SEE HOW I SEE,
YOU WOULD UNDERSTAND WHAT IT'S LIKE TO BE ME.

Bonaventure: WE MAY NOT BE SO DIFFERENT YOU AND ME.

Abner: I CAN'T BELIEVE WHAT I'VE JUST HEARD.

Bonaventure: BUT YOU AND ME, WE COULD BE FRIENDS, OH DON'T YOU SEE?

Abner: I'M A WORM, YOU'RE A BIRD, TALKING FRIENDSHIP IS ABSURD.

Bonaventure: Why?

Abner: EARLY BIRDS SWOOP DOWN FROM THE SKY
JUST TO GET THE WORM
NOW, THAT'S NOT FRIENDLY

Bonaventure: BUT, IF YOU TRY
YOU MIGHT FIND WE CAN GROW, WE CAN LEARN
BUILD A FRIENDSHIP TRUE AND FIRM
And do you know how?

Abner: Let me guess.

BOTH: IF YOU COULD SEE HOW I SEE,
YOU WOULD UNDERSTAND WHAT IT'S LIKE TO BE ME.

Abner: That's a pretty big "if."

Bonaventure: Not all birds are after a worm.

~~**Abner:** Maybe that's true. But, I think that if I just stay away from all birds, I won't run into the kind that eats worms.~~

Bonaventure: ~~Birds aren't the only ones who eat worms. There are others who like worms. It's not fair to blame that on all of us.~~ Some of us just want to be friends.

Bonaventure *slides back up into the tree.*

Abner: Well, how am I supposed to know who's a friend and who isn't?

No answer.

Well? Bird? Hello?

Gob 1: [O.S.] Hello? (giggles)

Abner: What's going on?

As each ***Gobbledygook*** *responds, it appears on top of the cave.*

Gob 1: What's going in?

Gob 2: What's going on?

Gob 3: What's going on?

Gob 4: What's going on? Er…? (He darts around to the other side of the line.) Ahem! What's going on?

Gob 1: Uhn-n-nuh

Gob 2&3: Uhn-n-nuh

Gob 4: Gobbledy – I wanna know.

Gob 2: Gobbledy – do wanna know.

Gob 3: Gobbledy – do and do wanna know.

A beat.

Gob 1: Me too.

~~**Gob 2&3:** Oooh.~~

~~**Gob 1:** Hmph.~~

~~**Gob 2&3:** Hmmmm.~~

Gobbs 2, 3 & 4:
(Doubletake)
Huh?

Gob 4: Lookipoo?

Gob 1: Lookipoo.

Gob 2&3: Oooh!

The ***Gobbledygooks*** *spread about looking around.* ***Abner*** *tries to scoot himself back into the cave. A* ***Gobbledygook*** *stops him.*

Gob 4: Oooh. Lookipoo!

Gob 2&3: Lookie who?

Gob 1: What do?

Gob 4: Hmmm. Ooo! Fish!

Abner: Oh, no. I'm not a fish.

Gob 1: Fish?

Gob 2&3: Fish! Fish!

Abner: No Fish!

Gob 4: Fish Fish!

*The **Gobbledygooks** disappear, then reappear with fishing gear.*

Abner: Oh no!

*The **Gobbledygooks** advance on **Abner**. They keep chanting "fish!"*

Abner: Oh, help! Help! Someone, please!

***Bonaventure** reappears in the tree.*

Bonaventure: What's the matter? Oh, no!

Abner: Do something!

Bonaventure: What can I do?

Abner: Anything!

Bonaventure: But, I can't get out! Every time I move, I get more tangled.

Abner: Somebody help! Please!

Bonaventure: That does it!!

***Bonaventure** whoops and hollers, which tangles him more in the tree. With one last lunge at **Gobbledygooks** he is snapped back in to the tree, sending feathers and leaves fly everywhere.*

*The **Gobbledygooks** stop chanting and stare at the tree for a beat.*

Gobbs: Mad tree! Mad tree! Gobbledys flee!

*The **Gobbledygooks** exit in a panic.*

A beat.

Abner: Bird? Are you okay?

Bonaventure: (*O.S.*) Yeah, I guess.

Abner: What's wrong?

Bonaventure: (*O.S.*) I just feel…ah

***Bonaventure** falls out of true, dangling as a lump of feathers wrapped in vines, unable to move at all.*

I just feel a little…trapped.

Abner: ~~I know just how you feel. (*realizing*) Hey!~~

~~(*sings*) I CAN SEE HOW TERRIBLE IT MUST BE~~
~~TANGLED IN YOUR TREE.~~

You saved me. But why? You just made things worse for you.

Bonaventure: ‘~~CAUSE I COULD SEE, THAT JUST LIKE ME~~
~~YOU FELT HELPLESS AND ALONE~~

Well, you were scared. And I knew, you felt helpless, and alone.

Abner; ~~BUT, I WAS NOT ALONE~~ Oh, I wasn’t alone.
I had a mad tree to protect me.

Bonaventure: Glad I could help.

~~**Abner:** I wish I could help you. Hey, Bird? I mean, Bonaventure?~~

~~**Bonaventure:** Yep?~~

~~**Abner:** You’re not alone either.~~
~~Friends?~~

~~**Bonaventure:** You bet! But, I thought you were afraid of birds?~~

~~**Abner:** Well, I’ll take a chance with one bird. I mean, you weren’t saving me for breakfast, were you?~~

~~**Bonaventure:** No. I eat fish.~~

~~**Abner:** I hate fishing.~~

~~**Bonaventure:** Me, too! Hey! That’s something else we have in common. But, why don’t you like fishing?~~

~~**Abner:** Hello. I’m a worm. You know? Bait? If you wanna catch a fish, throw the worm in. Why don’t you like fishing?~~

~~**Bonaventure:** Last time I tried, I fell in!~~

~~**Abner:** Bonaventure?~~

~~**Bonaventure:** Hmm?~~

~~**Abner:** You were right.~~

~~**Bonaventure:** I was?~~

~~**Abner:** WHEN WE LEARN TO SEE HOW EACH OTHER SEES,~~

~~**BOTH:** WE CAN UNDERSTAND WHAT IT’S LIKE~~
~~TO BE YOU~~
~~AND TO BE ME.~~

Abner: Thanks, Bonaventure.

Bonaventure: Anytime, Abner.

Phyzzlestapf *is heard offstage as he enters from under the bridge, SL of the tree.*

Phyzzlestapf: (entering)…come to a bridge.

Along the bank.

He crosses DS.

Bonaventure: Hi, Phyzzlestapf.

Phyzzlestapf: Hello, Bonaventure. To the tree, then turn.

Abner: Hey, Phyzzlestapf.

Phyzzlestapf: Hey there, Abner. Turn at the…

Phyzzlestapf *stops. He looks at* ***Abner****, then to* ***Bonaventure****, then back to* ***Abner****.*

I'm home. But, I thought…

He looks at the map.

The map led here! Right back home.
(*to audience*) There's a message in that somewhere.

Bonaventure: What's the matter, Phyzzlestapf?

Phyzzlestapf: I think I'm lost.

Abner: No you're not. You're home.

Phyzzlestapf: Am I supposed to be home? Because, if I'm not supposed to be home, but I <u>am</u> home, then I might still be lost.

Abner: How can you be lost if you're home?

Phyzzlestapf: I suppose it's because even though I know exactly where I am, I still don't know what I'm doing here. So…even if I'm not really lost, I am confused.

~~**Bonaventure:** I get that a lot.~~

~~**Phyzzlestapf:** Besides, I'm not really home.~~

~~**Abner:** You're not?~~

~~**Phyzzlestapf:** No, I'm over here. Home is over there.~~

~~**Abner:** Here?~~

~~**Phyzzlestapf:** Well, there.~~

~~**Abner:** There?~~

~~**Bonaventure:** Here?~~

~~**Phyzzlestapf:** Not here, there.~~

~~**Abner:** But, not <u>there</u> here.~~

~~**Phyzzlestapf:** No, here there.~~

~~**Bonaventure:** But, we're all here.~~

~~**Phyzzlestapf:** But, home is over there here.~~

~~**Abner:** Here here.~~

~~**Bonaventure:** What's the difference?~~

~~**Phyzzlestapf:** Here here is there here if we're all here but not there.~~

~~**ALL:** Oh.~~

~~*A beat.*~~

~~What?~~

Abner: Did you find help?

Phyzzlestapf: I'm not sure. The map led me back to Dragon's Cove.

Abner: So it just brought you home?

Phyzzlestapf: Actually, the trail stops at the tree. Oh! And then, I knock on the base of the tree.

Bonaventure: You do not want to mess with the tree. Trust me!

Phyzzlestapf: I don't see how it would hurt to try…?

Bonaventure: You'd be surprised.

Phyzzlestapf: Okay, here we go.

Phyzzlestapf *knocks on the tree.*

Phyzzlestapf: Hello? Anyone in there?

Bonaventure: Is that it?

Phyzzlestapf: It just says knock on the tree. I don't know what's supposed to happen…

Abner: Well, what did you expect? It's a tree! Did you think it would just open up?

Magnolia: [From within(O.S.)] Only if you know how.

They all jump back.

Abner: What was that?

Phyzzlestapf: I don't know.

Bonaventure: I told you not to mess with the tree!

Magnolia Evangeline May Fox *emerges from the foxhole at the SL base of the tree. She is an elderly, but spunky, fox sporting a fashionable beret with feather and elegantly draped in a fine scarf. She has a pair of glasses dangling from a beaded necklace and a pencil tucked behind her pointed ear. She speaks with the air and accent of a proper "southern belle."*

Magnolia: Dear me! Who has come a-messing with my tree? (*aside*) Oh! A rhyme – I love it!

Phyzzlestapf: Oh, no – no! We're not messing with…
…excuse me. Did you say <u>your</u> tree?

Magnolia: Oh, yes indeedy.

Phyzzlestapf: Oh…well…may I ask; who are you?

Magnolia: Why, bless me. Introductions all around! (*in a manner most presentational*) I am Magnolia Evangeline May Fox. Accent on "fox." (*She giggles*)

Phyzzlestapf: I am Phyzzlestapf…the dragon. And this is my friend, Abner. And that's Bonaventure up there.

Magnolia: Well, hello. Charmed to make y'all's acquaintance. And what brings y'all to my humble little ol'e den?

Phyzzlestapf: Actually, I was looking for some help for my friend, Abner. He's stuck in a book.

Magnolia: Is he? Oh, I just <u>love</u> books!

Magnolia *start to cross towards* ***Abner****.*

Bonaventure: Hey! Um, help? I'm kinda stuck, too.

Magnolia: Oh, yes. Of course.

She studies ***Bonaventure*** *for a moment.*

Ah!...wiggle your left foot.

Magnolia *crosses away.*

Bonaventure: Well, okay, but…
…AAAAAAAAGH!!!!!!!

Bonaventure *falls from the tree with a thud, and a puff of feathers billows up.*

(*muffled, O.S.*) Fanks!

Magnolia: Now, let's see about your little friend.

She crosses in to ***Abner****.*

Well, aren't you just the cutest thing all caught up in your little book there. You know, I just love books! I swear, if this don't remind me of a story from *The Chicken Book* by Garth Williams:

Said the first little chicken,
With a queer little squirm,
(Magnolia, cont.) "I wish I could find
A fat little worm."...

Abner: Hey!!

Magnolia: Oh…sorry. I just can't pass up a teachable moment. I just think there's so much to get out of books.

Abner: I'm trying to get something out of this book.

Magnolia: Oh, really? What?

Abner: Me!

~~**Magnolia:** You? Now, that just doesn't make sense.~~

Phyzzlestapf: I told you he was stuck.

~~**Magnolia:** But, in the book? What kind of book is this?~~

~~**Abner:** Who cares?~~

Magnolia: ~~I do!~~ How could this happen? This is just terrible!

Phyzzlestapf: Funny, that's what he said about the book, right after he~~…~~

~~**Magnolia:** Right after he…? What?~~

Phyzzlestapf: ~~Right after…ah…he…~~ate it.

Magnolia: Ate it!?! He ate the book? Oh!

She faints.

Bonaventure *appears from near the tree and crosses to CS.*

Bonaventure: Hey! Where'd the nice lady-fox go? I wanted to thank…

He trips (over ***Magnolia****).*

Hey! Who put that there?

Phyzzlestapf: That's Magnolia. She fainted.

Magnolia *starts to rise.*

Bonaventure: What happened?

Phyzzlestapf: She found out that Abner ate the book and just…

Magnolia: Oh my!

She faints again.

Phyzzlestapf: …fainted.

Bonaventure: I didn't expect her to be so queasy.

Abner: No kidding! After all, I'm the one who ate the book!

Phyzzlestapf *and* ***Bonaventure*** *help* ***Magnolia*** *up.*

Magnolia: Thank you, thank you. I'm terribly sorry. I don't know what came over me. I've never met a real bookworm – I mean one that ate books. Really! How could you eat your way into that book?

Abner: One bite at a time.

Magnolia: No, no, no. I mean why did you eat it?

Abner: It was there.

Magnolia: Aghh! WHY—DID—YOU—EAT—THE—BOOK! Books are NOT for eating!!

Abner: Boy, this one sure isn't!

Magnolia: None of them are! Books are for reading!

~~**Abner:** Reading? Yuck!~~

~~**Magnolia:** Oh, my!~~

~~**Bonaventure:** Oh, no! Don't faint again!~~

~~**Magnolia:** That doesn't make me want to faint. It makes me want to spring!~~

~~**Phyzzlestapf:** Spring?~~

~~**Magnolia:** Into action!~~

~~**Phyzzlestapf:** So, you can help?~~

~~**Magnolia:** I'm sure going to try.~~

~~**Phyzzlestapf:** So, how do we get him out of the book?~~

~~**Magnolia:** I don't know.~~

~~**Phyzzlestapf:** That's where I started.~~

~~**Magnolia:** But, it seems to me that Abner got stuck because he ate the book, and he ate the book because doesn't know how to read. So… (*to Abner*) I should teach you to read.~~

~~**Abner:** Who cares about reading? I already know how to read…a little. It's just boring.~~

Magnolia: You don't properly appreciate books.

Abner: No kidding. I hate books.

Magnolia: ~~Hate books? Hate books?~~ Well, ~~I could never hate books.~~ I love books. I love the many things one can learn. And, it's high time you learned, too.

Phyzzlestapf: About books?

Magnolia: ~~About books~~ and everything else!

~~**Phyzzlestapf:** Really? How?~~

~~**Abner:** I don't wanna!~~

~~**Magnolia:** Oh, but you must.~~

~~**Abner:** Why?~~

[*SONG*]

Magnolia: THERE'S A GREAT BIG WORLD BEYOND US

WITH MORE TO KNOW THAN YOU EVER COULD KNOW.
BUT IN THIS GREAT BIG WORLD OF WONDER
THERE'S A PLACE TO LEARN AND GROW
WHERE EVERY PAGE OF EVERY BOOK
WAITS FOR YOU TO TAKE A LOOK.
WILL YOU COME WITH ME?

Bonaventure: Where're we going?

Magnolia: COME TO THE LIBRARY TREE.

FOR WHEN WONDERS UNFOLD ALL AROUND US
BEGGING US TO COME AND SEE
WE MAKE SENSE OF THE WORLD,
IN OUR LIVES, ALL AROUND,
WHEN WE COME TO THE LIBRARY TREE.

Phyzzlestapf: It's a Library Tree?

Magnolia: The best there ever was.

Phyzzlestapf: Ooh! Tell us more, please?

Magnolia: THERE ARE BOOKS A-PLENTY JUST WAITIN':
ENDLESS ROWS AND ROWS OF STORIES TO EXPLORE.
TAKE A JOURNEY IN YOUR IMAGINATION,
A BOOK'S COVER IS A MAGIC DOOR,
THERE ARE MAPS TO REVEAL
BOTH FANTASY AND WHAT'S REAL.

WILL YOU COME WITH ME?

Bonaventure: Are we going somewhere?

Magnolia: COME TO THE LIBRARY TREE.

FOR WHEN WONDERS UNFOLD ALL AROUND US

BEGGING US TO COME AND SEE

WE MAKE SENSE OF THE WORLD,

IN OUR LIVES, ALL AROUND,

WHEN WE COME TO THE LIBRARY TREE.

Phyzzlestapf: That's what the map ~~was trying to show me.~~ meant!

Magnolia: ~~Of course!~~

BUT, THE JOURNEY IS LOST IF YOU WON'T TRY TO SEE

ALL THE MAGIC THAT LIVES IN THE LIBRARY TREE

COME AND BLAZE A TRAIL TO WONDER

STEP ON THROUGH AND SEE ANOTHER VIEW.

FIND THE WORDS THAT FILL THE MIND'S HUNGER,
AND WAKE THE SLEEPING DREAMS INSIDE OF YOU!
FOR BOOKS CAN HELP YOU SEE
ALL THE THINGS YOU WANT TO BE.
WILL YOU COME WITH ME?

Bonaventure: Oh, I don't know. Should we?

Magnolia: COME TO THE LIBRARY TREE.
FOR WHEN WONDERS UNFOLD ALL AROUND US
BEGGING US TO COME AND SEE
WE MAKE SENSE OF THE WORLD,
IN OUR LIVES, ALL AROUND,
WHEN WE COME TO THE LIBRARY TREE.

Bonaventure: Okay! ~~I will!~~ Let's go!

Magnolia: THEN JOIN ME IN SEARCHING OUT WONDERS
WHERE IMAGINATION ROAMS FREE.
WHEN YOU LOOK IN A BOOK, WHAT YOU FIND,
WHAT YOU LEARN
COMES ALIVE AT THE LIBRARY TREE.

~~**ALL:** WHEN YOU LOOK IN A BOOK, WHAT YOU FIND,~~
~~WHAT YOU LEARN~~
~~COMES ALIVE AT THE LIBRARY TREE.~~
~~SO COME JOIN ME IN SEARCHING OUT WONDERS~~
~~WHERE IMAGINATION ROAMS FREE.~~
~~WHEN YOU LOOK IN A BOOK, WHAT YOU FIND,~~
~~WHAT YOU LEARN~~
~~COMES ALIVE AT THE LIBRARY TREE.~~
~~WHEN YOU LOOK IN A BOOK, WHAT YOU FIND,~~
~~WHAT YOU LEARN~~
~~COMES ALIVE AT THE LIBRARY TREE.~~

~~SO LOOK IN A BOOK, WHAT YOU FIND,~~

~~WHAT YOU SEE~~

~~WILL BRING LIFE TO THE LIBRARY TREE.~~

Bonaventure: So where is it?

Magnolia: Right here. Waiting to be opened.

Bonaventure: Oh, no! Not that tree!

Magnolia: Yes, indeedy! The very same! We just need to wake it up!

Phyzzlestapf: How do we do that?

Magnolia: ~~Repeat after me…~~ Simple! Like this! Ahem. Library Tree, open, please!

~~WE HAVE COME~~

~~**Phyzzlestapf & Bonaventure:** WE HAVE COME~~

~~**Magnolia:** WE HAVE COME TO FIND A BOOK.~~

~~**Phyzzlestapf & Bonaventure:** WE HAVE COME TO FIND A BOOK.~~

~~**Magnolia:** ON YOUR SHELVES~~

~~**Phyzzlestapf & Bonaventure:** ON YOUR SHELVES~~

~~**Magnolia:** MAY WE LOOK?~~

~~**Phyzzlestapf & Bonaventure:** MAY WE LOOK?~~

~~**Magnolia:** OPEN, PLEASE, WONDROUS LIBRARY TREE.~~

~~**Phyzzlestapf & Bonaventure:** OPEN, PLEASE, WONDROUS LIBRARY TREE~~

~~*Nothing happens.*~~

~~**Phyzzlestapf:** Uhm…nothing happened.~~

~~**Magnolia:** Well, it has been asleep for a long time. I think it will take a little more effort.~~

~~*She turns to the audience.*~~

~~And I mean everybody. After me…~~

~~WE HAVE COME~~

~~**ALL:** WE HAVE COME~~

~~**Magnolia:** WE HAVE COME TO FIND A BOOK.~~

~~**ALL:** WE HAVE COME TO FIND A BOOK.~~

~~**Magnolia:** ON YOUR SHELVES~~

~~**ALL:** ON YOUR SHELVES~~

~~**Magnolia:** MAY WE LOOK?~~

~~**ALL:** MAY WE LOOK?~~

~~**Magnolia:** OPEN, PLEASE, WONDROUS LIBRARY TREE.~~

~~**ALL:** OPEN, PLEASE, WONDROUS LIBRARY TREE~~

Phyzzlestapf: Is that it? [MUSIC] I guess so!

A LIGHT FADES UP from within the tree. It shines through cracks in the front of the tree, outlining the edges of a door. The light grows brighter as the door opens like a book cover. The light increases until the entire set is engulfed in bright light.

The LIGHT FADES to reveal the opened tree. Rows of books can be seen extending to a tunnel at the back of the tree, presumably leading to more stacks of books.

Phyzzlestapf & Bonaventure: Wow.

Magnolia: Yes, it's a wonderful sight. And I thought I might never open this wonderful tree again.

Phyzzlestapf: Why keep it closed?

Magnolia: I didn't want to, but the Library Tree was almost forgotten. Oh, but look: there's still life in it yet. Just look at all those books. Isn't that just the most beautiful sight?

Abner: No way! It's just more books to get stuck in. ~~Go away! Bad books!~~

Magnolia: No, these are wonderful books. And they are just what you need.

After all, we can't use <u>your</u> book anymore.

~~**Phyzzlestapf:** Wait, I don't understand. Do you mean that the very thing Abner needs to get unstuck from this book is…another book?~~

~~**Magnolia:** Yes, indeedy! Funny thing isn't it? But, maybe what's wrong here isn't just Abner…maybe there's something wrong with the book.~~

~~**Phyzzlestapf:** With the book?~~

~~**Magnolia:** Oh, yes. We need to see if this is a real book.~~

~~**Abner:** It <u>feels</u> pretty real to me!~~

~~**Magnolia:** Well, gracious. Let's see what's going on here. I do wonder what kind of book it is. Could you read me some? I just love to be read to. I think it's important that we read aloud -- not just to our cubs, but each other. Language is only real if you use it and…~~

~~**Abner:** I'm ready to use the book upside your head!~~

~~**Phyzzlestapf:** And some people think books can't make an impact!~~

~~**Magnolia:** Now, let's hear some of this book, shall we?~~

~~**Phyzzlestapf:** I can read it! It says:~~

~~Mum got out of the car.~~
~~The children got out too.~~
~~They looked at the tire.~~

~~The tire was flat.~~
~~It was flat.~~

~~***Magnolia*** *rolls in pain.*~~

~~Magnolia:~~ ~~Noooo! Stop! It's a basal reader!! Arghh!~~

~~Phyzzlestapf:~~ ~~A what reader?~~

~~Magnolia:~~ ~~Basal! Basal!~~

~~Phyzzlestapf:~~ ~~You mean spices?~~

~~Magnolia:~~ ~~I just hate basals!~~

~~Bonaventure:~~ ~~What's wrong with basil?~~

~~Phyzzlestapf:~~ ~~Maybe she's allergic to fancy spices?~~

~~Magnolia:~~ ~~That book! Oh, gracious me!~~

~~Phyzzlestapf:~~ ~~There's no spice in here. It's a car, see? There's even a picture, see? Well, there was… Abner ate the tire and half the window…~~

~~Abner:~~ ~~Sorry.~~

~~Magnolia:~~ ~~No, no, no. The problem is the book. It's not a story; it's a practice book! Some people call those kinds of books "basal readers!"~~

~~Phyzzlestapf:~~ ~~Oh!~~

~~Bonaventure:~~ ~~Still sounds like a cookbook to me: A little basil, a pinch of oregano, add some pasta…~~

~~Magnolia:~~ ~~(*moving to Abner*) Oh you poor thing! No wonder you're stuck. This book is just about words - there's no real story here. Oh, I hate basal readers! We should just BURN ALL BASAL READERS!!~~

~~Abner:~~ ~~NOT WITH ME IN IT, YOU DON'T!!~~

~~Phyzzlestapf:~~ ~~Now it really does sound like a cookbook! Wait a minute. You said there was not story. But, there is a story about a family, and a car, and a road...~~

Magnolia: ~~I don't want to go down that road. It does nothing for the imagination.~~ (*to Abner*) What you need is a real story! And, I'm going to get you one! Now, what kind of story should it be?

Phyzzlestapf: Story? I don't know. I just want something that helps Abner.

Bonaventure: Oh, yes, please, can't you help him? He's my friend.

Magnolia: Friend, you say.

Phyzzlestapf & Bonaventure: Friend.

Magnolia: Now that gives me an idea. I know just the right book.

Magnolia *bounces off into the open tree.*

Abner: What's she doing?

Phyzzlestapf: I think she went to get a book.

Bonaventure: I sure hope it helps.

Abner: Oh, sure! 'Cause all I really need right now is another book!

Magnolia *re-enters from the tree with a book.*

Magnolia: Here we go! It's one of my favorites! And, it's a real story, too! Come, come, it's time to share.

She crosses to DSC.

Let's make this our reading spot. Y'all gather 'round.

Phyzzlestapf *bring* ***Abner*** *over and sits to one side of* ***Magnolia****.* ***Bonaventure*** *sits to her other side as she opens a big book and reads "Androcles and the Lion."*

As the story is read, the lights dim to a pale spotlight on the group in their reading spot. Behind them, on the backdrop, illustrations of the story appear, synchronized with ***Magnolia****'s reading.*

Magnolia: The story is called, "Androcles and the Lion."

(*She reads.*)

In Ancient times in a place called the Roman Empire, there lived a poor slave boy named Androcles. He didn't like being the property of another person so he ran away. Androcles left the beautiful city and he hid in a cave in the forest.

One day, Androcles came upon a strange sight. It was a lion curled up like a little kitten and weeping. He came close to the lion, but the lion did not pounce. The lion looked at the boy with great sadness. Then the lion licked at a thorn buried deep in his paw. Androcles felt sorry for the poor animal. He ignored his own safety and crawled up to the lion and pulled the thorn from his paw.

The lion stopped crying at once. He jumped on top of the boy. Androcles was afraid, but the lion did not eat him. He licked the boy's face to thank him for his kindness.

The two became friends. During the day they played together in the forest. At night they stayed together in the cave.

One morning, the lion left early to hunt for breakfast. But, after a long while, the lion did not come back. Androcles searched for his friend, but he did not find the lion. He found a group of soldiers. They captured him and tied him up. They dragged him back to the city, and Androcles knew he'd never see his lion friend ever again.

Now in those days, there was only one punishment for runaway slaves like Androcles. The soldiers took the boy to the coliseum to be fed to the lions. Androcles stood in the center of the coliseum. He saw the crowd of people in seats that circled high above him. He heard them chanting, "Punish him! Punish him!"

The lion keepers opened a door and a lion ran into the arena. The mighty beast roared and ran straight for the boy. Androcles closed his eyes. The lion

jumped and landed on top the boy. Then, to everyone's surprise, the lion licked at the boy's face. The lion looked like a giant kitten welcoming his master home.

Androcles opened his eyes and saw the face of his lion friend. Now Androcles knew what had happened to his friend. The lion had been captured, just like Androcles. The two hugged each other, happy to be together again.

Many shouts came from the crowd. Some were angry. Some were shocked.

The soldiers marched towards Androcles with their swords drawn. They stopped when the lion let out a wild and angry roar. The lion stood between the soldiers and the boy and would not let the men near his friend.

The lion keepers came at the lion with their spears, but Androcles stood between them and his friend. All the men were amazed to see the lion and the boy protecting each other.

The Emperor rose to his feet. Before anyone could hurt the lion or boy, the mighty ruler shouted, "Stop!"

The Emperor then declared for all to hear, "Noble and loyal friends such as these two should be honored."

And so Androcles and the lion were set free to live out the rest of their days, forever as friends.

LIGHTS FADE UP on the set as the last picture fades from the backdrop.

A beat.

Bonaventure: Wow.

Phyzzlestapf: That's nice.

***Abner** pops up behind the Androcles book and in the middle of the other three. He has escaped his book.*

Abner: Ooo! Tasty!

Magnolia: Tasty?! You mean you're going to eat…? Not this one too! Oh, my!

***Magnolia** faints.*

Bonaventure: There she goes again.

Phyzzlestapf: Yeah. I guess we should help her—
—Hey! Wait a minute! Abner, you're out of your book!

***Magnolia** revives and stands back up.*

Abner: I couldn't help it. This story was so wonderful I had to know more. All of sudden I felt myself pulled closer and closer to the book until:
Here I am!

~~**Magnolia:** You, my little friend, are a real reader! Only a real story could pull you to it like that. Such a wonderful story!~~

~~**Abner:** And it's tasty, too.~~

~~**Magnolia:** Tasty?! Oh!~~

~~*She faints again.*~~

Phyzzlestapf: After all this you're going to eat another book?

Abner: Oh, no.

Magnolia *recovers.*

Magnolia: Well, then…why did you call the book "tasty?"

Abner: Not the book – the words.

Magnolia: The words?

Abner: I like the way they sound. I like to say them again. I like the way they feel. Tasty!

Phyzzlestapf: Of course! "Tasty" is Abner's way of saying he likes something.

Abner: Yes! Those words are tasty! Are there more books like that?

Magnolia: Oh, yes, many more.

Abner: Say the words again, please?

Magnolia: How would you like to say the words for yourself?

Abner: Ooo, yes!

Magnolia: Then let's find you some books!

The others nod and agree.

C'mon, let's go!

She slams the book, enclosing ***Abner*** *inside, and starts towards the tree.*

Abner: (*muffled*) [O.S.] Hey! Help!

Magnolia: Where's Abner?

Abner: (*muffled*)[O.S.] Mmmmmmf!

Bonaventure: He's in the book!

Phyzzlestapf: Oh, no! He's stuck again!

Magnolia *opens the book.* ***Abner*** *wobbles up into view.*

Abner: Whew!

Abner faints.

Magnolia: (*to Bonaventure*) Umm…I got the book. You bring the worm.

Bonaventure *picks up* ***Abner****.*

Bonaventure: Come here little buddy.

He follows ***Magnolia****, carrying* ***Abner****.* ***Magnolia*** *disappears into the tree.* ***Bonaventure*** *stops short of exiting.*

Bonaventure: Hey Phyzzlestapf! Look at this. I made a new friend today. What'ya think of that?

Bonaventure *exits into the tree with* ***Abner****.*

Mother Norris *enters from below the bridge.*

Mother: **(*crossing right*)** Hello there, Phyzzlestapf. Back from the far side of the island, I see.

Phyzzlestapf: Oh, hello, Mother Norris! ~~Yes, I had quite a trip.~~

~~**Mother:** Yes, it does seem like you have been rather busy. Was it a good day?~~

~~**Phyzzlestapf: A good day? Well…let's see:** Abner is out of his book and learning new things. Bonaventure found a new friend. We met Magnolia, the Library Tree is awake and she gets to take care of all her books again. They are all so very happy. Soooo... I think this was a good day!~~

~~**Mother:** Hmmm. You know, I didn't hear you say anything about you.~~

~~**Phyzzlestapf:** Me?~~

~~**Mother:** Yes, you. You traveled all over this island just to help Abner. In the end, everybody got something except you.~~

~~**Phyzzlestapf:** Oh, that's okay. Everything worked out and that is enough to make me happy. So, it was worth the trip.~~

~~**Mother:** My, my. You have had an adventure.~~

Phyzzlestapf: ~~Yes, indeed. What about you?~~ How was your day?

Mother: Bringing the chicks to Dragon's Cove is always an adventure. Come along little ones!

A small army of chicks scuttles across the stage, bowling ***Phyzzlestapf*** *over. The chicks exit left with* ***Mother Norris****.*

Mother Norris *re-enters.*

Mother: I want to tell you something: ~~You know,~~ I am very proud of you, Phyzzlestapf.

Phyzzlestapf: You are? Why?

Mother: A friend asked for help, and you said "yes."

She exits.

[*MUSIC begins*]

Phyzzlestapf: Well, that's nice of her to say. ~~But, I was just being a friend. It's good to be a good friend. That makes me happy. When a friend needs me, I just step right up and say I'll help! And, I'm happy to do it!~~

But, what else would I do for a friend? I want good things for my friends. So, when good things happen, that's good enough for me!

(*sings*)

HAPPY WITH THE GOOD EV'RY TIME,

WHAT'S BEST FOR YOU IS ON MY MIND.
WE'RE GOOD FRIENDS THROUGH AND THROUGH
AND SO I'LL KEEP AN EYE OUT JUST FOR YOU
AND BE HAPPY WITH THE GOOD EV'RY TIME

YOU AND ME, WE'RE DIFFERENT,
BUT, TOGETHER WE'RE JUST LIKE ONE;
SHARING LOT'S OF THINGS WE LIKE
HAVIN' LOTS OF FUN
BUT, DON'T FORGET WHEN TIMES GET ROUGH:
ALWAYS COUNT ON ME.
YOU GOT AN "ANY-KIND-OF-WEATHER FRIEND" GUARANTEE!

HAPPY WITH THE GOOD EV'RY TIME,
WHAT'S BEST FOR YOU IS ON MY MIND.
WE'RE GOOD FRIENDS THROUGH AND THROUGH
AND SO I'LL KEEP AN EYE OUT JUST FOR YOU
AND BE HAPPY WITH THE GOOD EV'RY TIME

YOU CAN FIND, AT ANY TIME
HAVING FRIENDS IS SWELL!
YOU LEAN ON THEM, THEY LEAN ON YOU
TO KEEP THINGS GOING WELL.
'CAUSE WHEN YOU FIND YOU'RE IN A SPOT,
A GOOD FRIEND SEES YOU THROUGH —
NO FEE! NO FUSS! JUST WANTIN' THE BEST FOR YOU!

HAPPY WITH THE GOOD EV'RY TIME,
WHAT'S BEST FOR YOU IS ON MY MIND.
WE'RE GOOD FRIENDS THROUGH AND THROUGH
AND SO I'LL KEEP AN EYE OUT JUST FOR YOU
AND BE HAPPY WITH THE GOOD EV'RY TIME

AND SO TO MAKE A FRIEND, JUST BE A FRIEND.
GIVE YOUR BEST AND LEARN TO BE:

HAPPY WITH THE GOOD EV'RY TIME,
WHAT'S BEST FOR YOU IS ON MY MIND.
WE'RE GOOD FRIENDS THROUGH AND THROUGH
AND SO I'LL KEEP AN EYE OUT JUST FOR YOU
AND BE HAPPY WITH THE GOOD EV'RY TIME

HAPPY WITH THE GOOD EV'RY TIME,
WHAT'S BEST FOR YOU IS ON MY MIND.
WE'RE GOOD FRIENDS THROUGH AND THROUGH
AND SO I'LL KEEP AN EYE OUT JUST FOR YOU
AND BE HAPPY WITH THE GOOD EV'RY TIME

AND BE HAPPY WITH THE GOOD EV'RY TIME
AND BE HAPPY WITH THE GOOD EV'RY TIME

Abner, Bonaventure & Magnolia: [O.S.] Hey Phyzzlestapf!

Phyzzlestapf *exits into the tree.*

[*MUSIC tag to…*] *The tree closes as…*

[BLACKOUT]

~~EPILOGUE~~

~~"Dragon's Cove"~~

~~[*Lazy MUSIC plays*]~~

~~*LIGHTS UP on SR revealing* ***Phyzzlestapf*** *in front of his cave, leaning against his "thinking tree."*~~

~~**Phyzzlestapf:** Ah! Here we are: everything back to normal. Better than normal. The Library tree has been very busy with all kinds of activity. That's just great!~~

__Abner__ can be heard grunting.

Phyzzlestapf: I thought I heard something.

The LIGHTS COME UP on DSC revealing __Abner__ struggling to push a book across the stage.

Phyzzlestapf: Why it's Abner! I haven't seen you in a while.

Abner: I've been working on my reading. It's going great!

Phyzzlestapf: So, you like reading?

Abner: It's wonderful! Each book is like opening a brand new present!

Phyzzlestapf: So, what are you doing out here?

Abner: I wanted to thank you.

Phyzzlestapf: I didn't really do anything.

Abner: If you hadn't helped me when I was stuck, I would never have gotten free. And, thanks to you, we all met Magnolia and found the Library tree. I'm learning so much! I'm glad you helped me.

Phyzzlestapf: That's what friends do; they help each other.

Abner: And friends share, too. Right?

Phyzzlestapf: Well, yes, they do. Why do you ask?

Abner: I want to share this story with a friend: you.

Phyzzlestapf: Oh, that is so nice. Let's sit over here.

[SONG – "Call a Friend"(Reprise)]

__Phyzzlestapf__ lifts __Abner__ and the book to his lap.

Phyzzlestapf: (*sings*) I'M YOUR FRIEND, YES INDEED
ANYTIME YOU HAVE NEED
CALL ON ME, LITTLE FRIEND,
CALL ON ME, CALL ME FRIEND

Abner: YOU'RE MY FRIEND, YES, A GOOD FRIEND…to me.

__Phyzzlestapf__ leans against his tree with __Abner__ and the book in his lap.

Phyzzlestapf: Okay, so what story is this? Can you read what it says?

Abner: [*Reads*] "It was the best of times, it was the worst of times."
Ooo! Tasty!

Phyzzlestapf: Yeah, that's a good one…
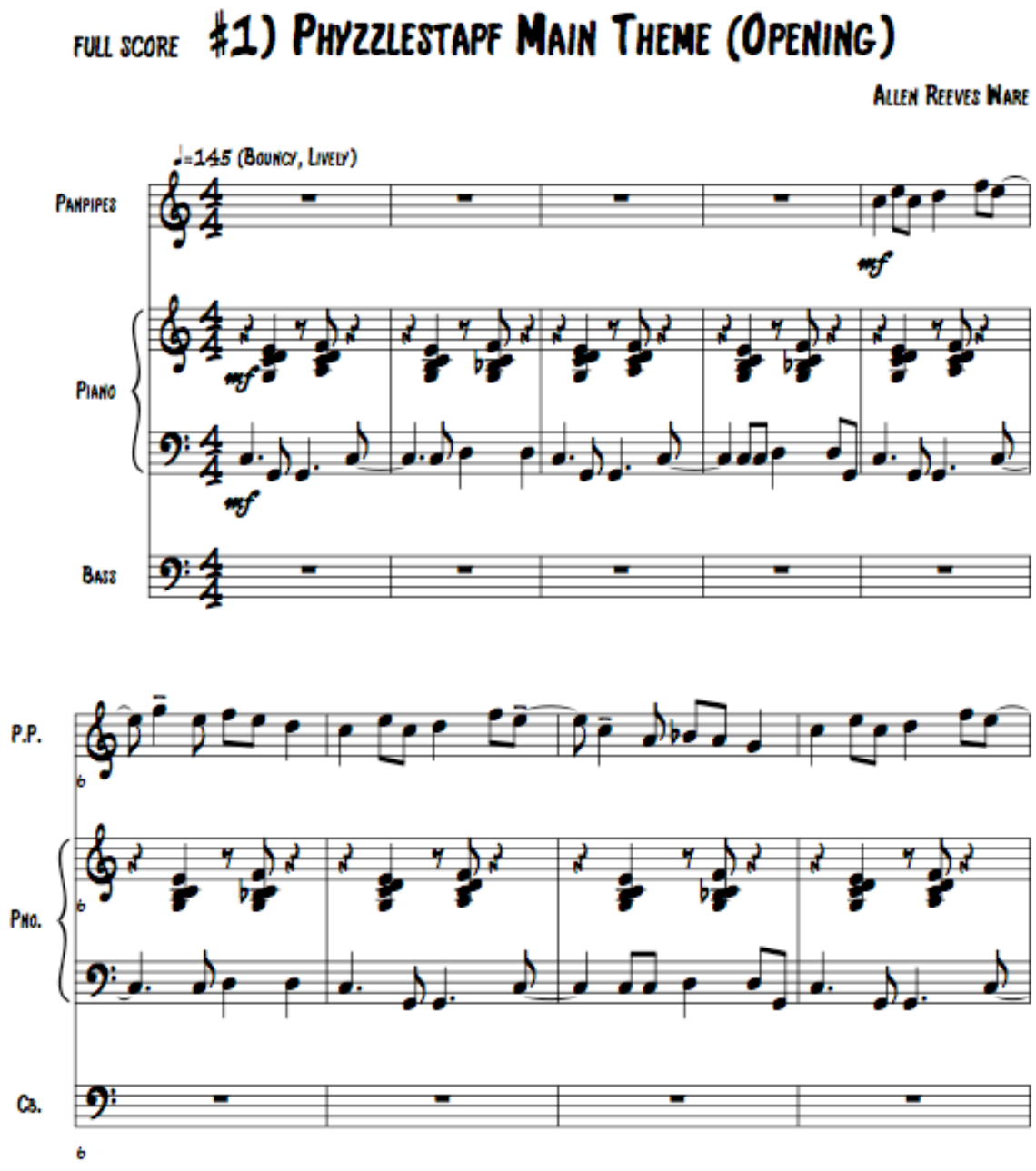
The two continue reading as MUSIC SWELLS and lights fade to:

[BLACKOUT]

[*CURTAIN CALL & EXIT MUSIC*]
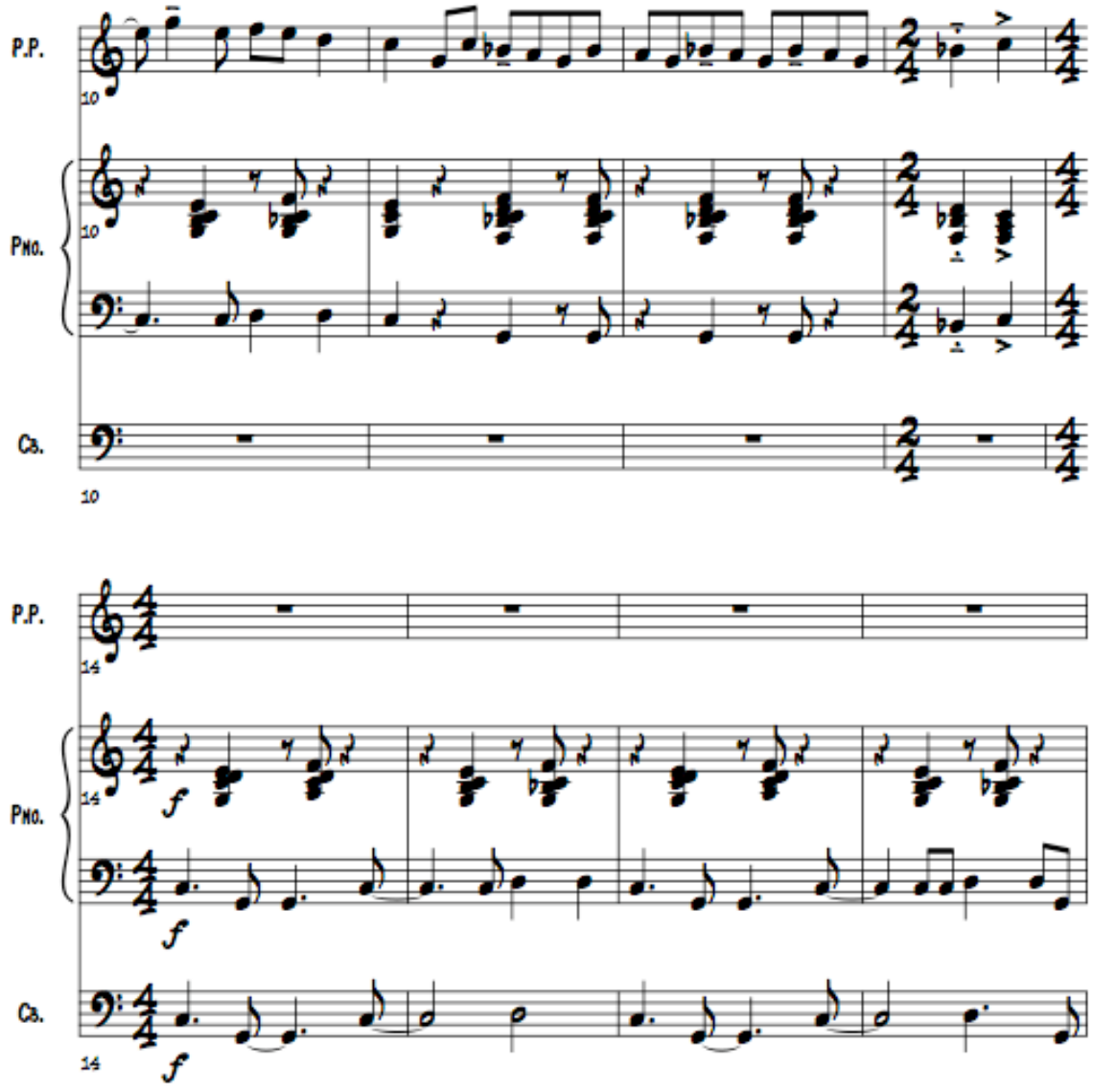
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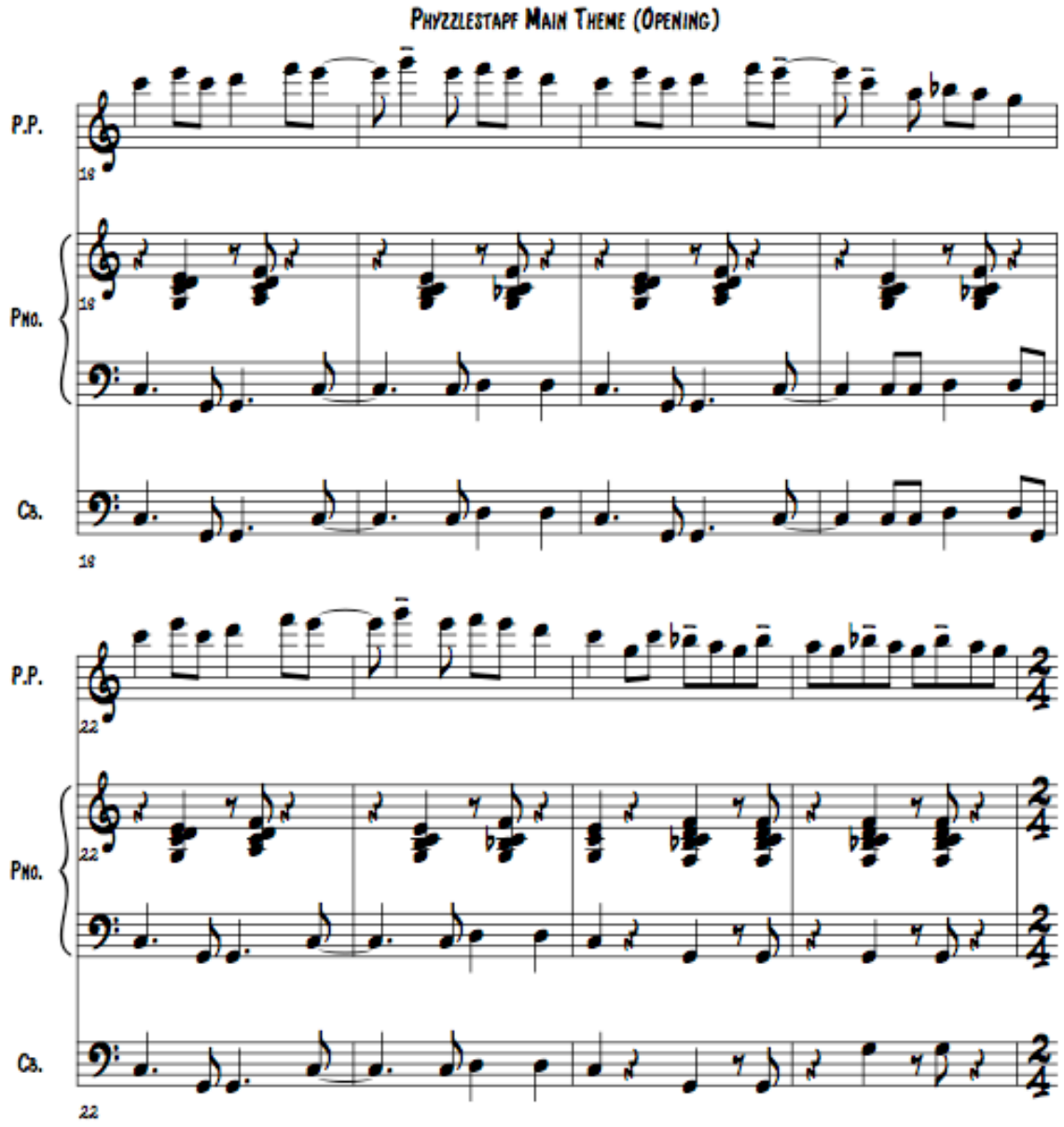
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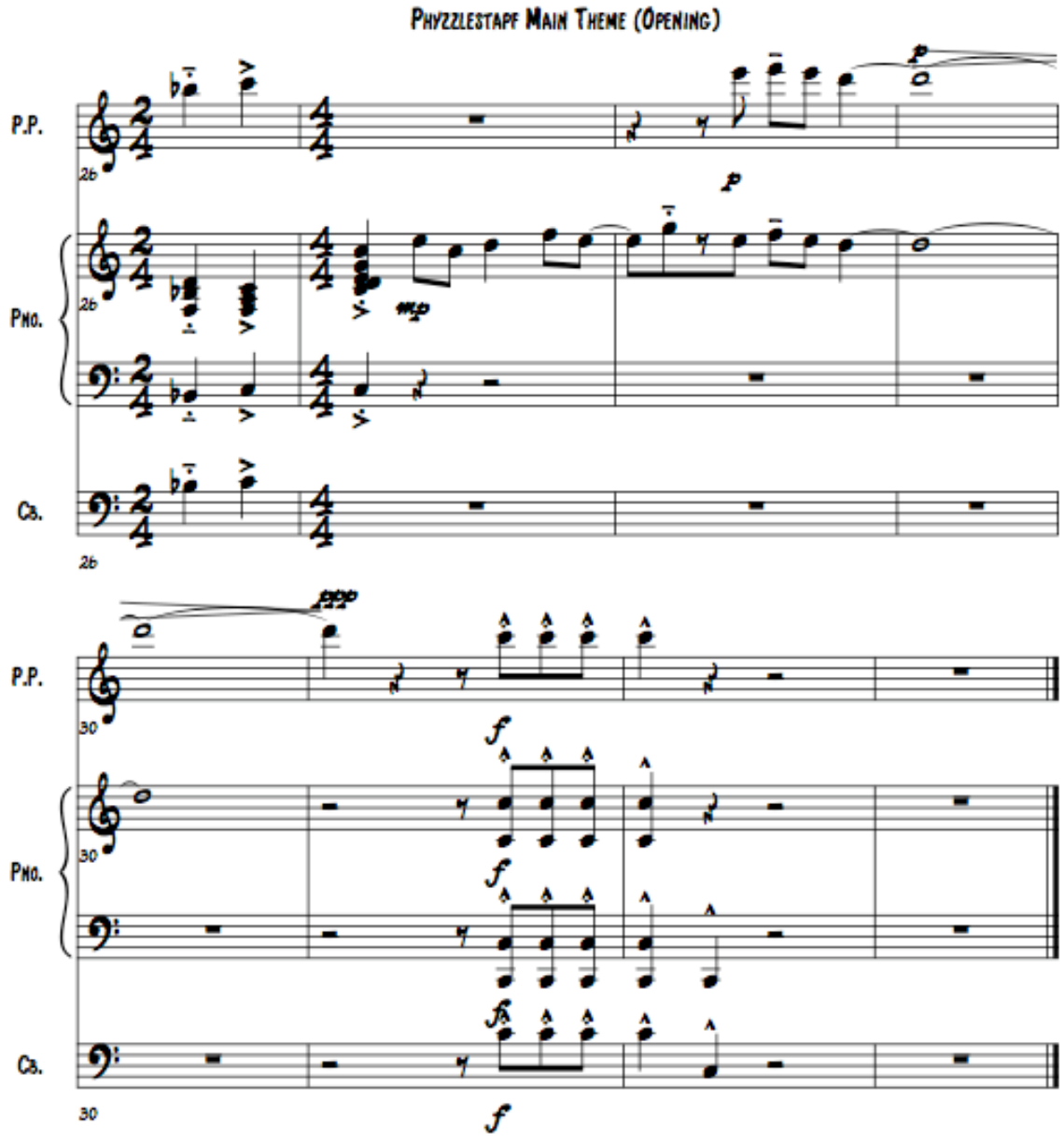


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Phyzzlestapf Main Theme (Opening)
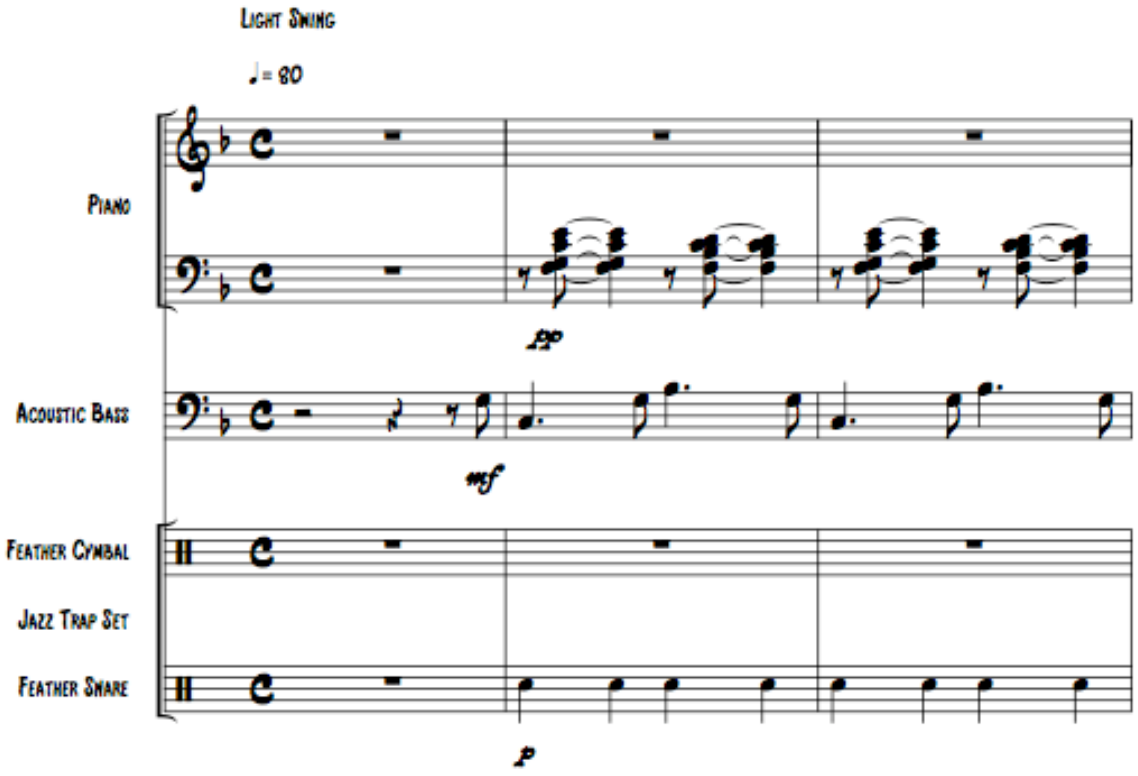



Phyzzlestapf Main Theme (Opening)
P.P.
Pno.
Cb.
18
P.P.
Pno.
Cb.
22
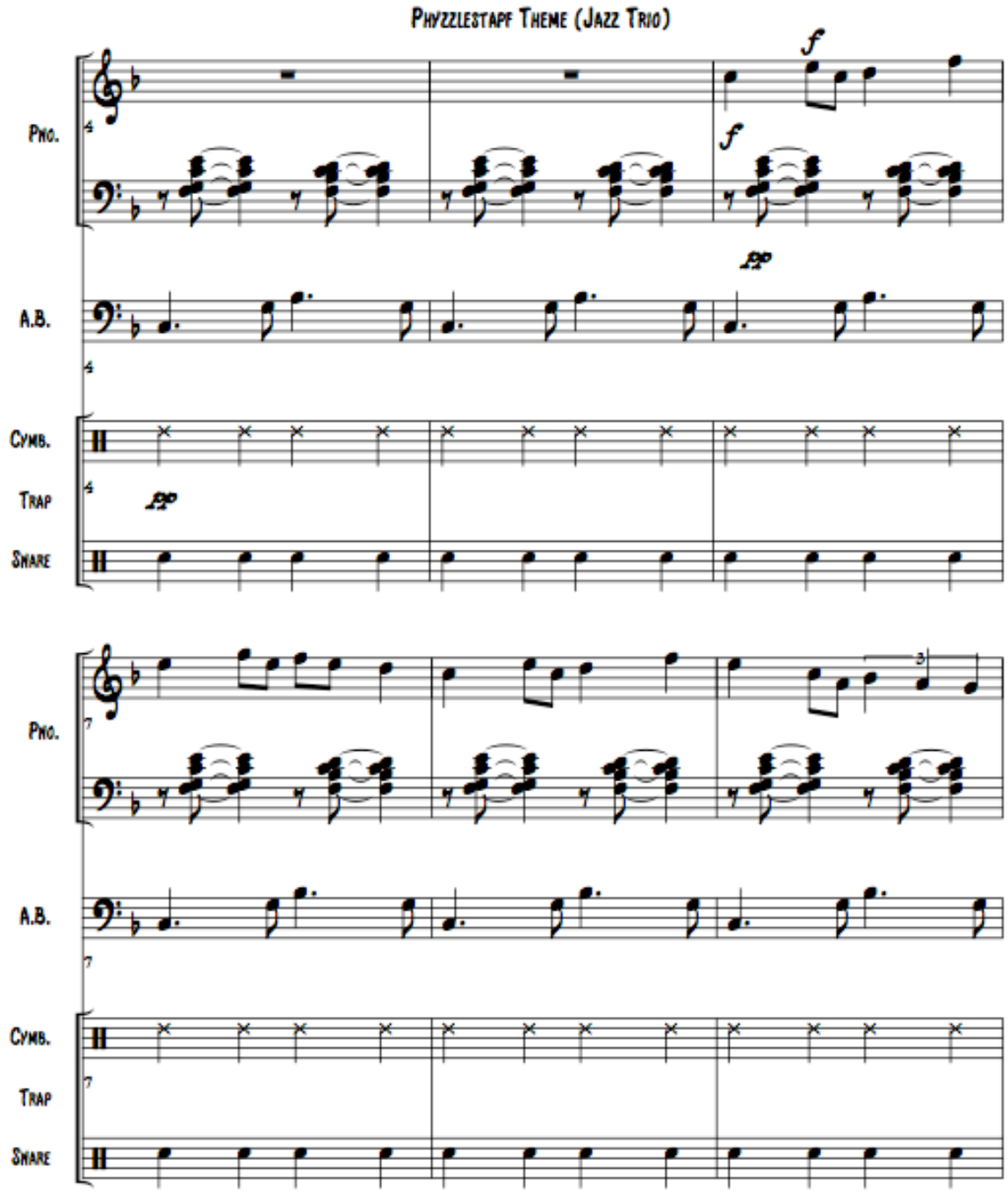

Phyzzlestapf Main Theme (Opening)
P.P.
Pno.
Cb.
2b
mp
ppp
30
f
fp
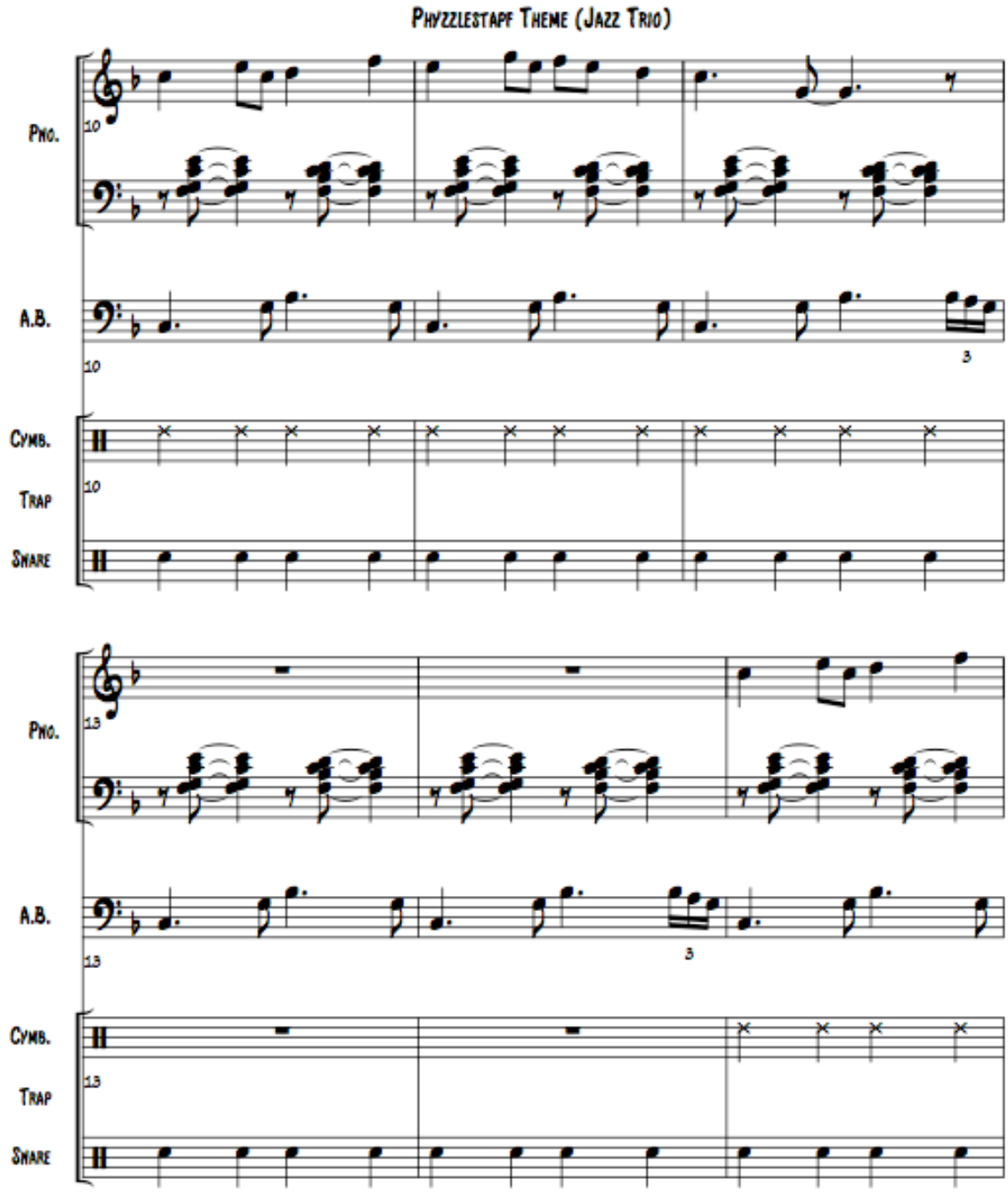
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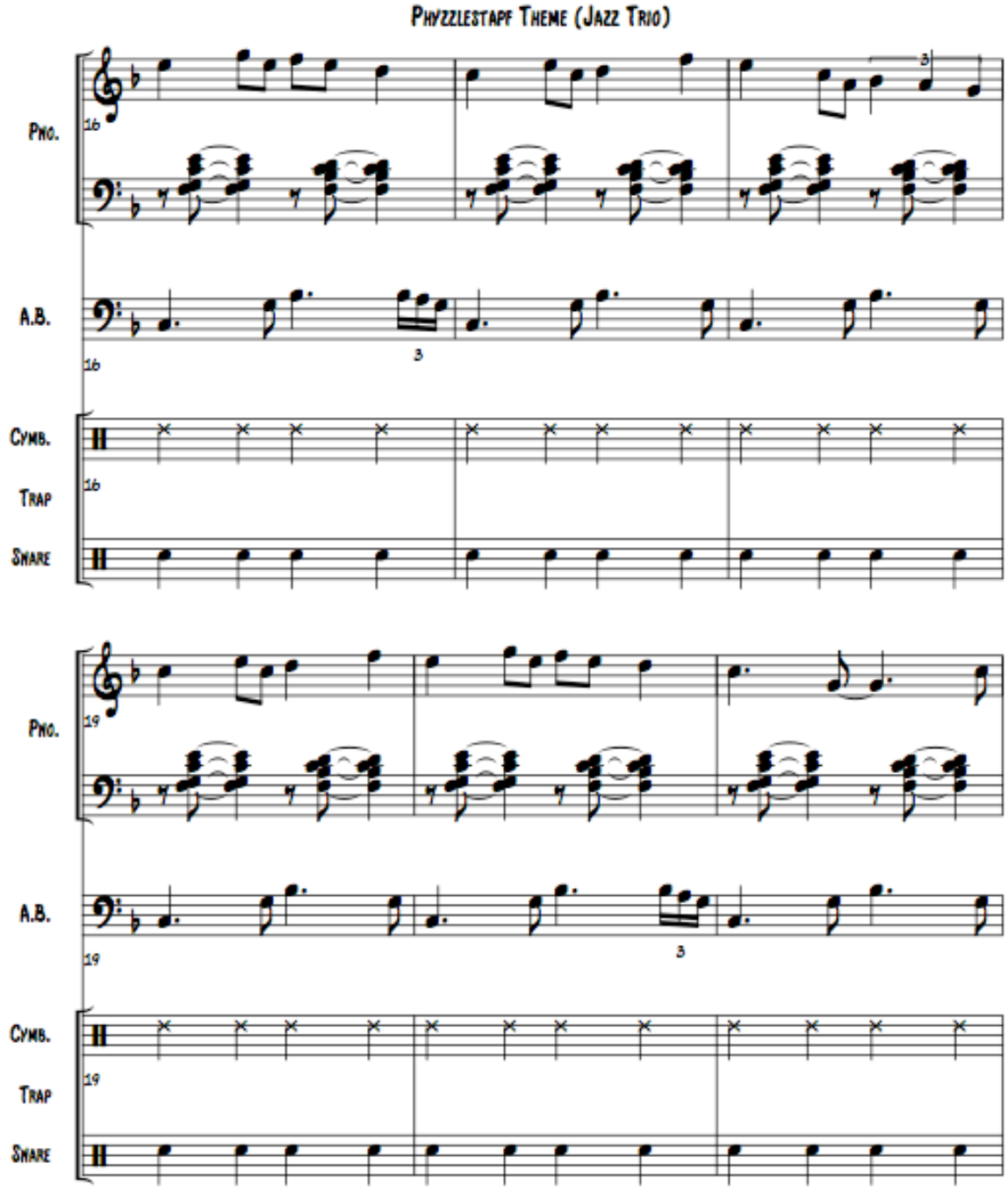
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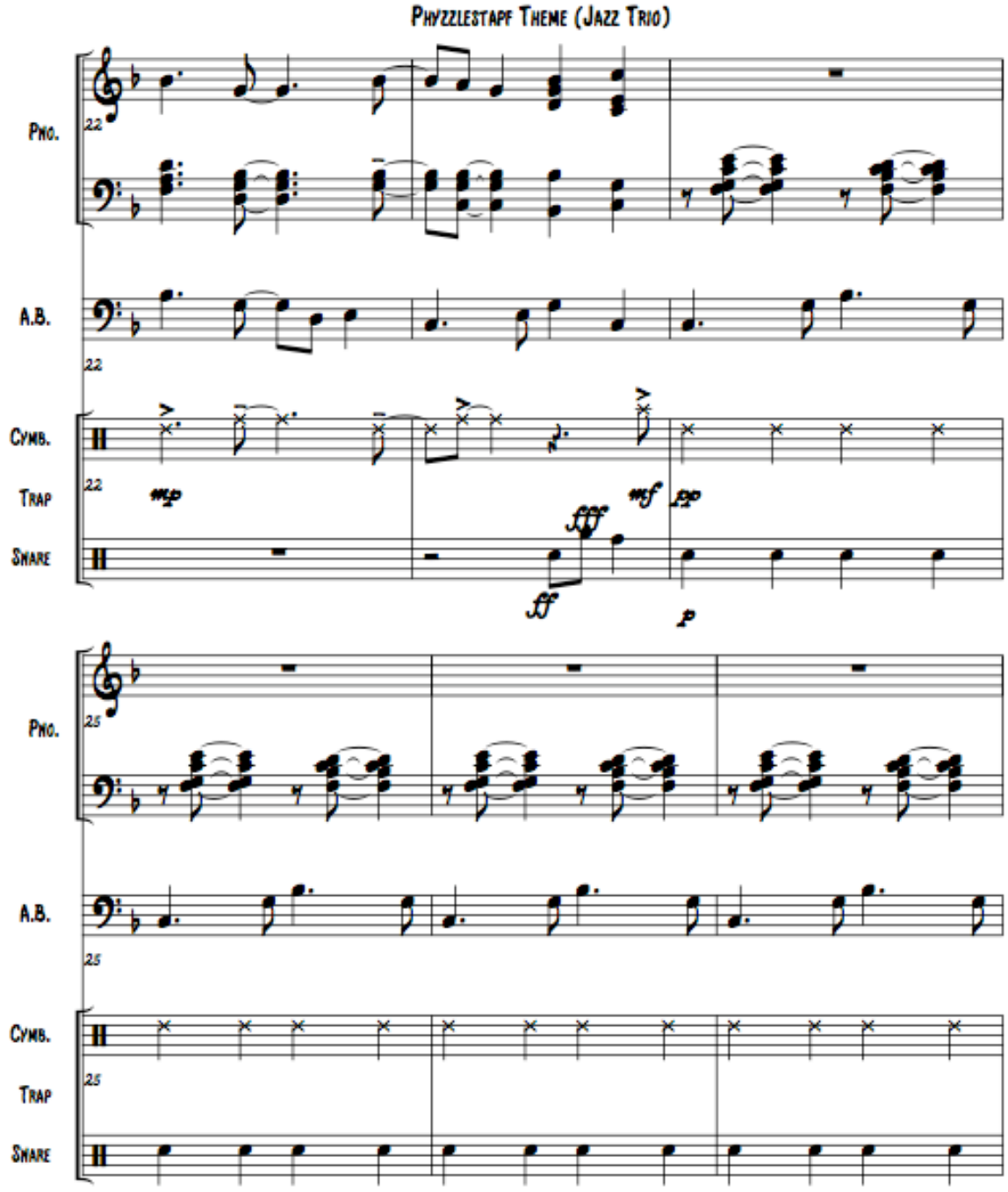
Allen Reeves Ware

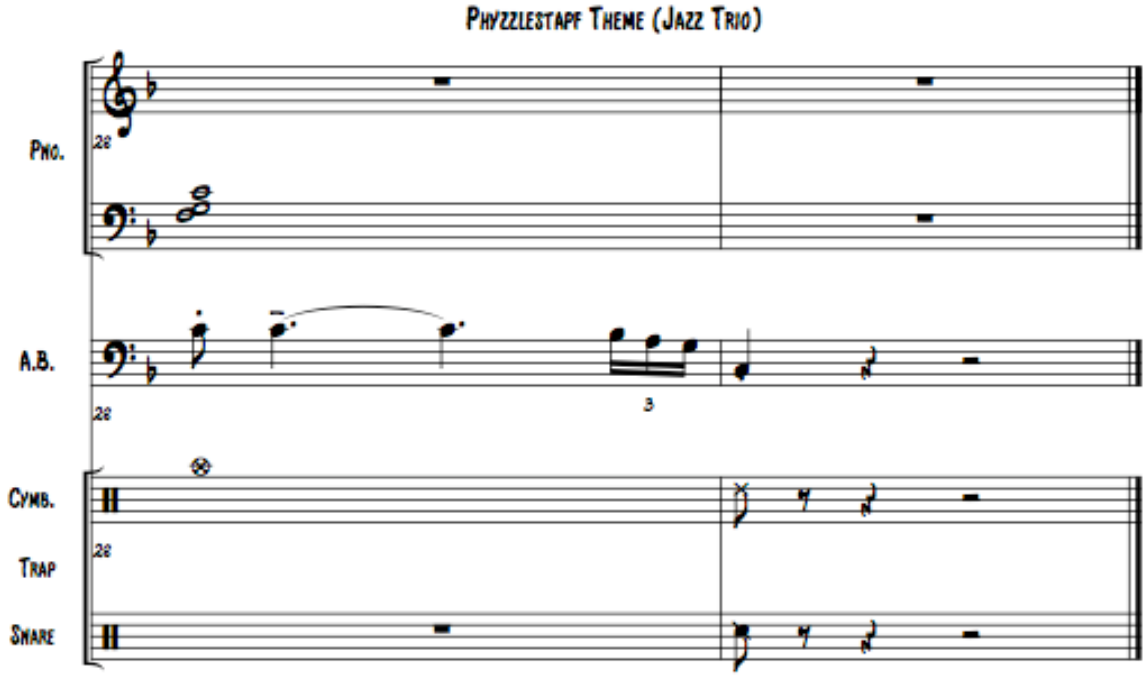



Phyzzlestapf Theme (Jazz Trio)
Pno.
A.B.
Cymb.
Trap
Snare
Pno.
A.B.
Cymb.
Trap
Snare


Phyzzlestapf Theme (Jazz Trio)
Pno.
A.B.
Cymb.
Trap
Snare
10
3
13


Phyzzlestapf Theme (Jazz Trio)
Pno.
A.B.
Cymb.
Trap
Snare
16
19
3
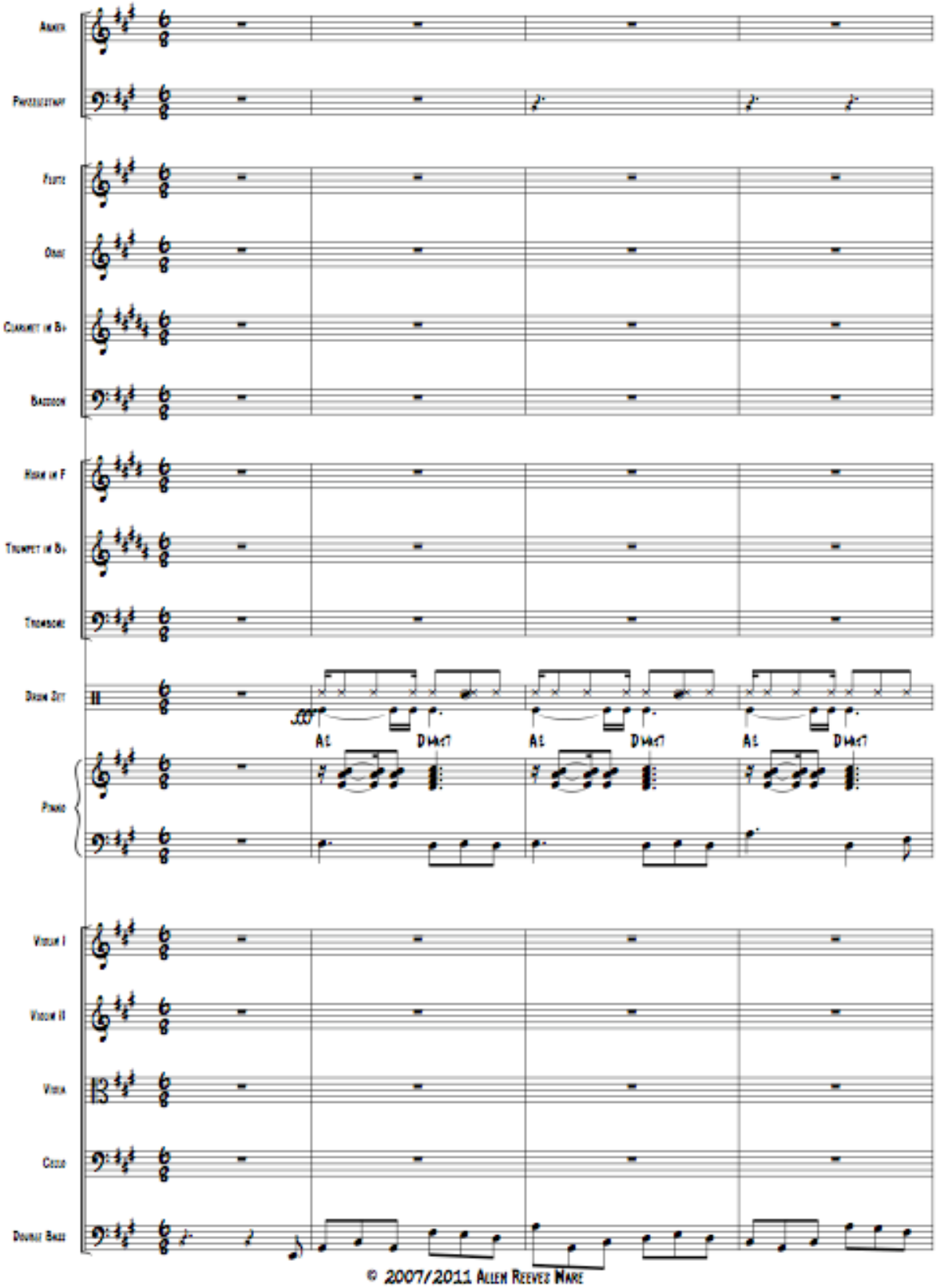

Phyzzlestapf Theme (Jazz Trio)
Pno.
A.B.
Cymb.
Trap
Snare
22
mp
fff
ff
mf
p
25


Phyzzlestapf Theme (Jazz Trio)
Pno.
A.B.
Cymb.
Trap
Snare

FULL SCORE
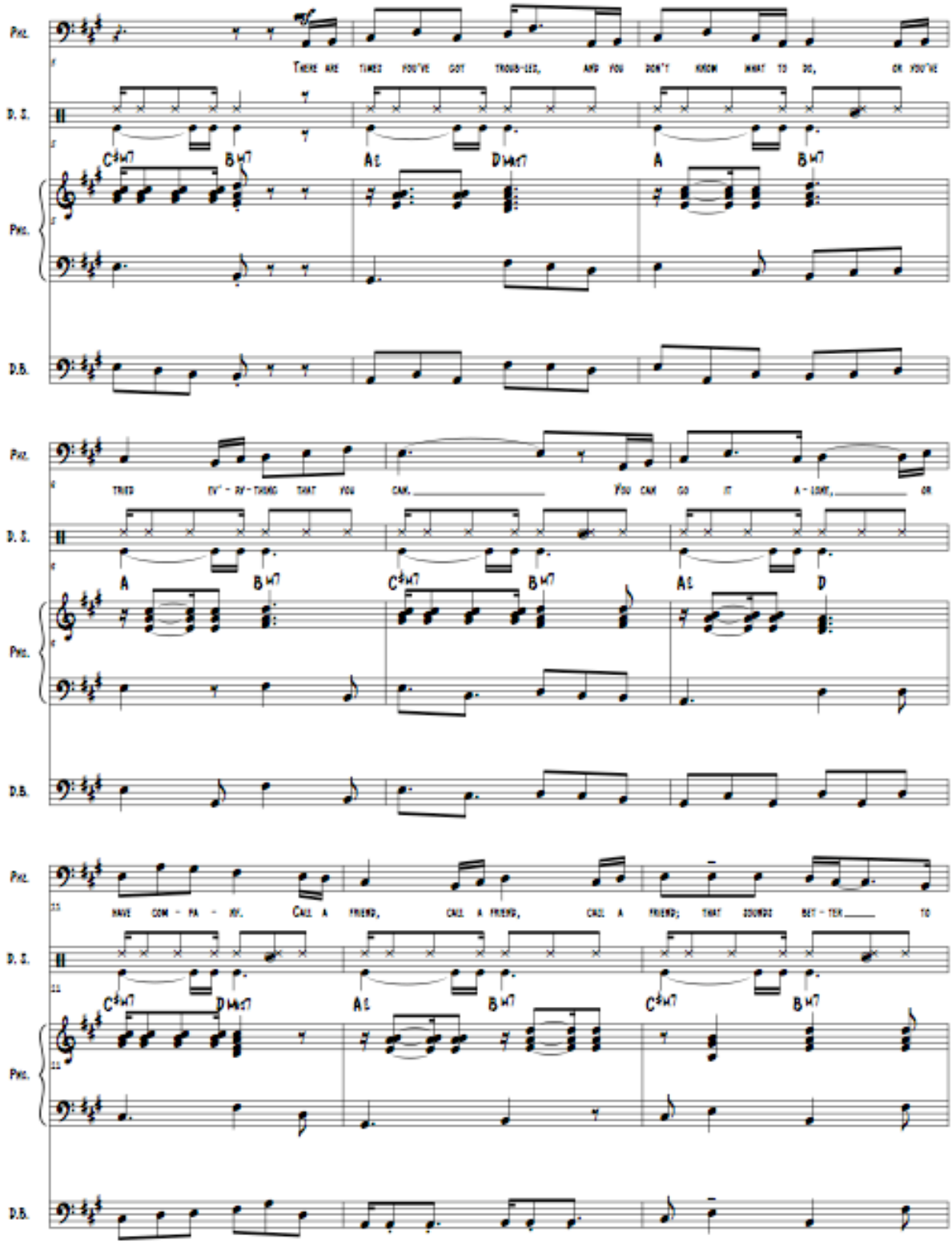
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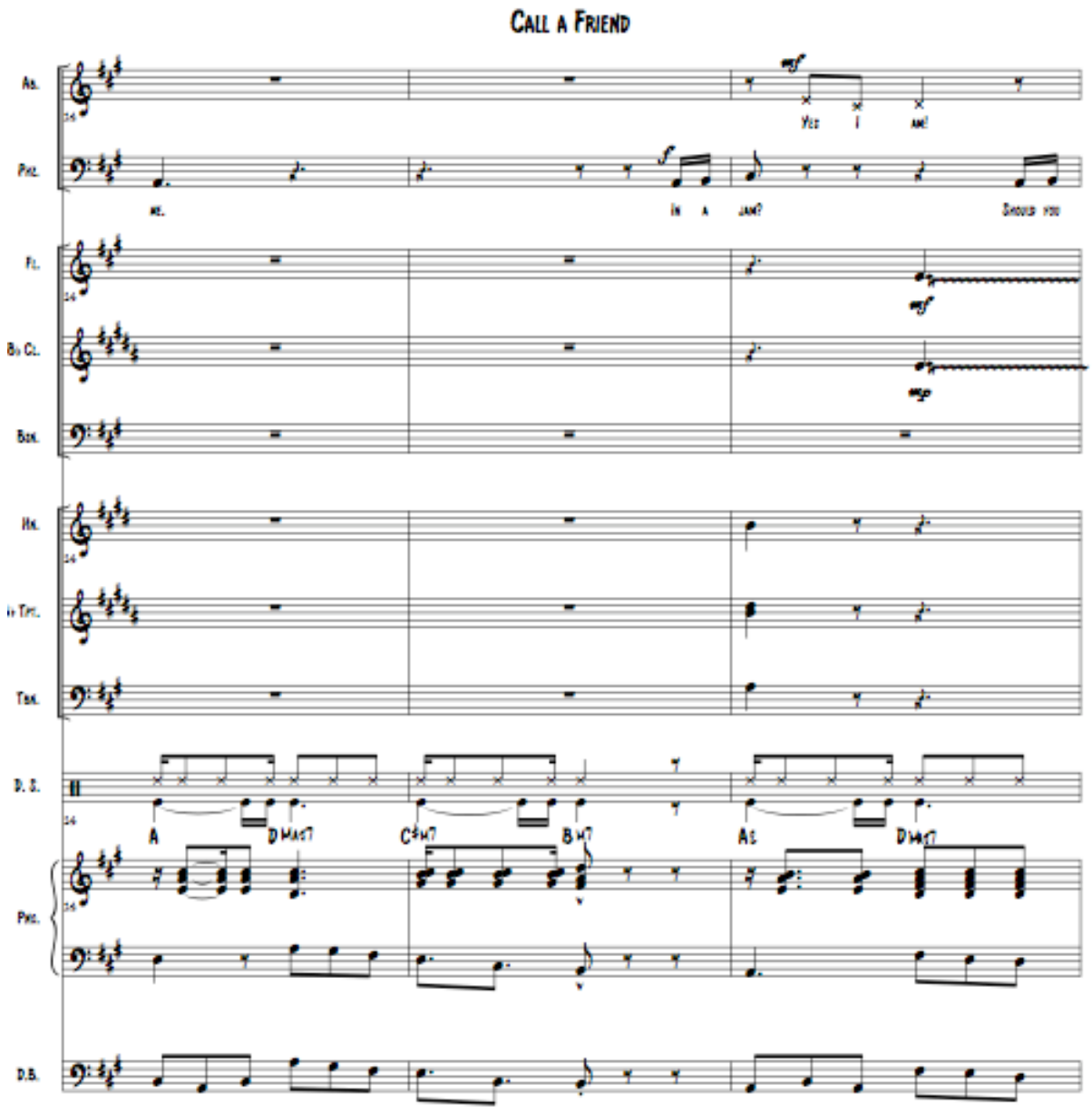
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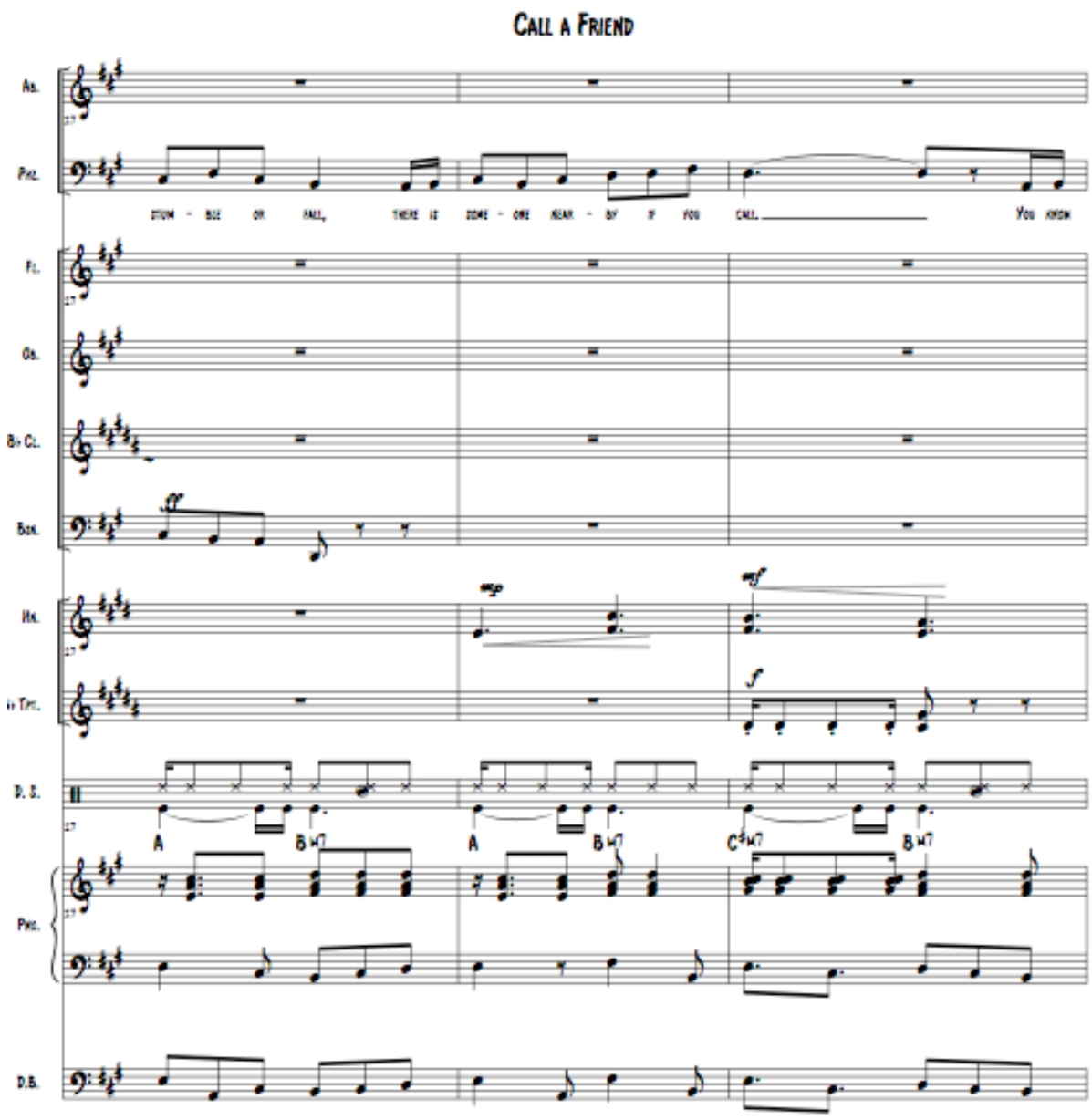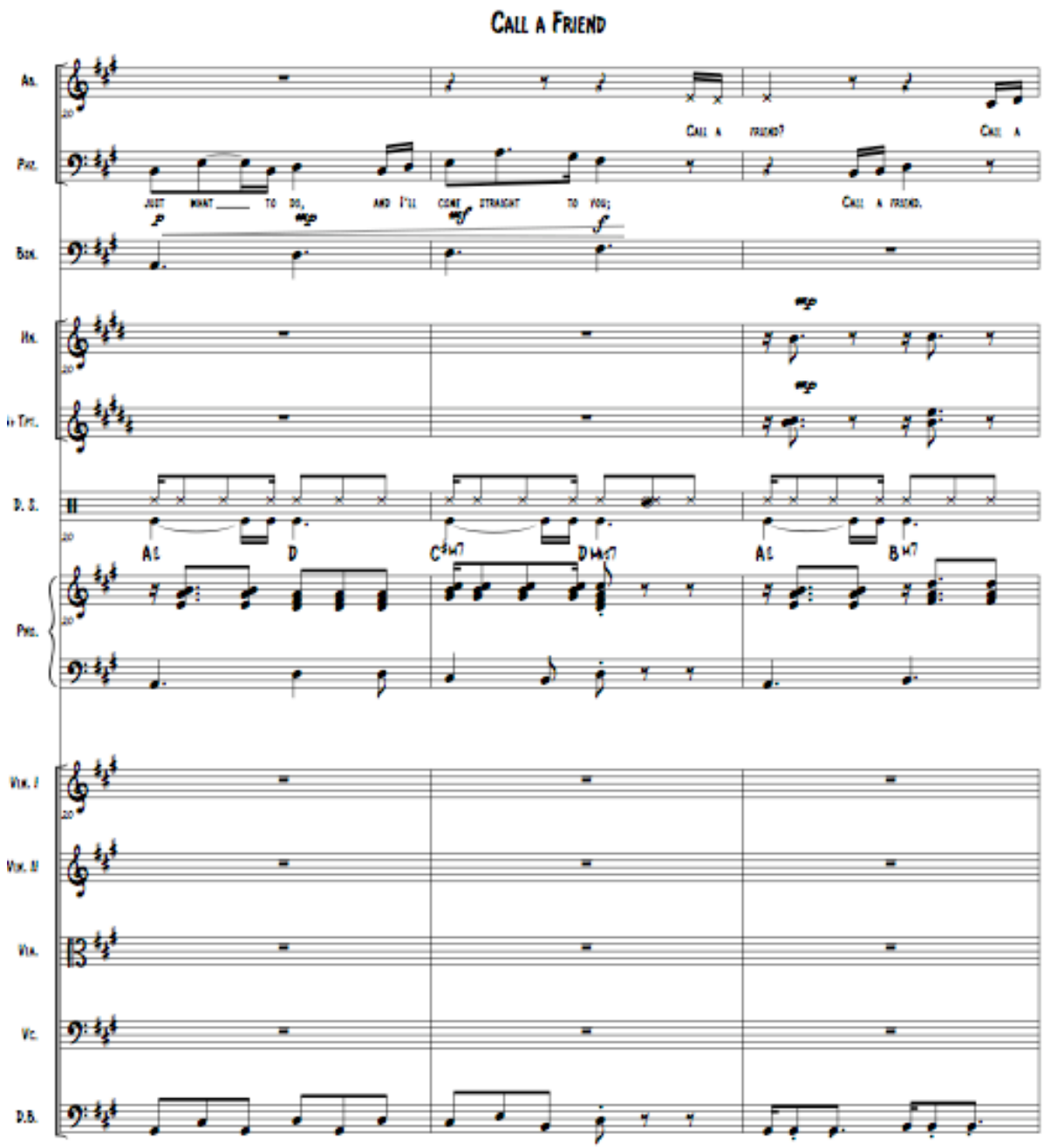


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Call a Friend
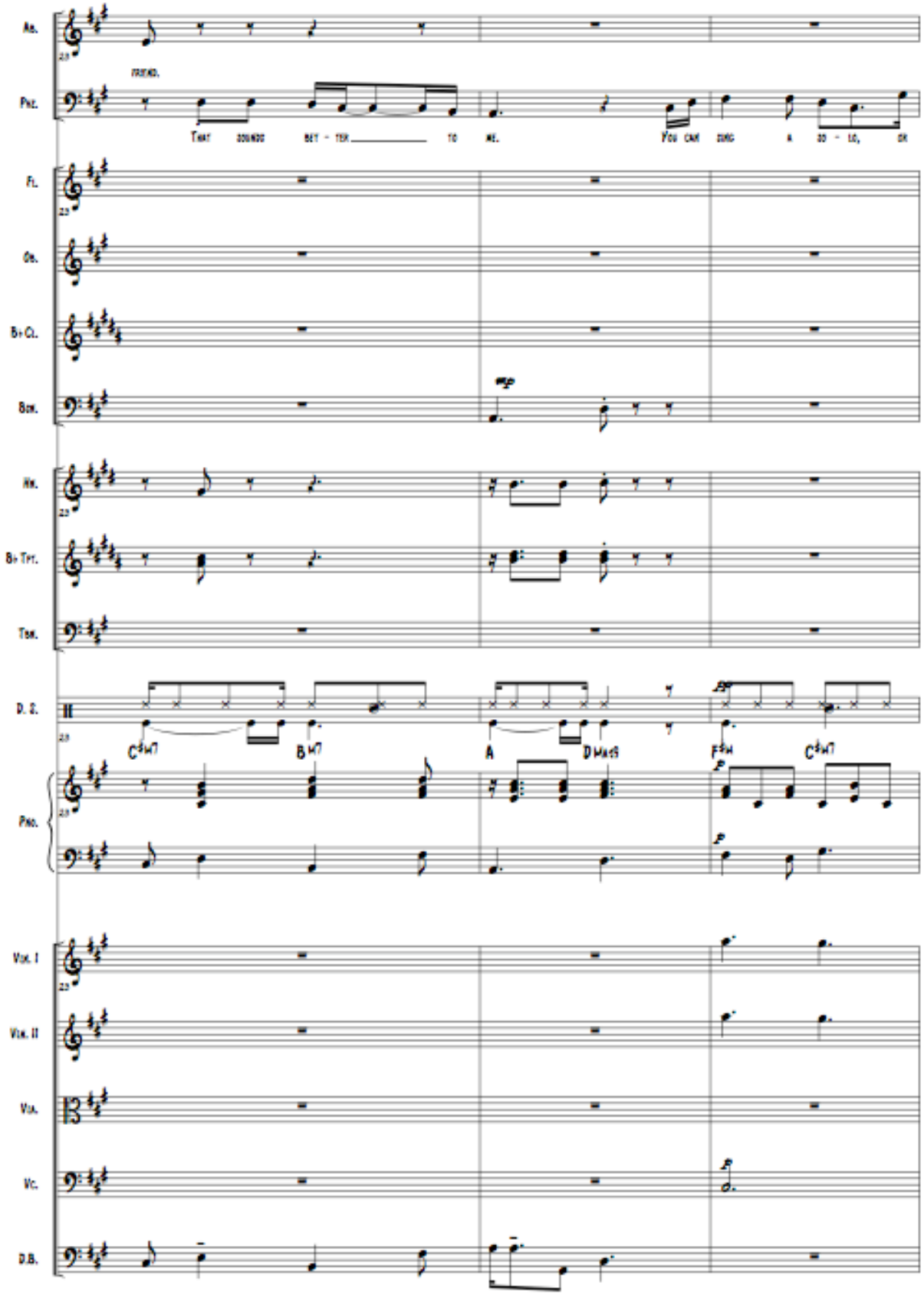



Call a Friend
A.S.
Pno.
Fl.
B♭ Cl.
B.Cl.
Hn.
1st Tpt.
Tbn.
D. S.
Pno.
D.B.
A
D MAJ7
C♯M7
B M7
A
D MAJ7
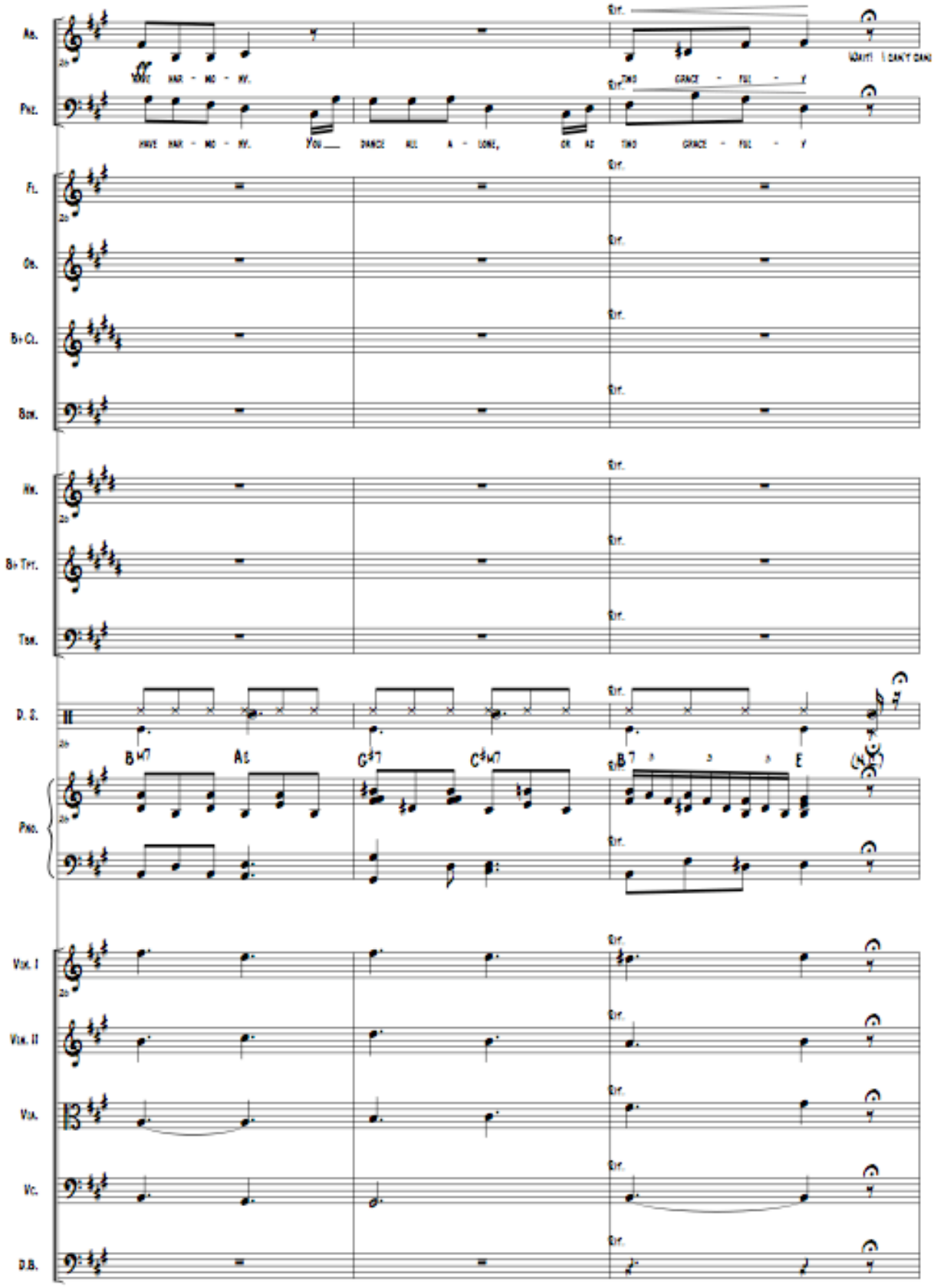

Call a Friend
As.
Pno.
STUM - BLE OR FALL, THERE IS SOME - ONE NEAR - BY IF YOU CALL. YOU KNOW
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
♭ Tpt.
D. S.
A
B M7
A
B M7
C♯M7
B M7
Pno.
D.B.
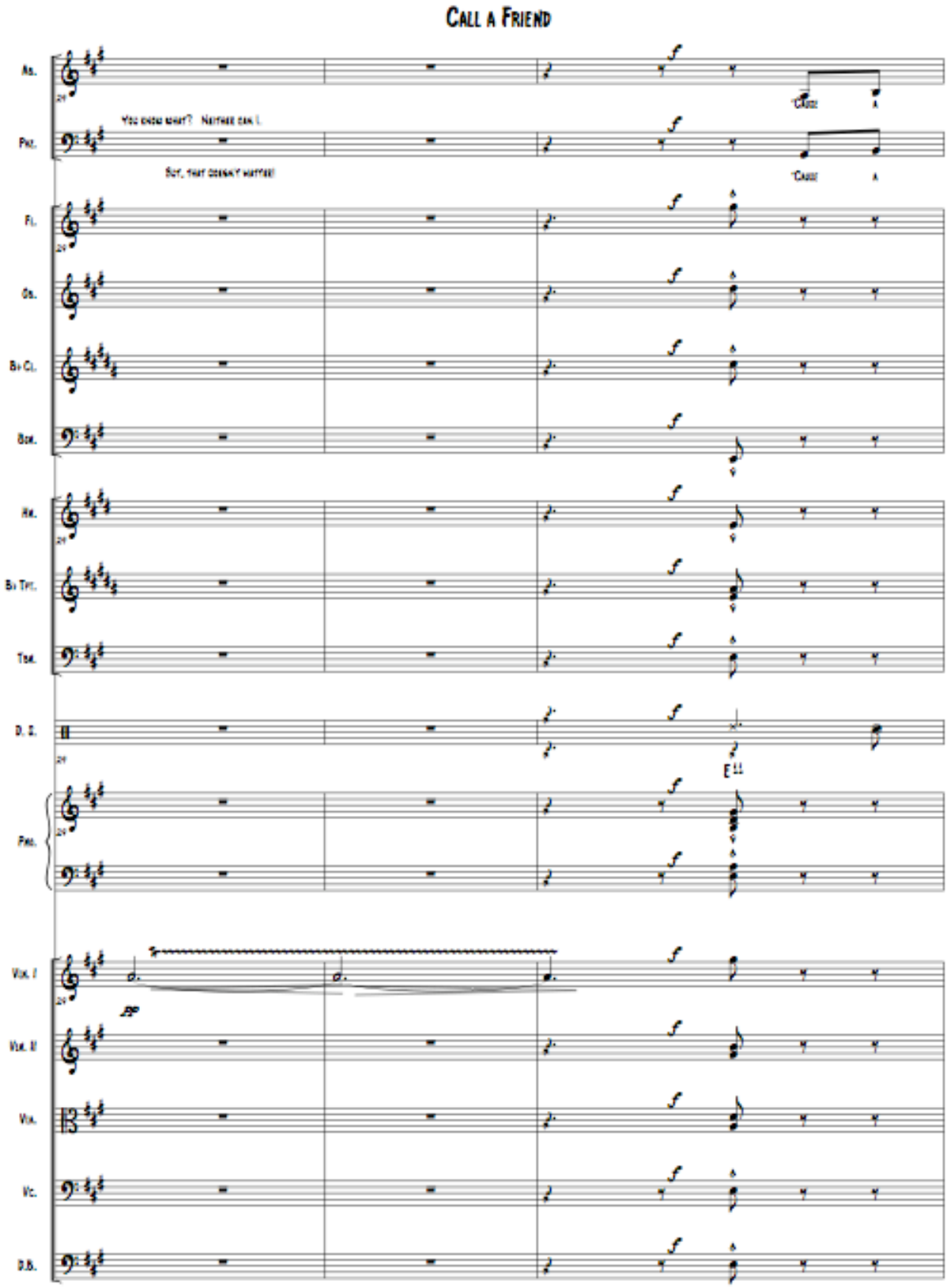

Call a Friend
As.
Pno.
Bsn.
Hn.
1 Tpt.
D. S.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
JUST WHAT TO DO, AND I'LL COME STRAIGHT TO YOU;
CALL A FRIEND.
A♭
D
C♯M7
D♭M7
A♭
B M7
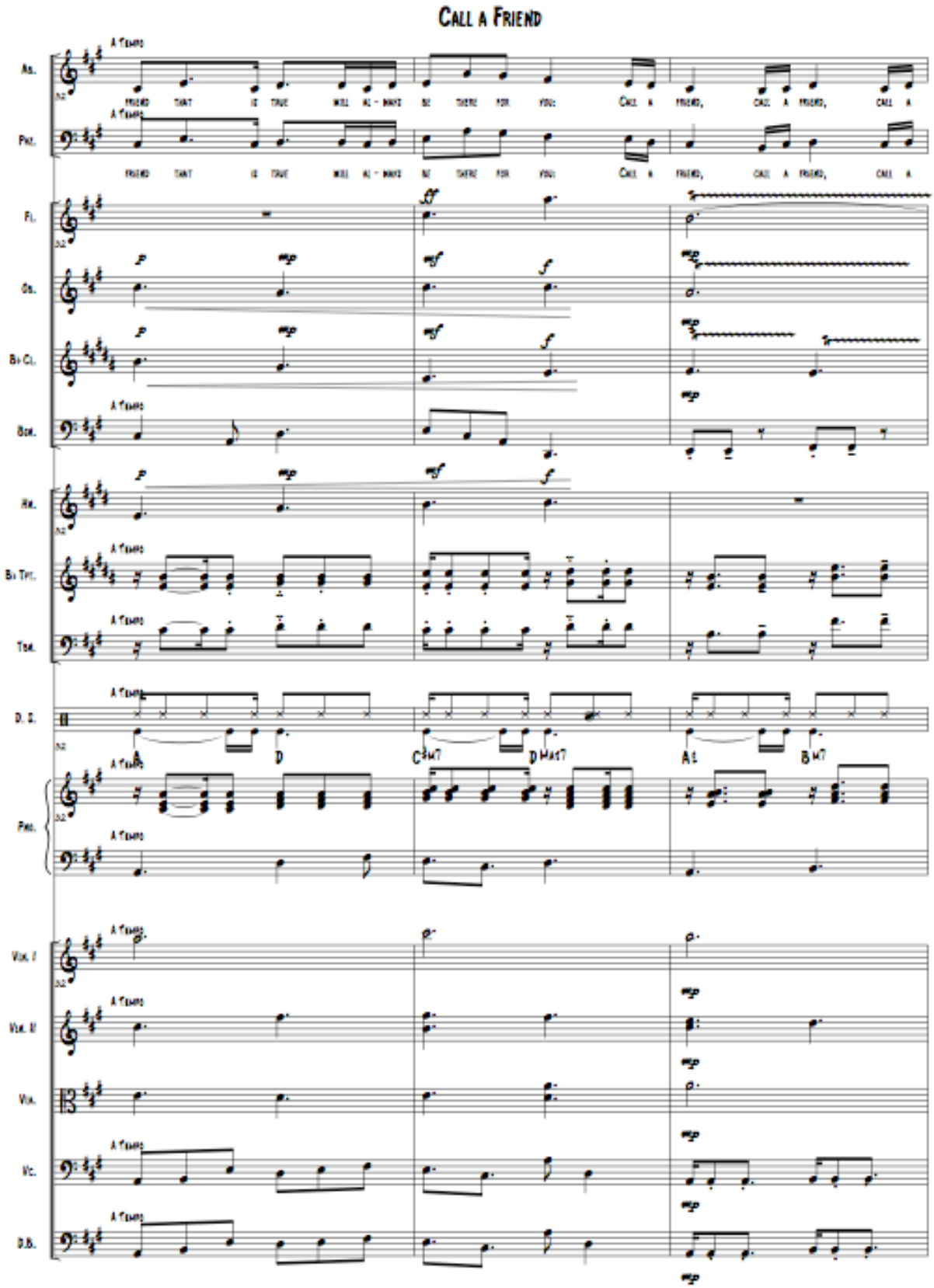
Call a Friend
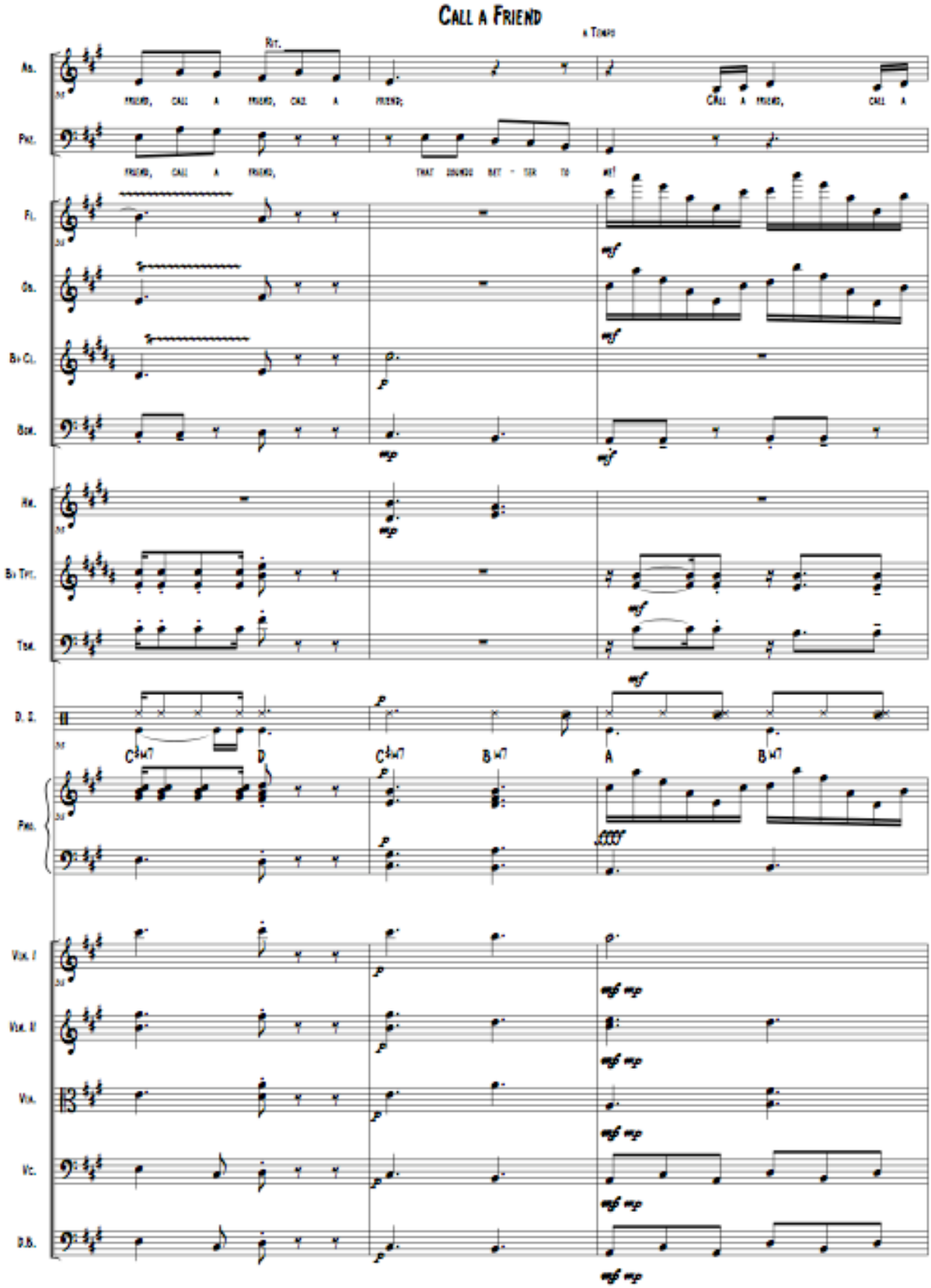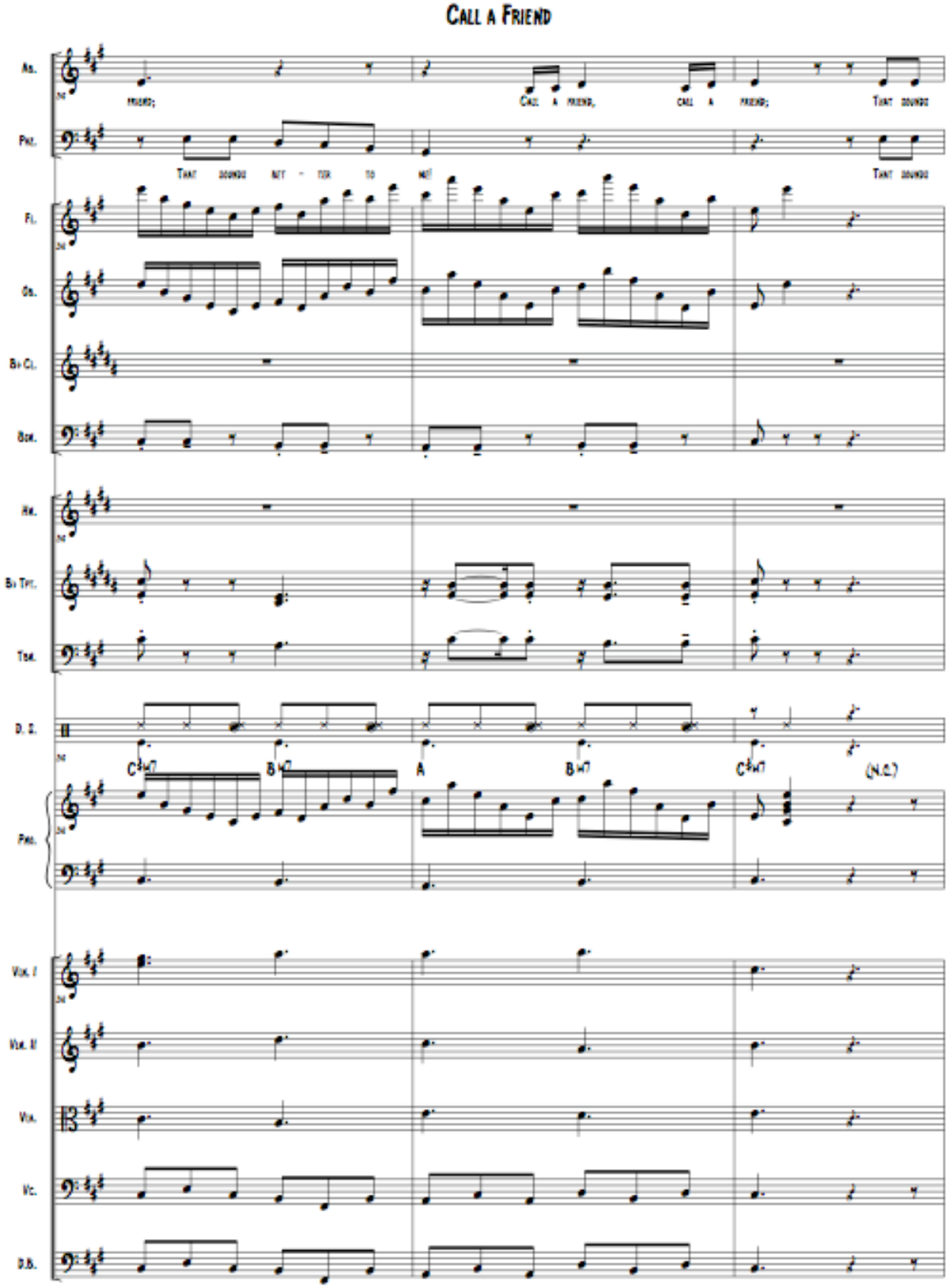


Call a Friend
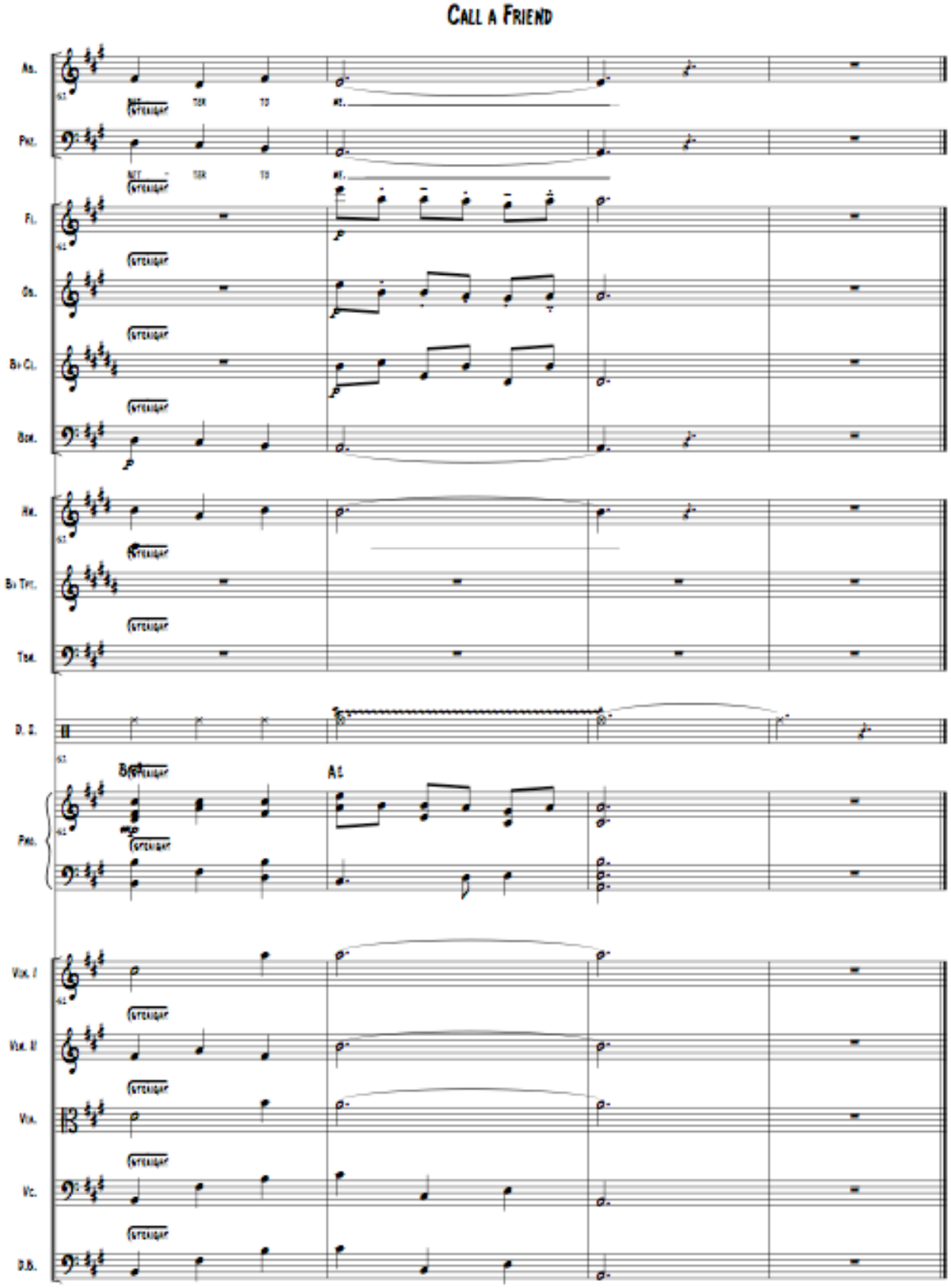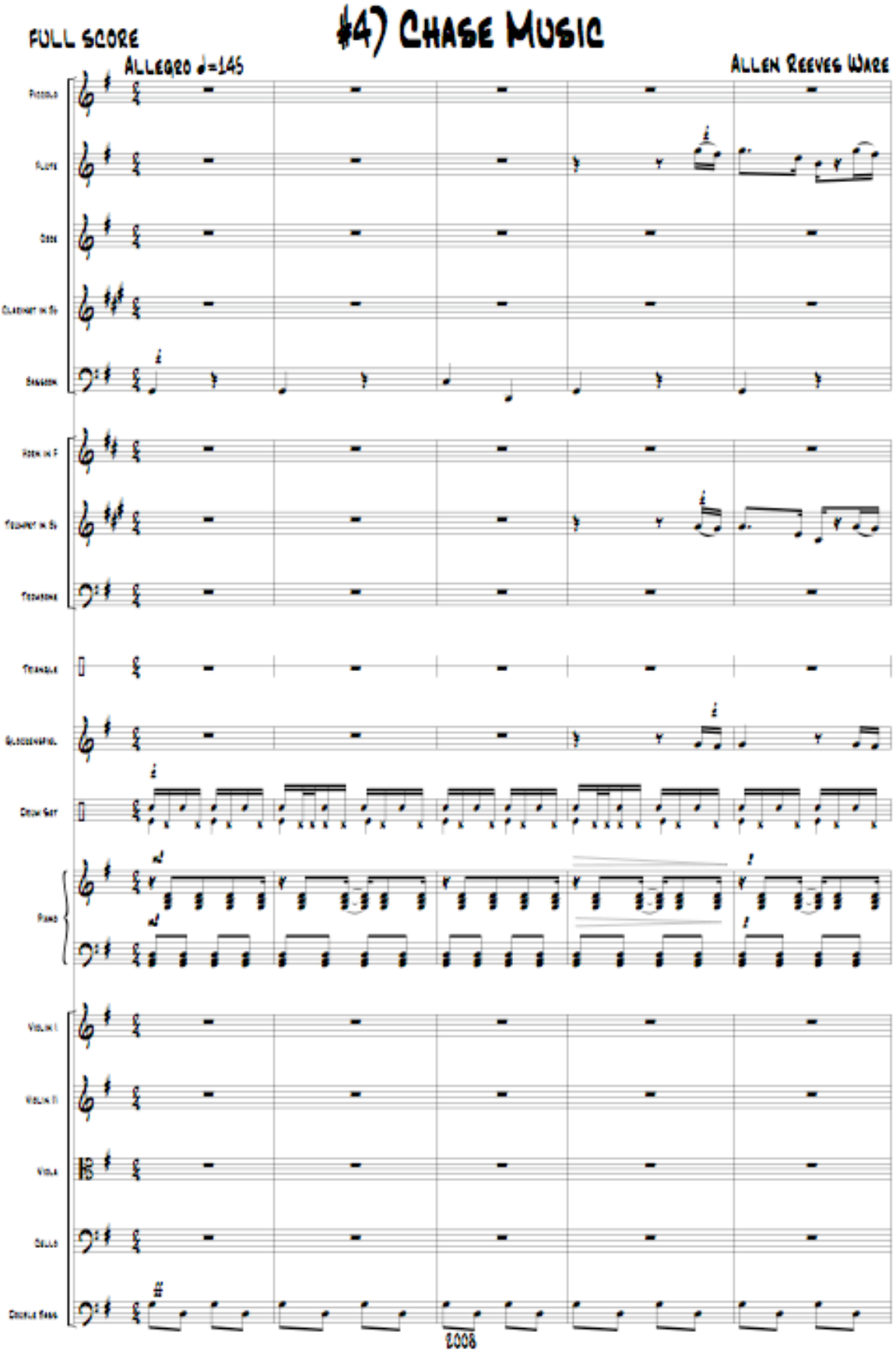



Call a Friend
As.
Pic.
You know what? Neither can I.
Sor, that doesn't matter!
Fl.
Cls.
B♭ Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
D. S.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.


CALL A FRIEND
A TEMPO
FRIEND THAT IS TRUE WILL AL - WAYS BE THERE FOR YOU: CALL A FRIEND, CALL A FRIEND, CALL A
Ac.
Pno.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
D. S.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
D
C♯M7
D MAJ7
A6
BM7
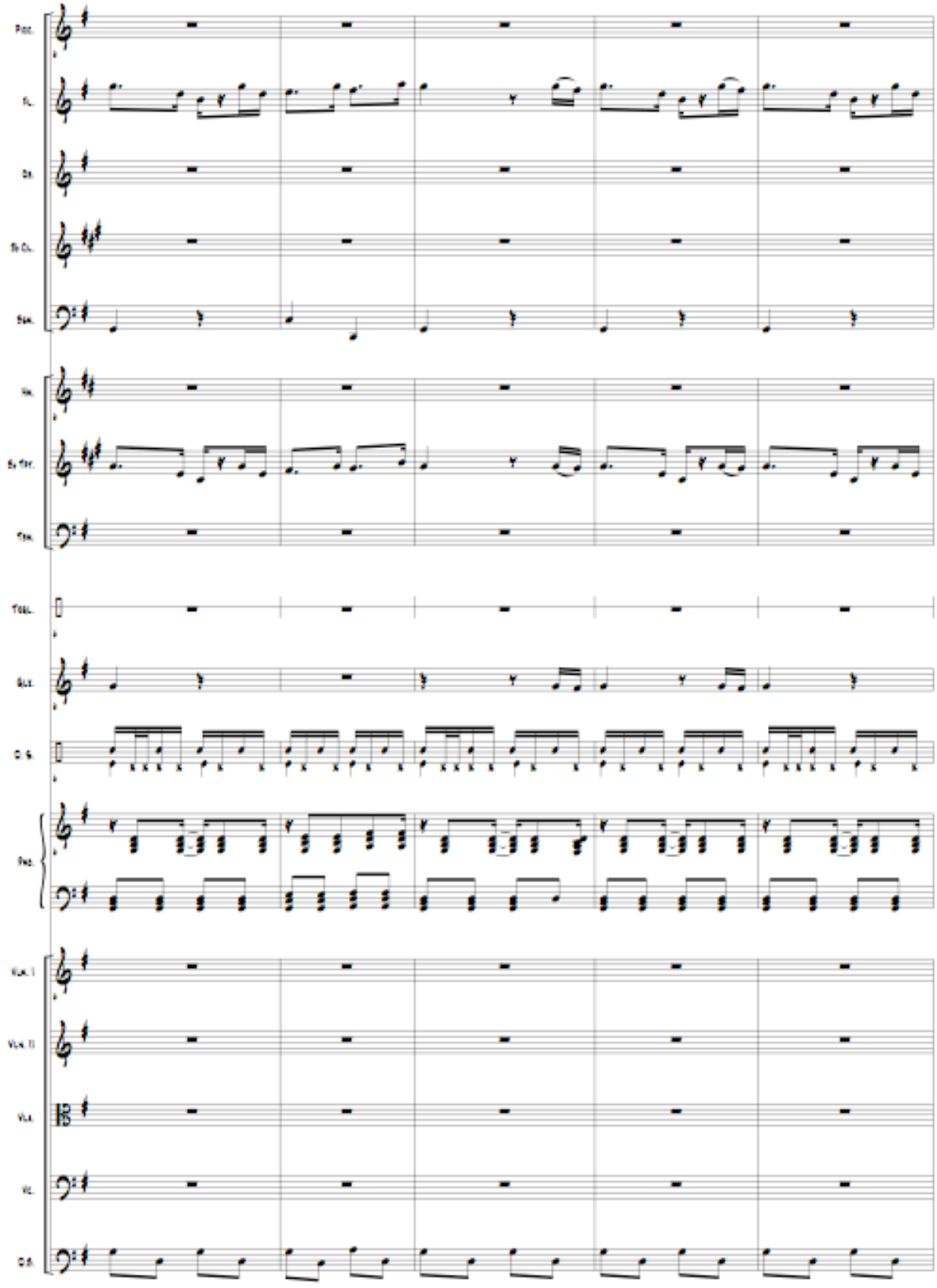

CALL A FRIEND
A TEMPO
RIT.
As.
FRIEND, CALL A FRIEND, CALL A FRIEND;
CALL A FRIEND, CALL A
Pno.
FRIEND, CALL A FRIEND, THAT SOUNDS BET - TER TO ME!
Fl.
Cls.
B♭ Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
D. S.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
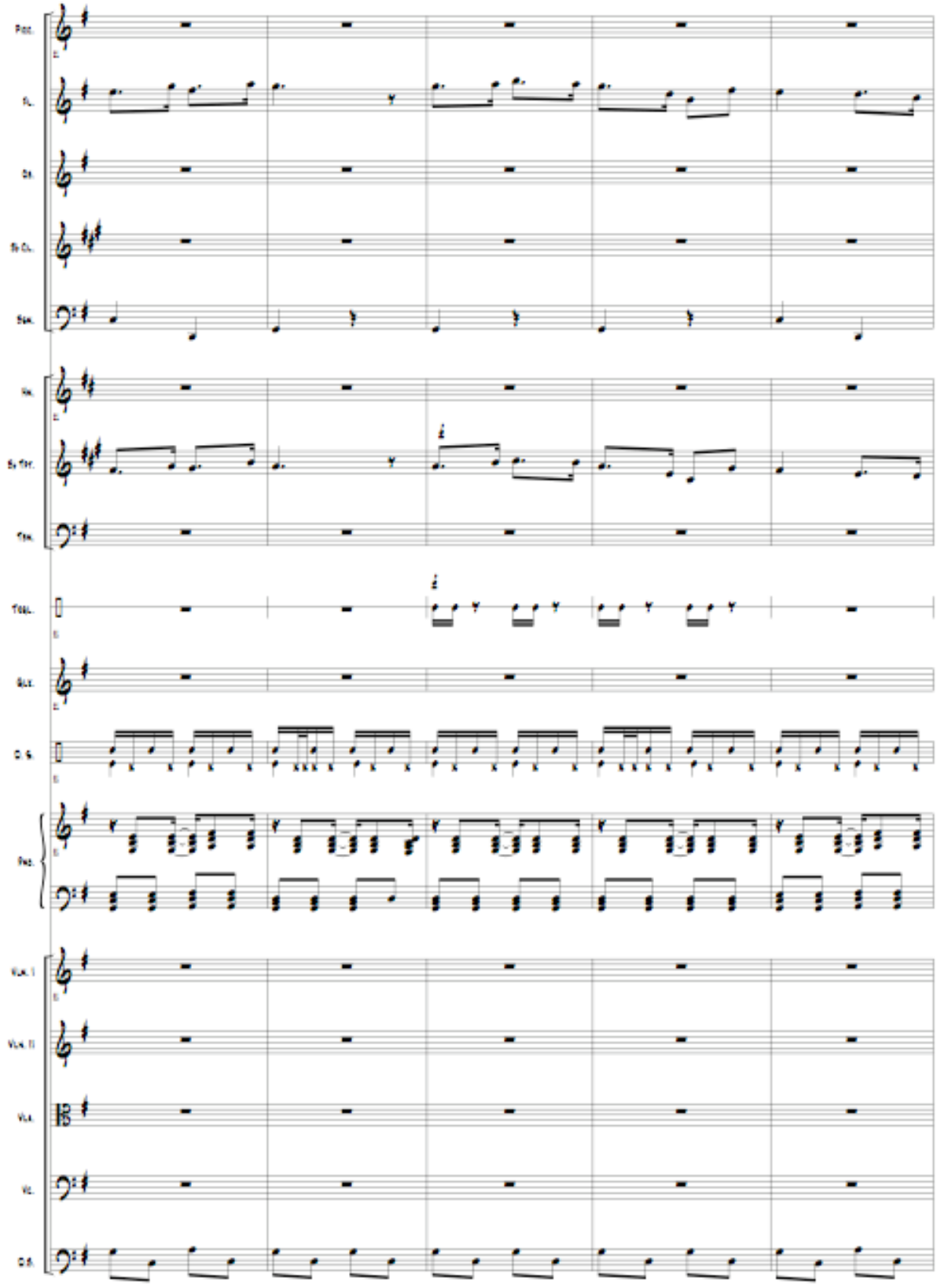

Call a Friend
As.
Pkr.
Fl.
Cls.
B♭ Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
D. S.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
FRIEND;
CALL A FRIEND,
CALL A
FRIEND;
THAT SOUNDS
THAT SOUNDS NOT - TOO TO
NO!
THAT SOUNDS
C♯m7
B m7
A
B m7
C♯m7
(N.C.)


Call a Friend
As.
Pkz.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
D. S.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
NOT TOO FAST
Straight
A.L.
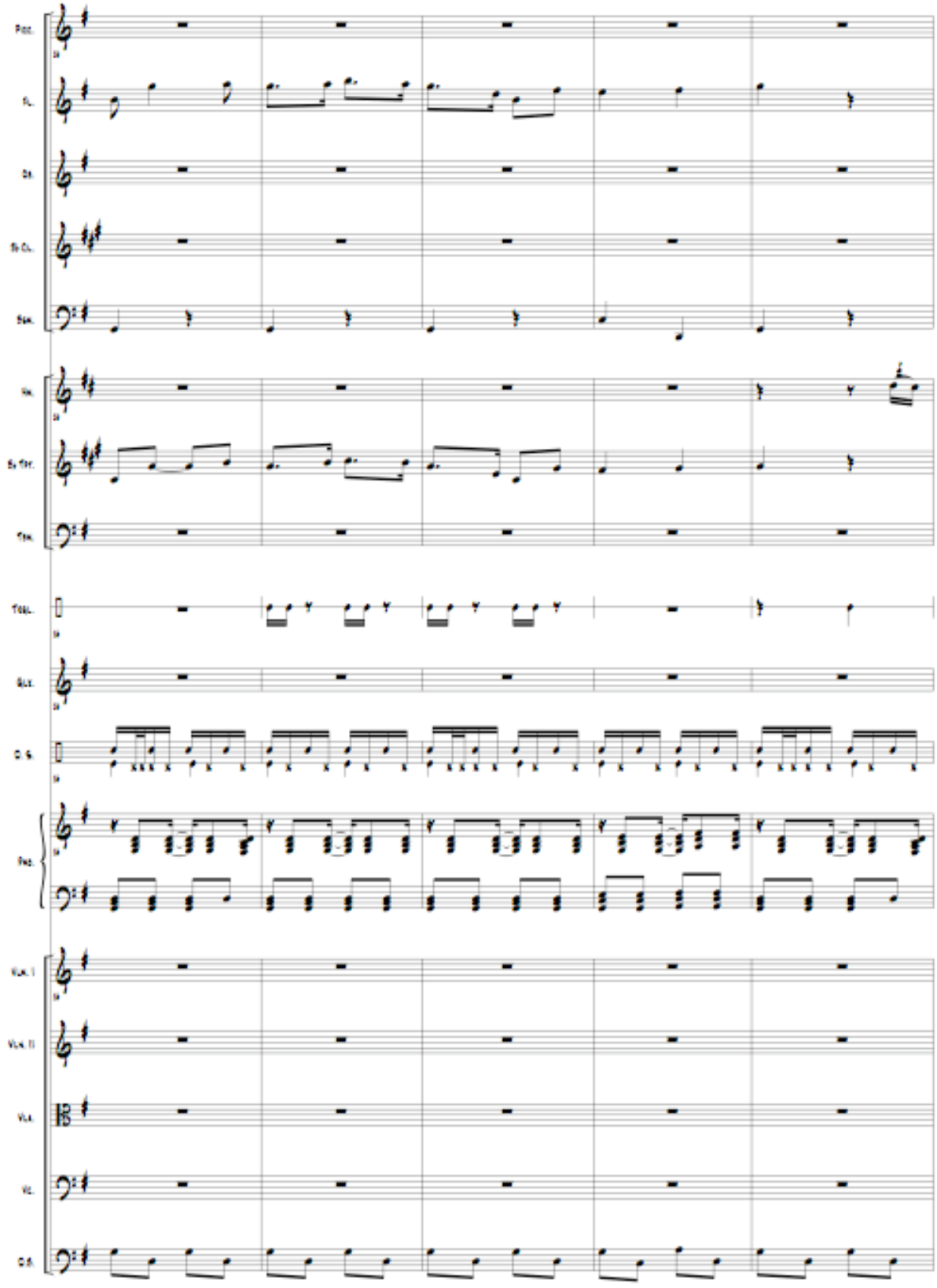

#47 Chase Music
FULL SCORE
Allegro ♩=145
Allen Reeves Ware
Piccolo
Flute
Oboe
Clarinet in Eb
Bassoon
Horn in F
Trumpet in Bb
Trombone
Triangle
Glockenspiel
Drum Set
Piano
Violin I
Violin II
Viola
Cello
Double Bass
2008

Chase Music
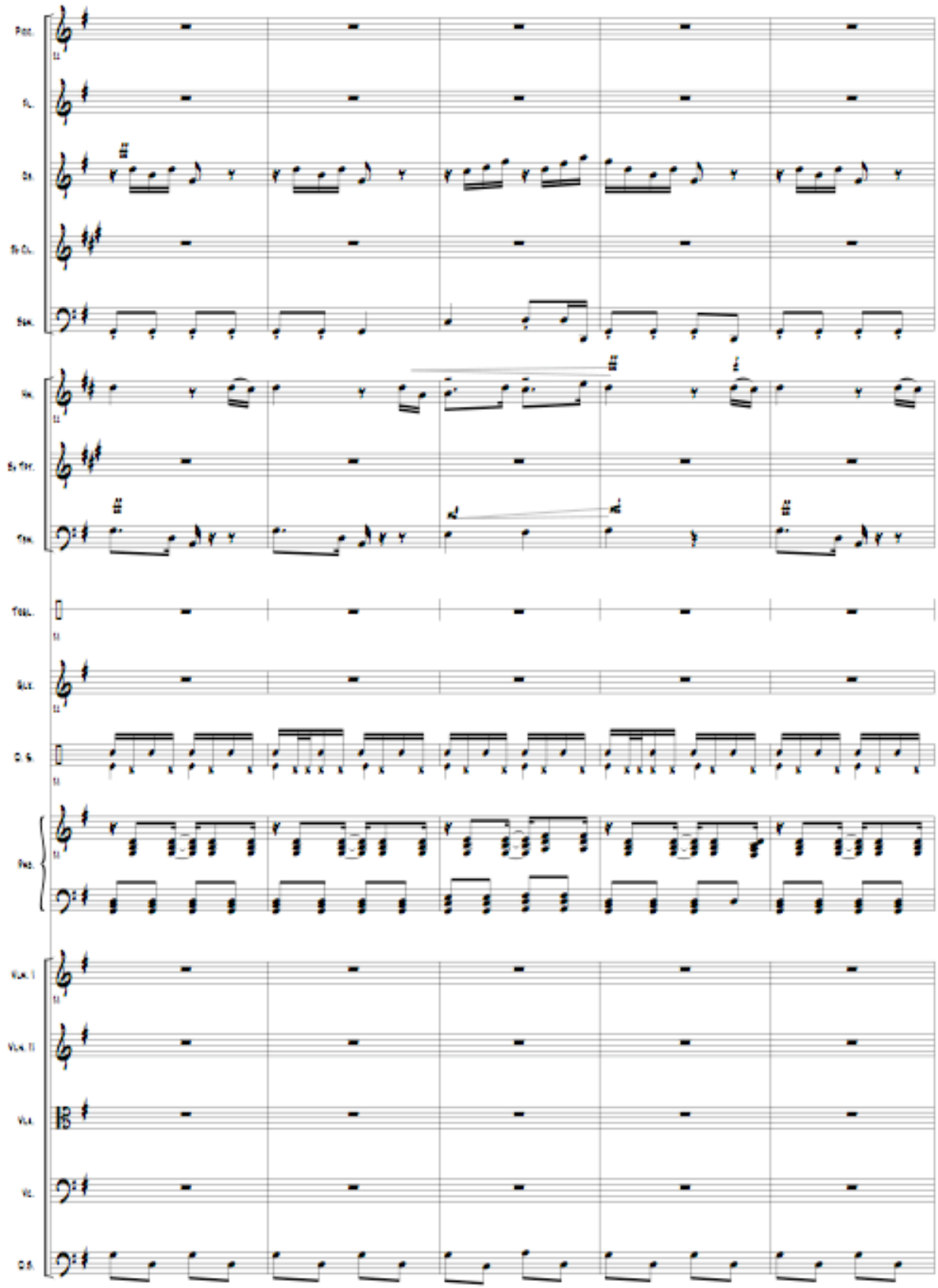

Picc.
Fl.
Ob.
Eb Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
Timp.
Glk.
S. D.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D. B.


Picc.
Fl.
Ob.
Bb Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
Timp.
Glk.
S. D.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D. B.
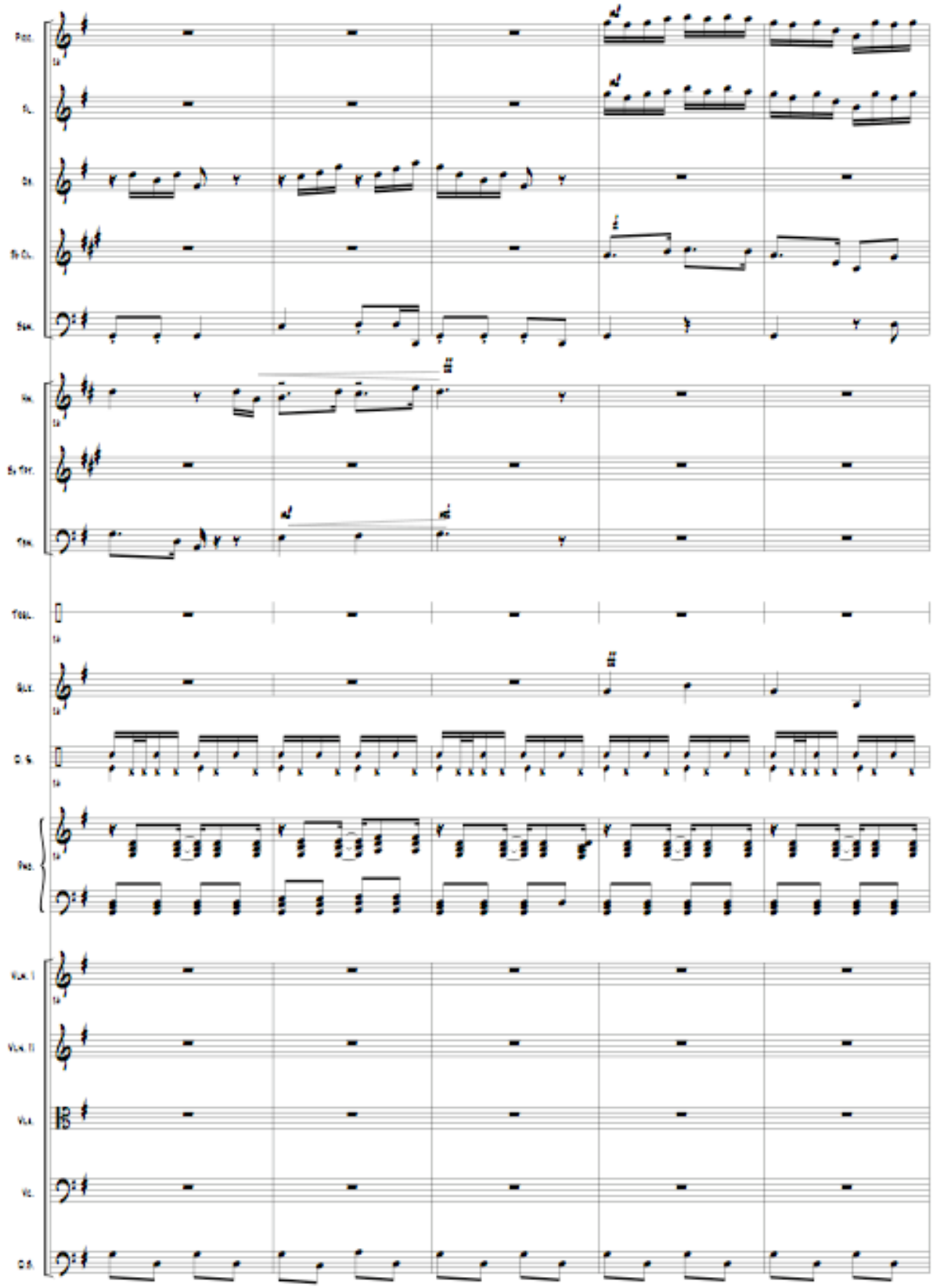
Chase Music


Picc.
Fl.
Ob.
Eb Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
Tba.
Glk.
D. S.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
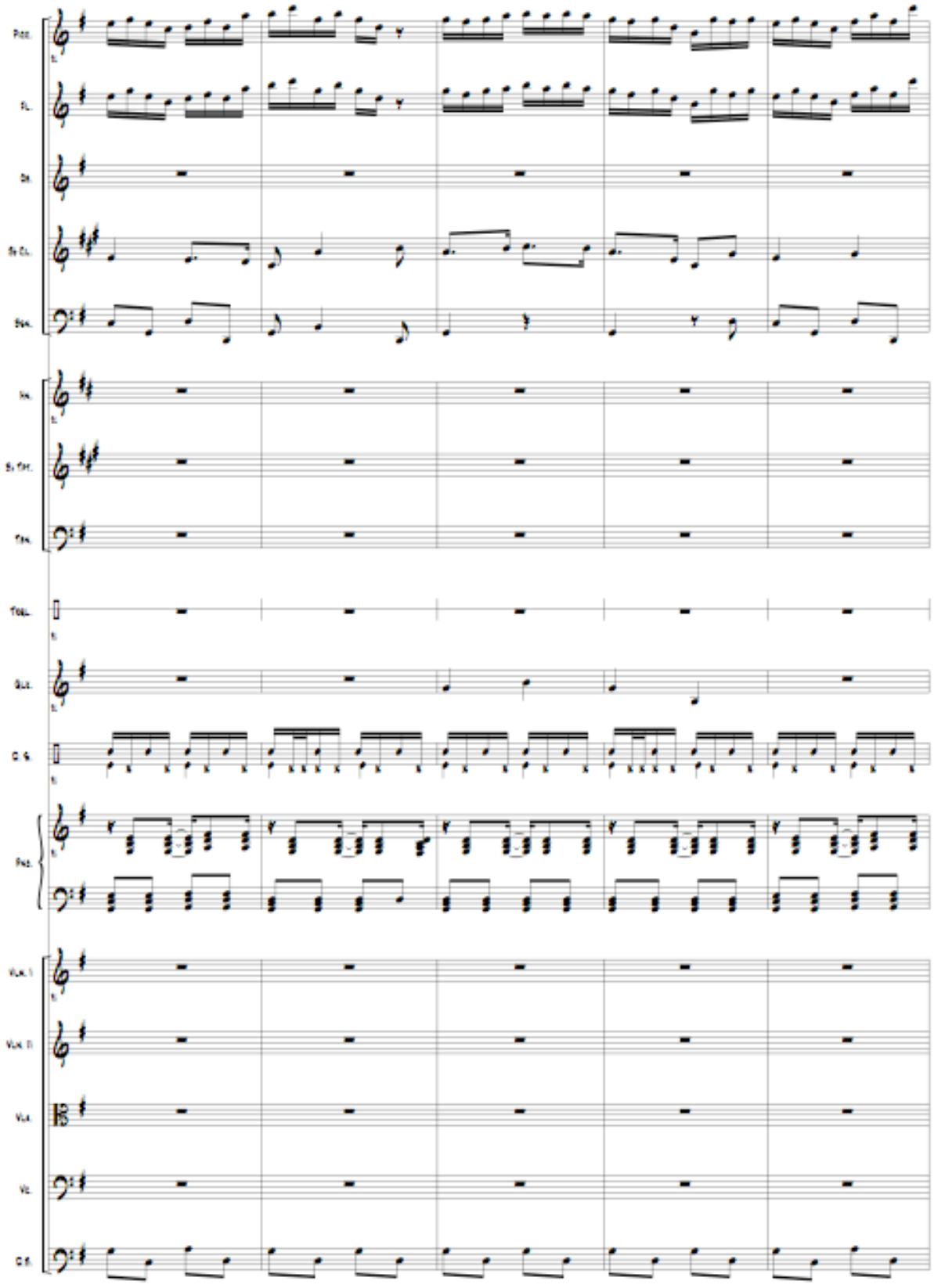
Chase Music


Picc.
Fl.
Ob.
Eb Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
Timp.
Glock.
Orch.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
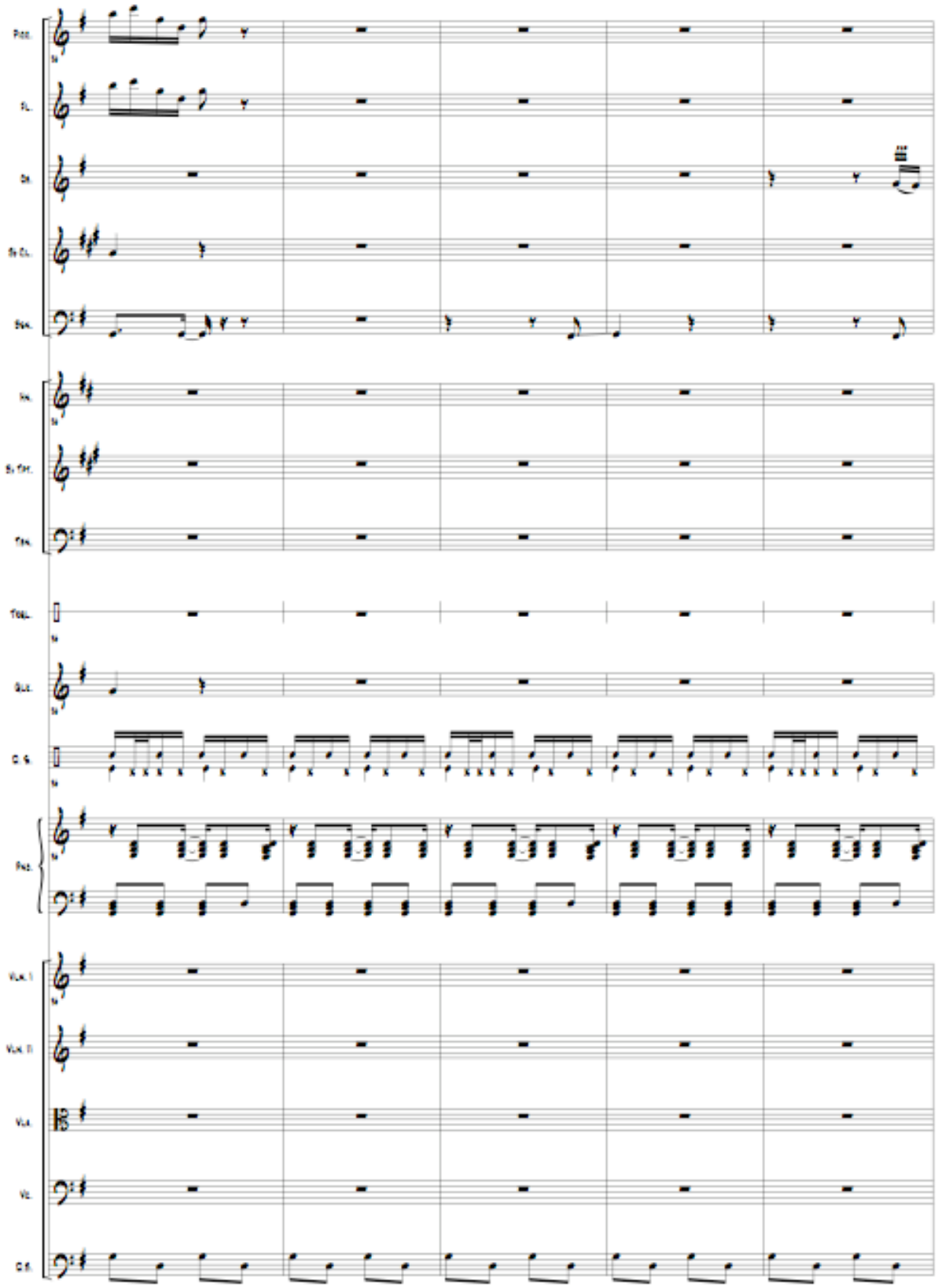
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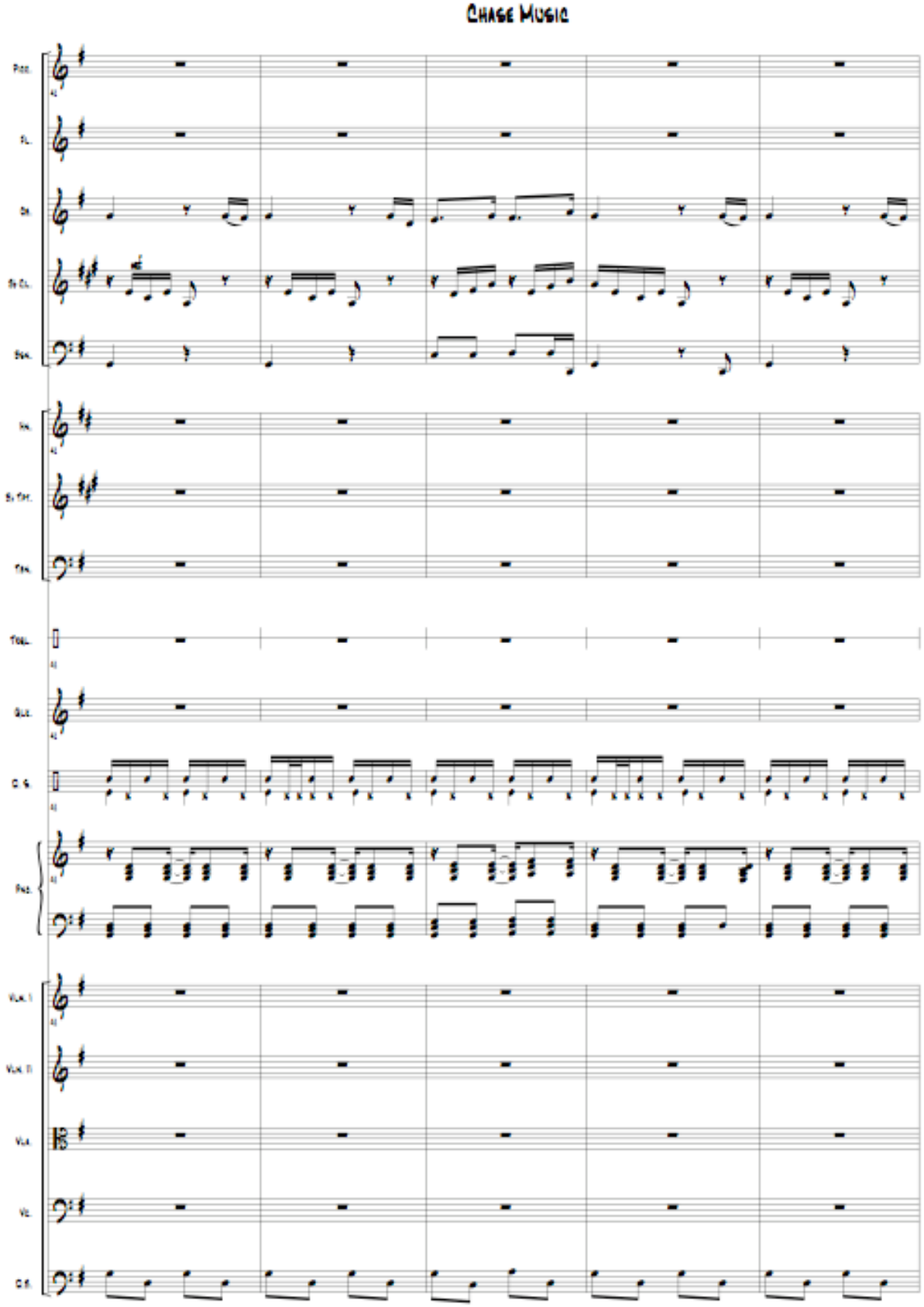

Picc.
Fl.
Ob.
Eb Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
Timp.
Glk.
S. D.
Perc.
Vln. I
Vln. II
Vla.
Vc.
D. B.

Chase Music
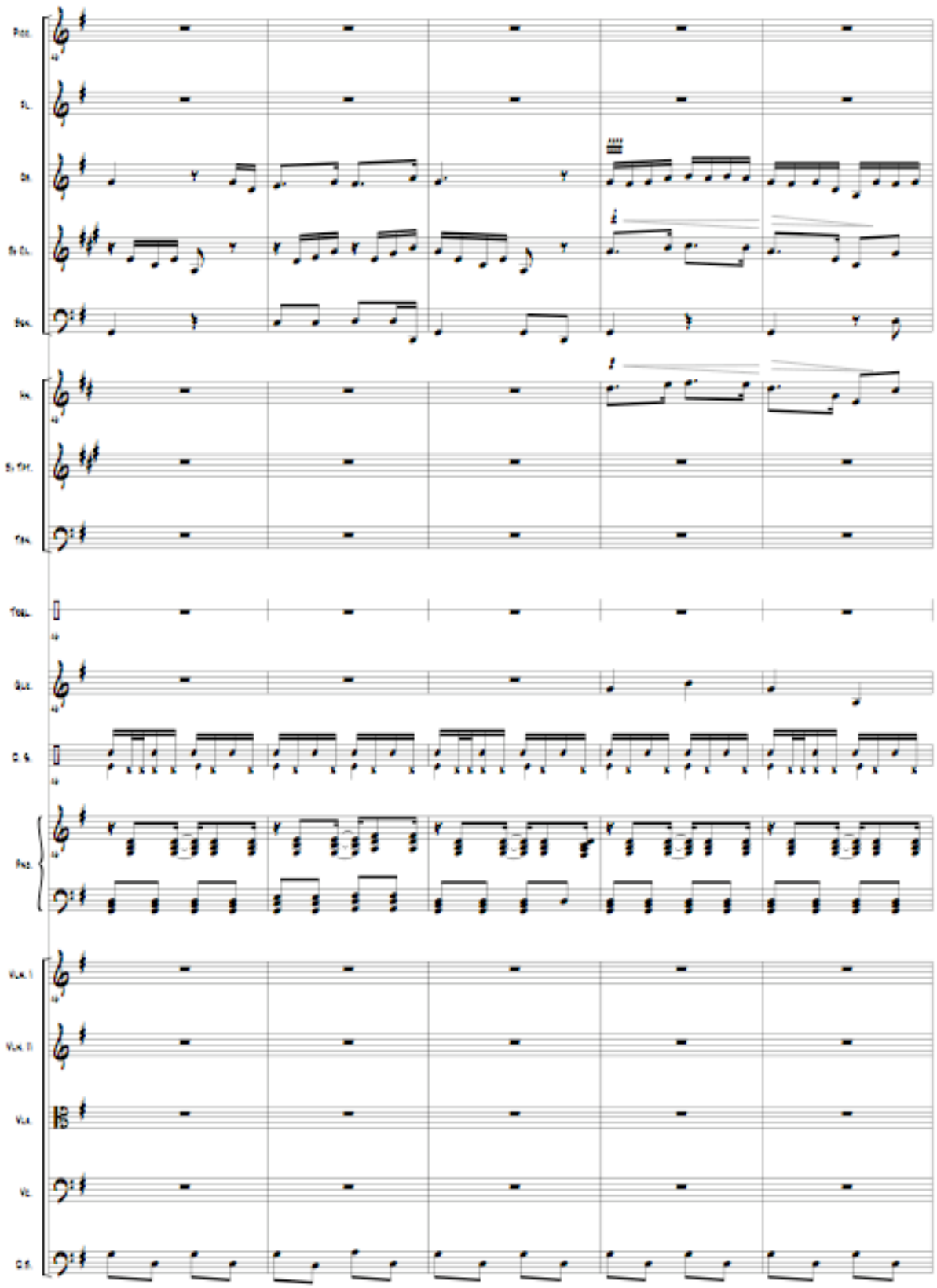

Picc.
Fl.
Ob.
Bb Cl.
Bsn.
Hn.
Bb Tpt.
Tbn.
Tba.
Glk.
C. G.
Perc.
Vln. I
Vln. II
Vla.
Vc.
C.B.

Chase Music
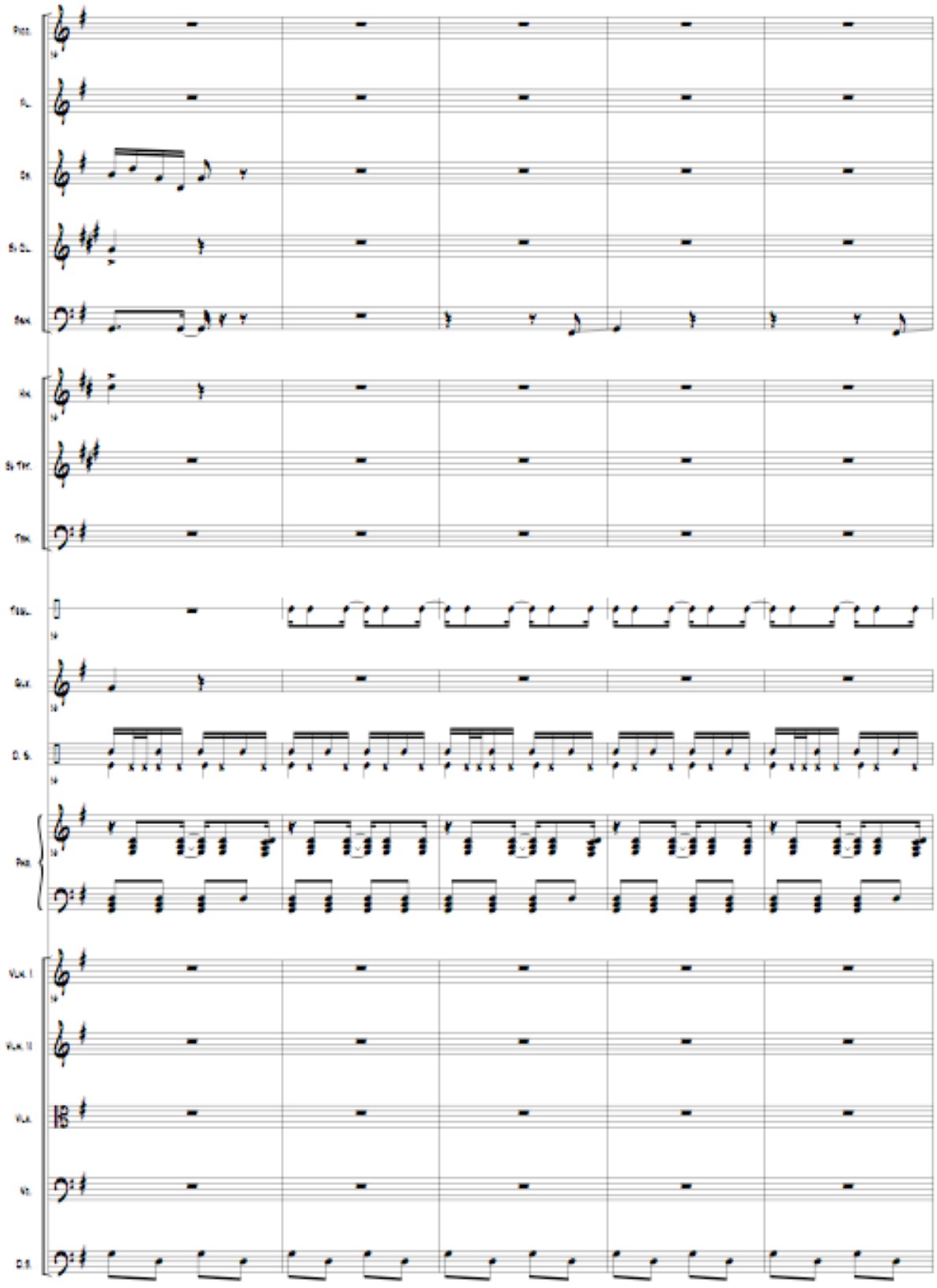

Picc.
Fl.
Ob.
Bb Cl.
Bsn.
Hn.
Bb Tpt.
Tbn.
Tmp.
Sus.
C. G.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.


Chase Music
Picc.
Fl.
Ob.
Bb Cl.
Bsn.
Hn.
Bb Tpt.
Tbn.
Timp.
Bells
C. S.
Perc.
Vln. I
Vln. II
Vla.
Vc.
C.B.
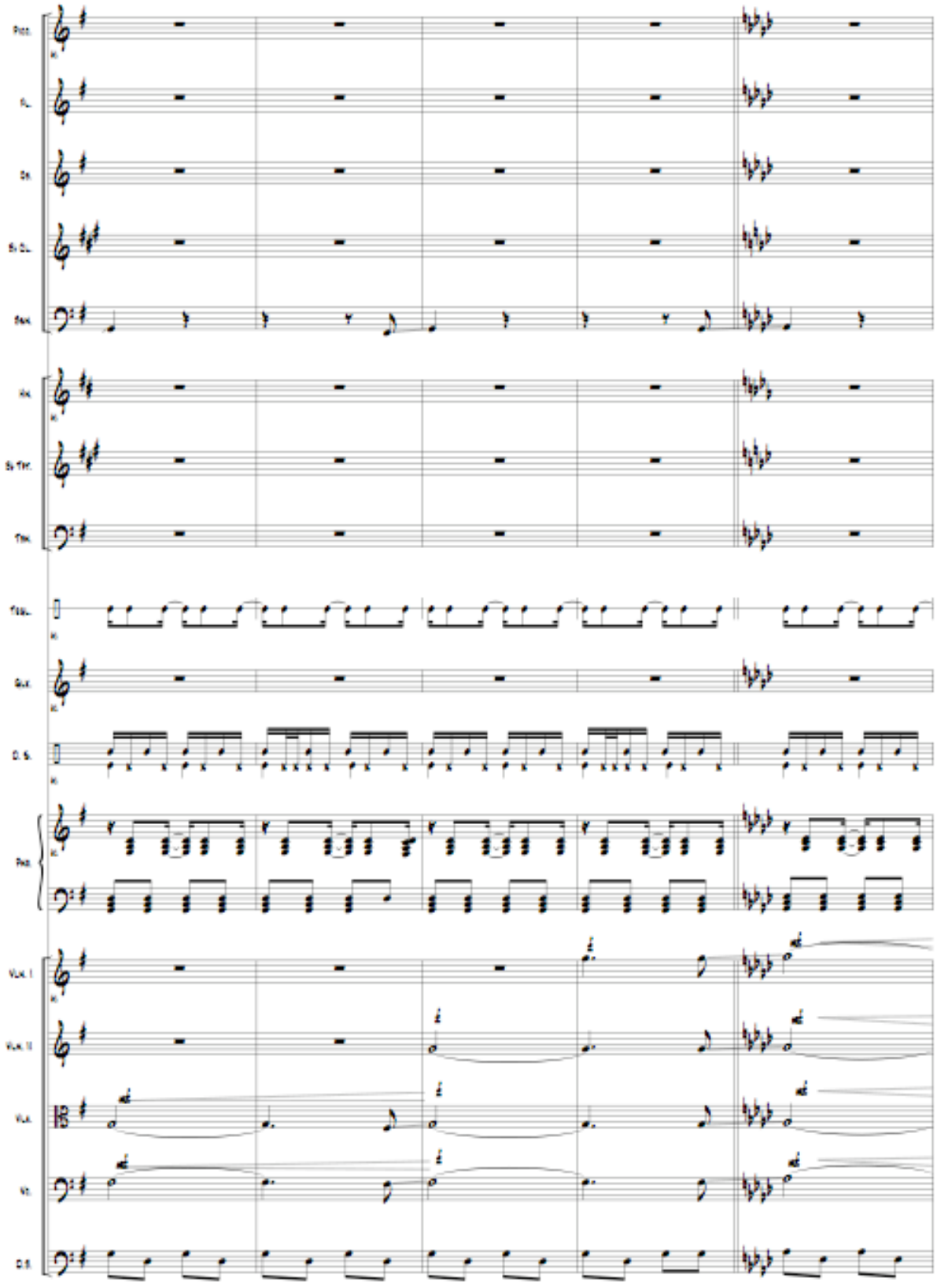
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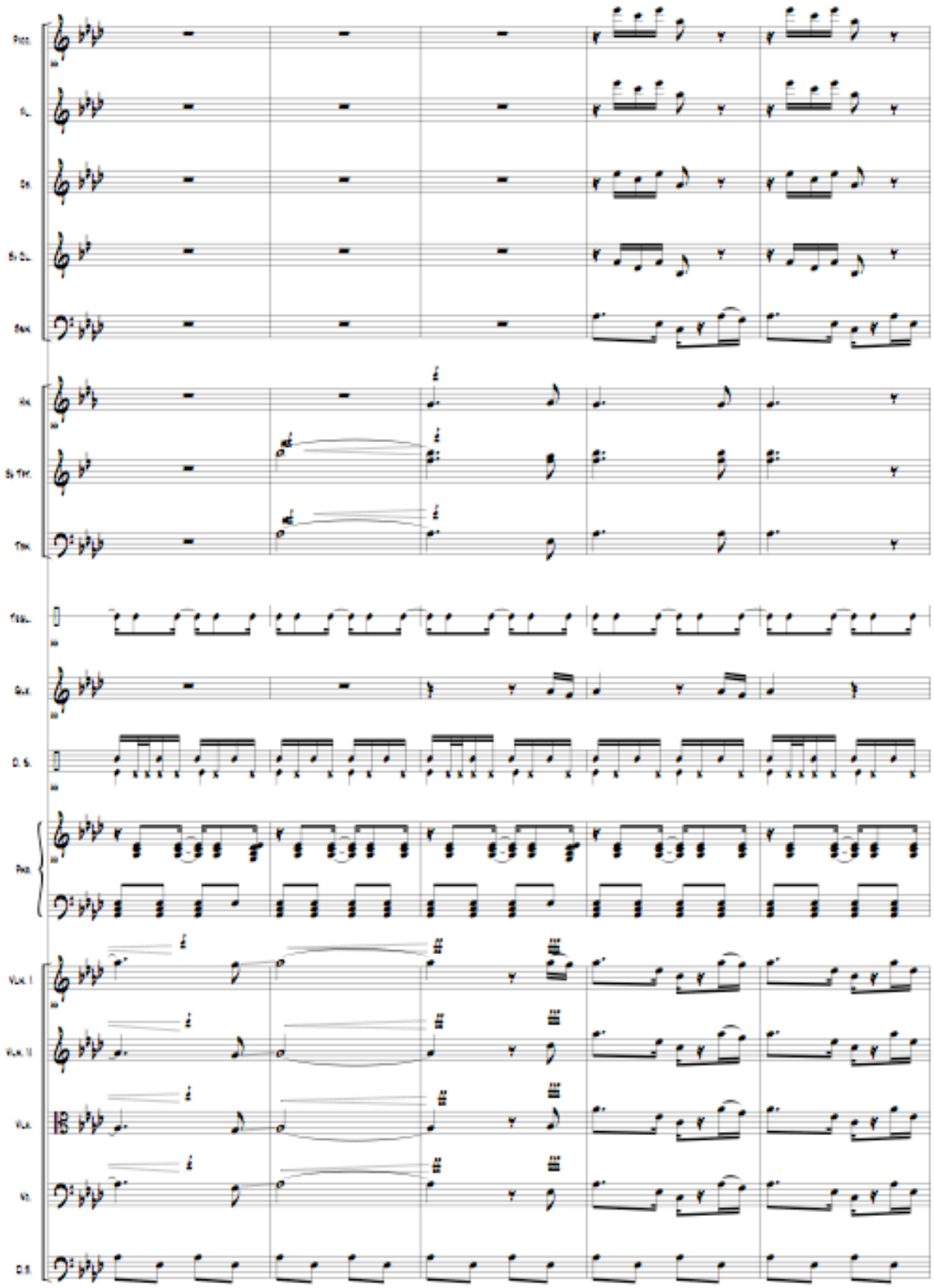

Picc.
Fl.
Cl.
Bs. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Euph.
Tba.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Chase Music
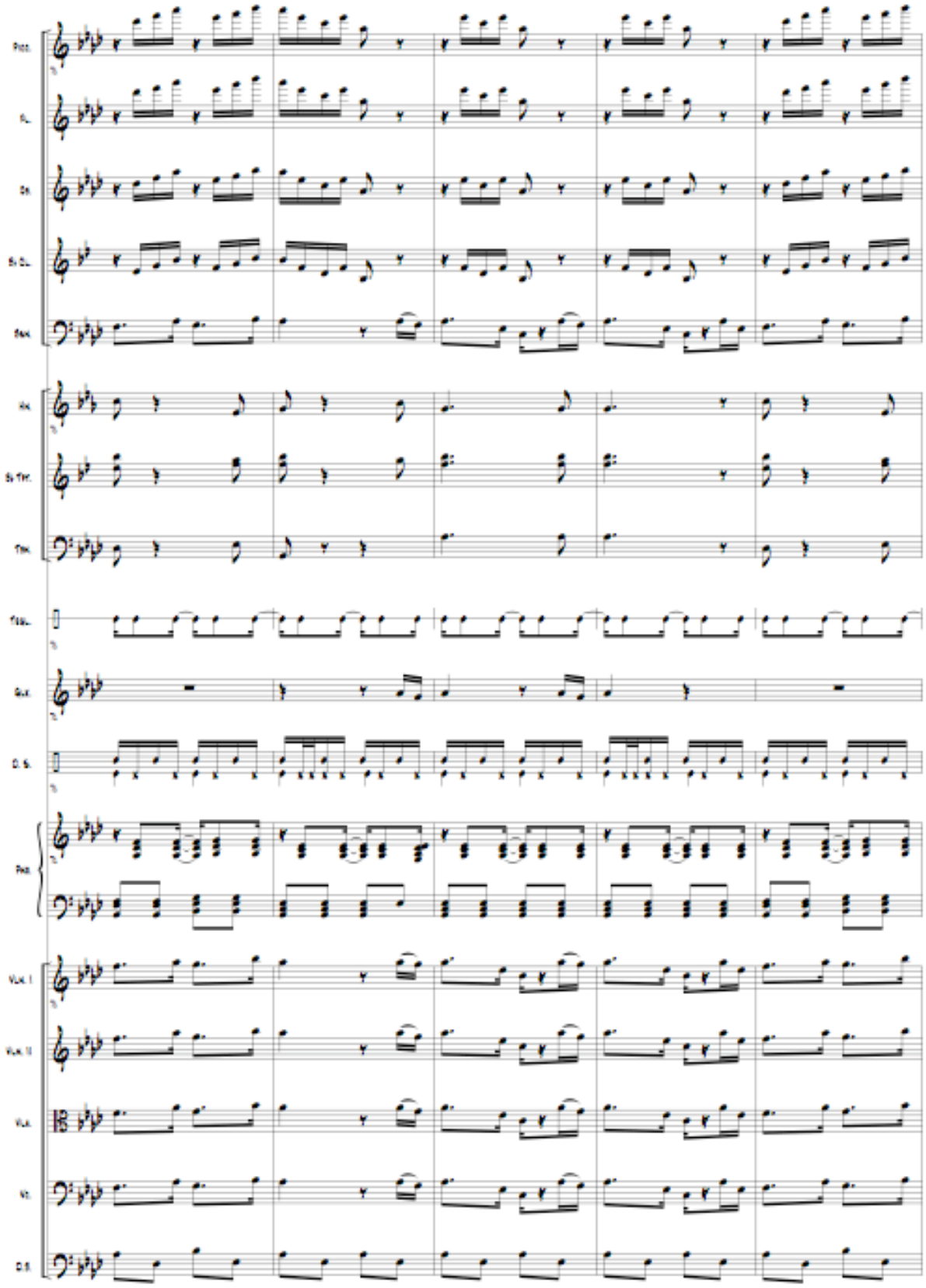

Picc.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
Timp.
Glk.
D. S.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.

Chase Music
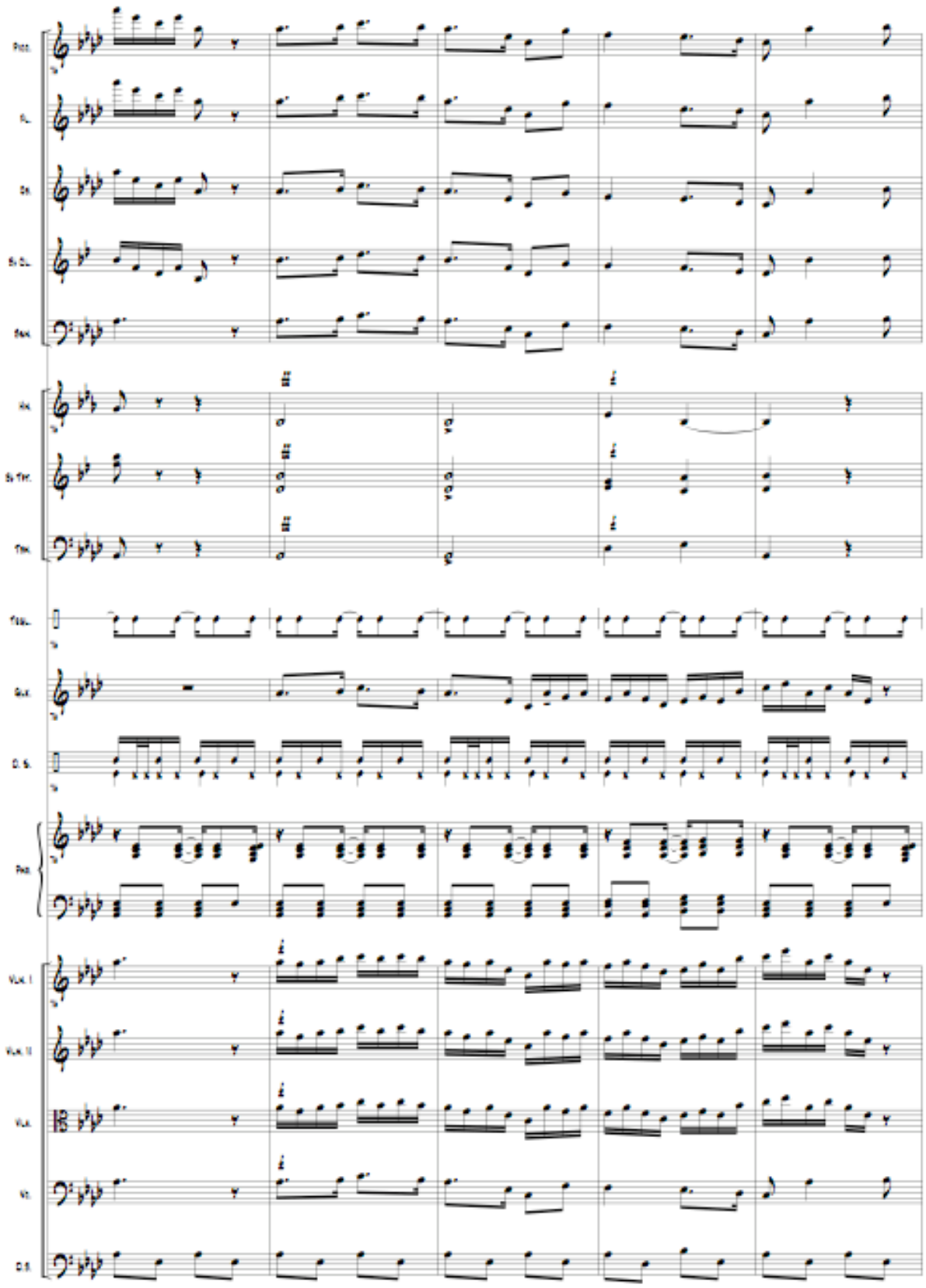

Picc.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
Timp.
Glk.
D. S.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.


Picc.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
Timp.
Glk.
D. S.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
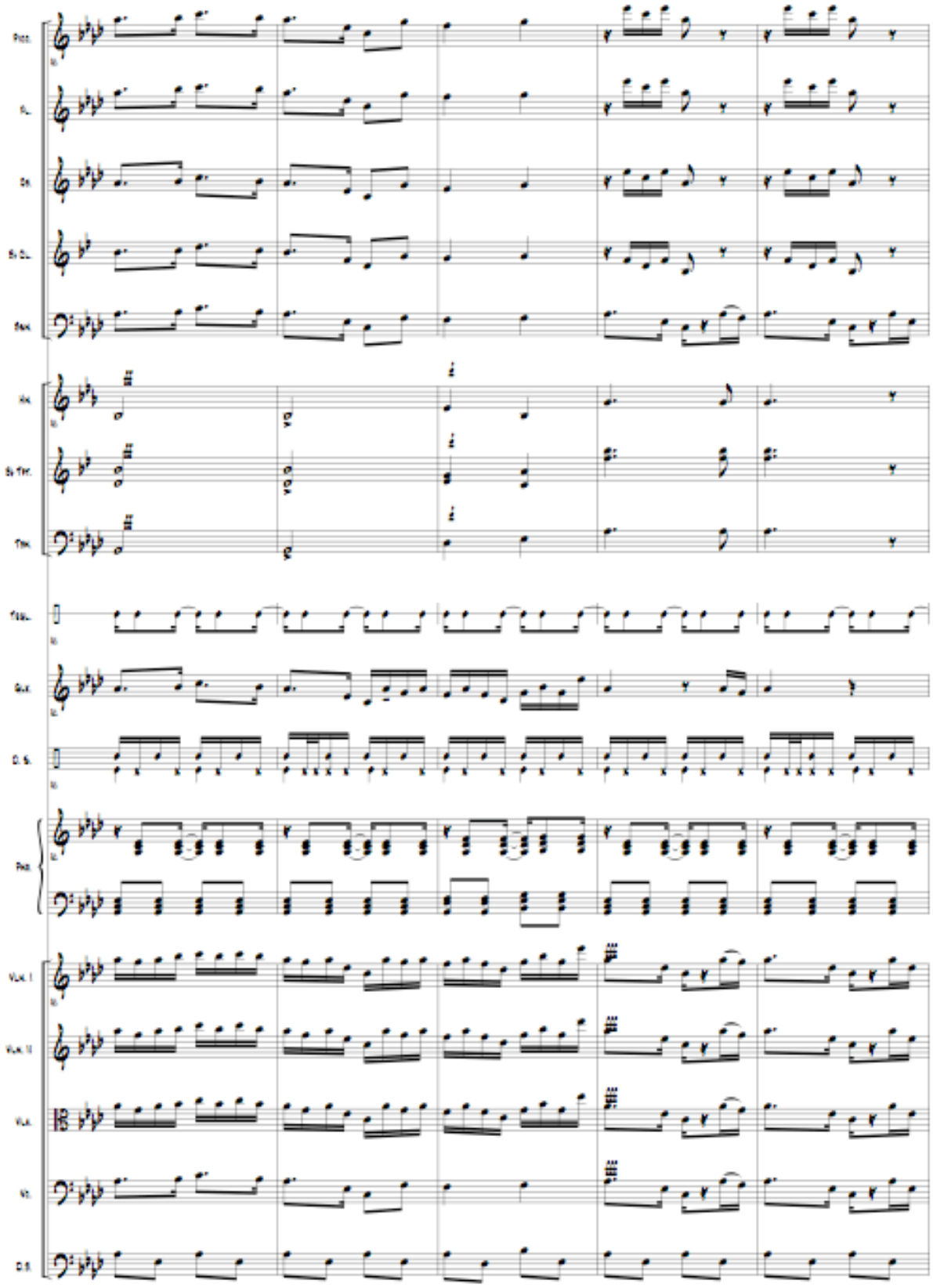
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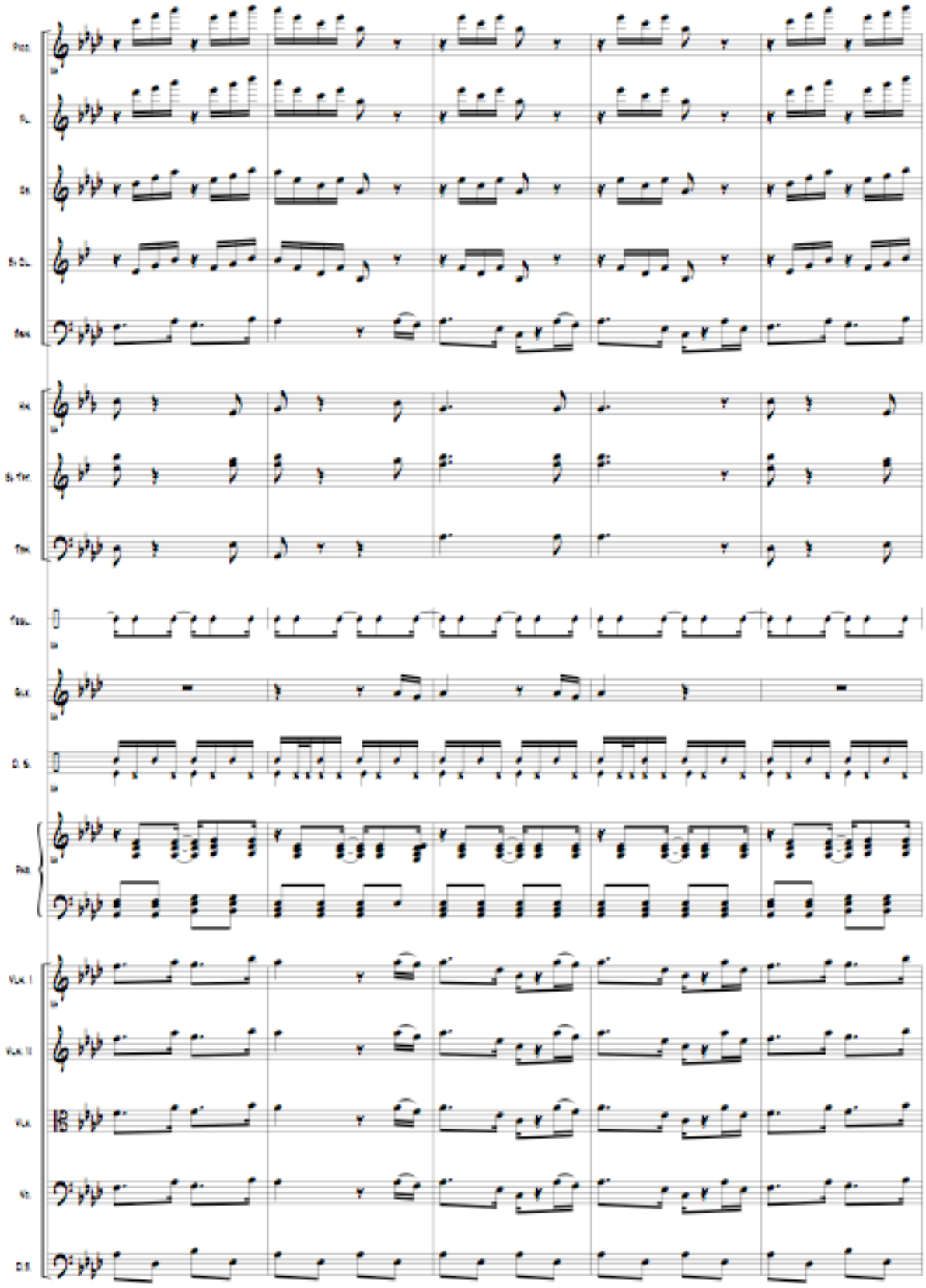


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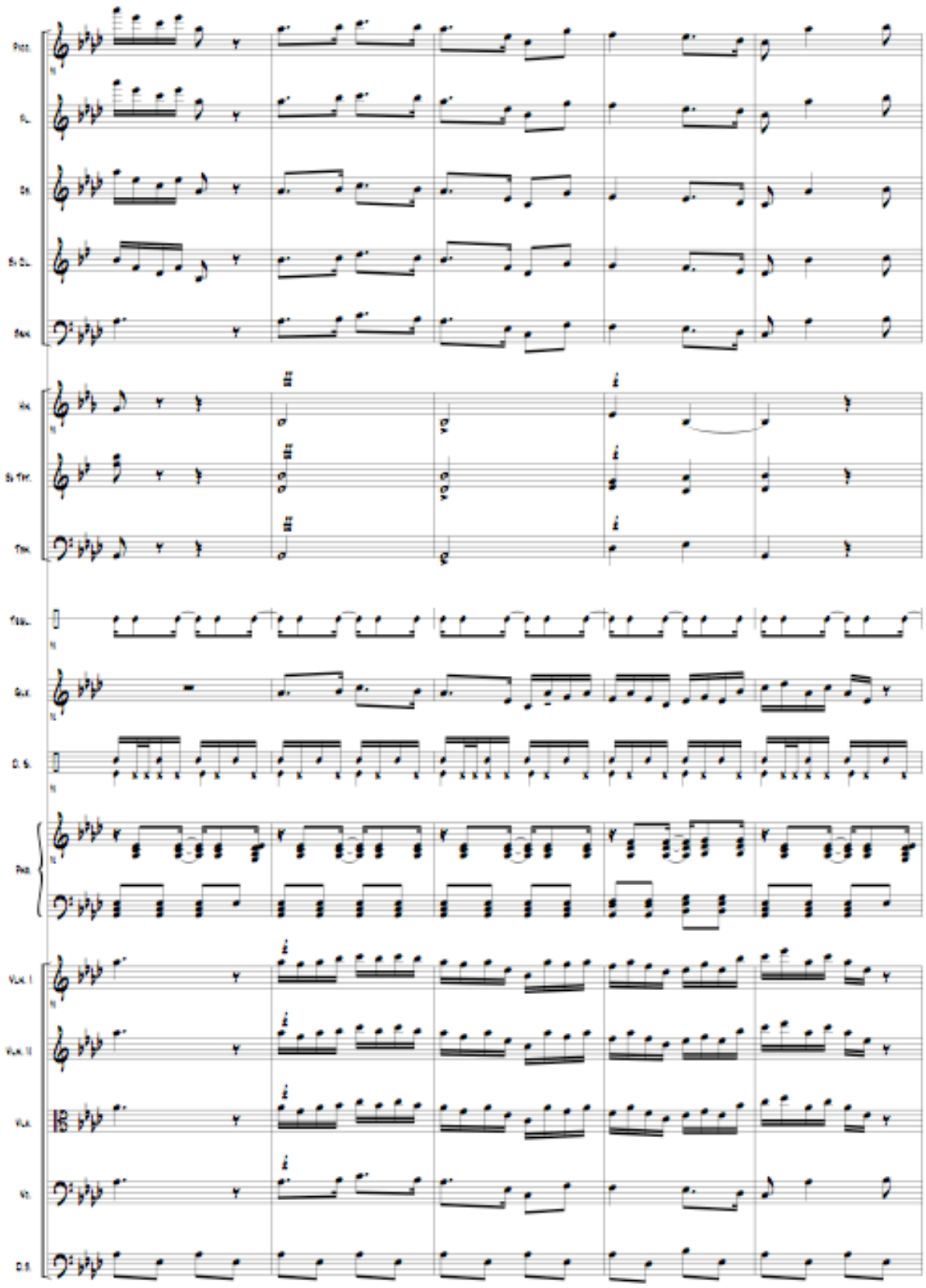


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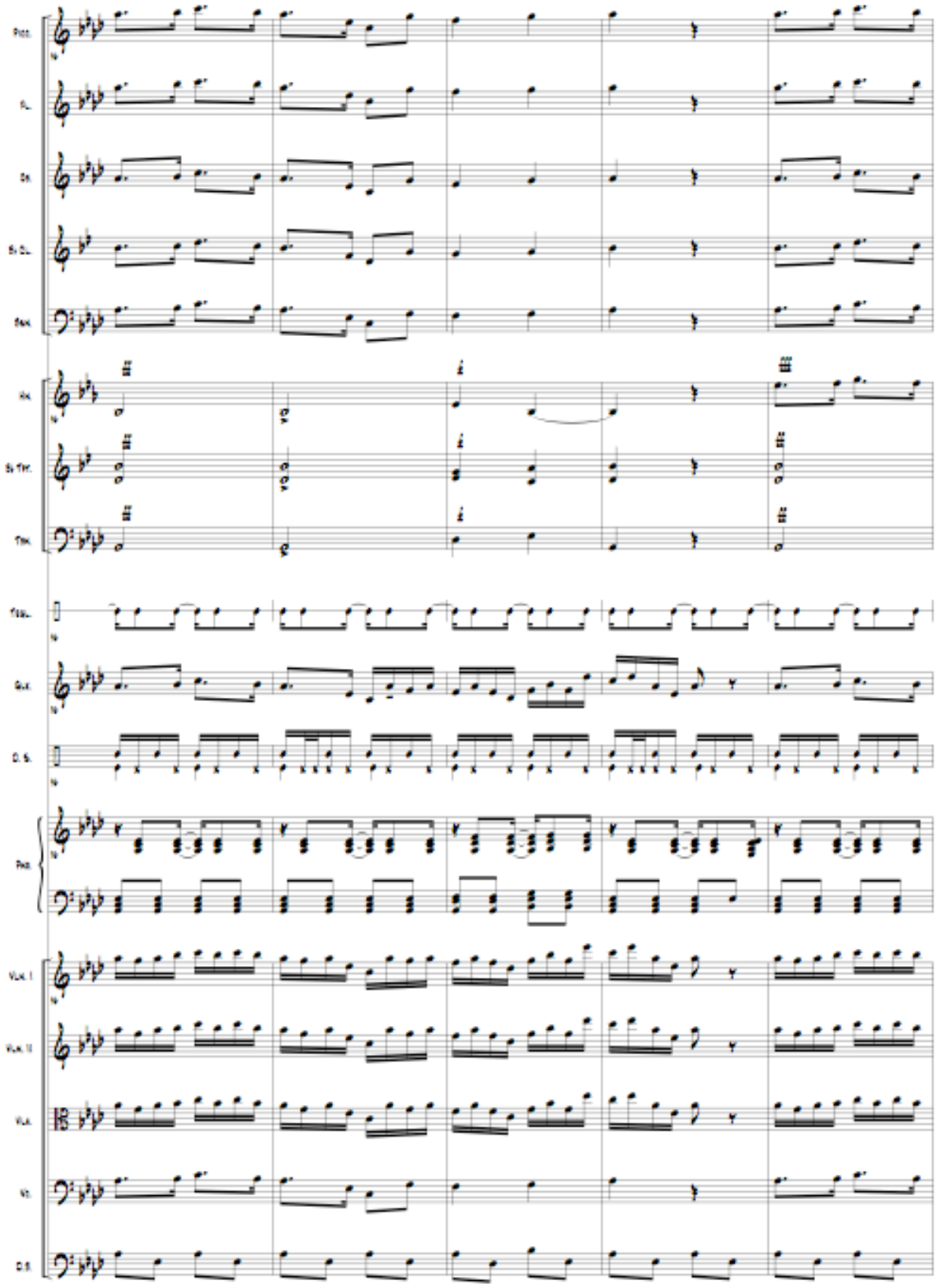


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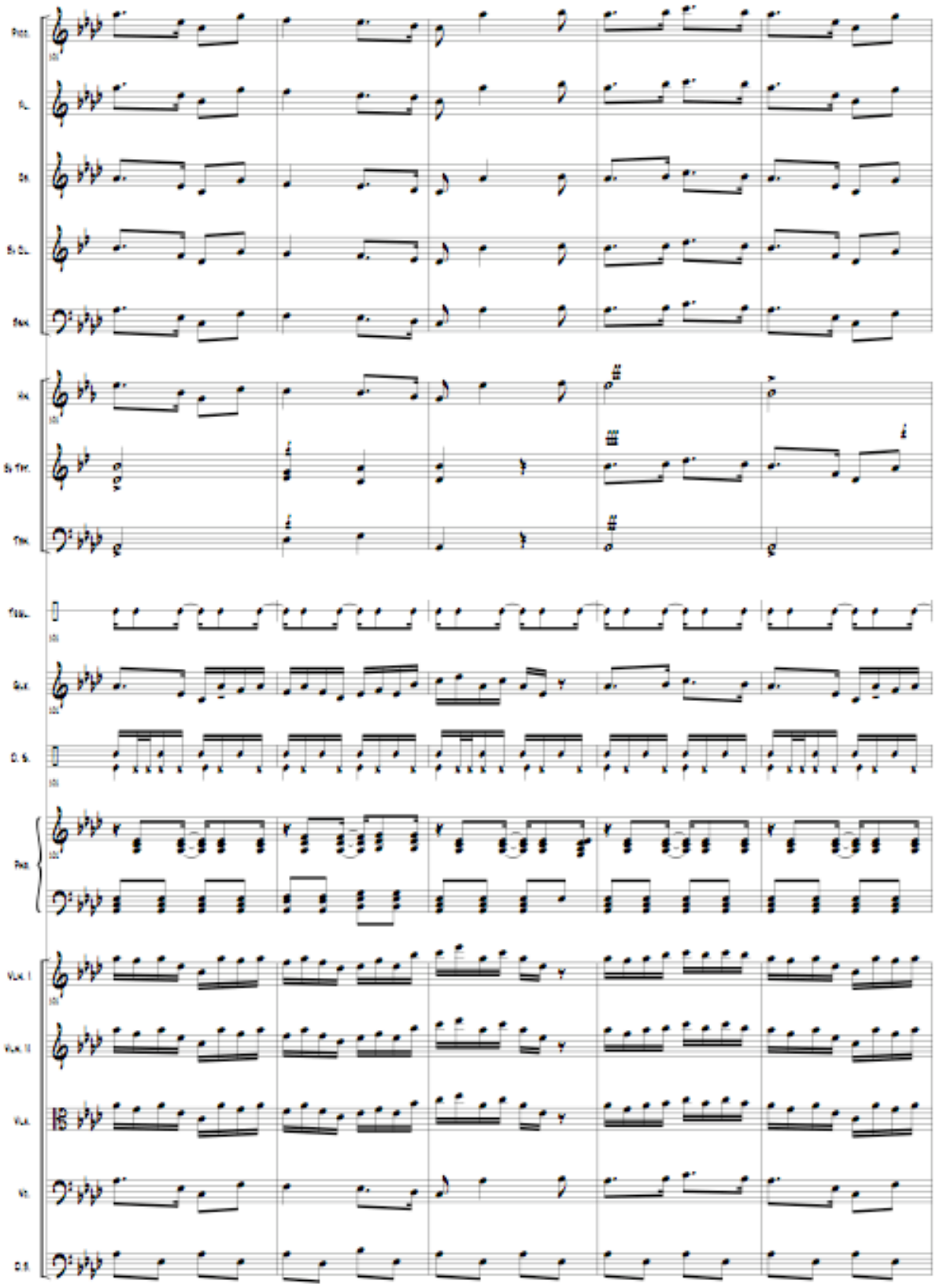


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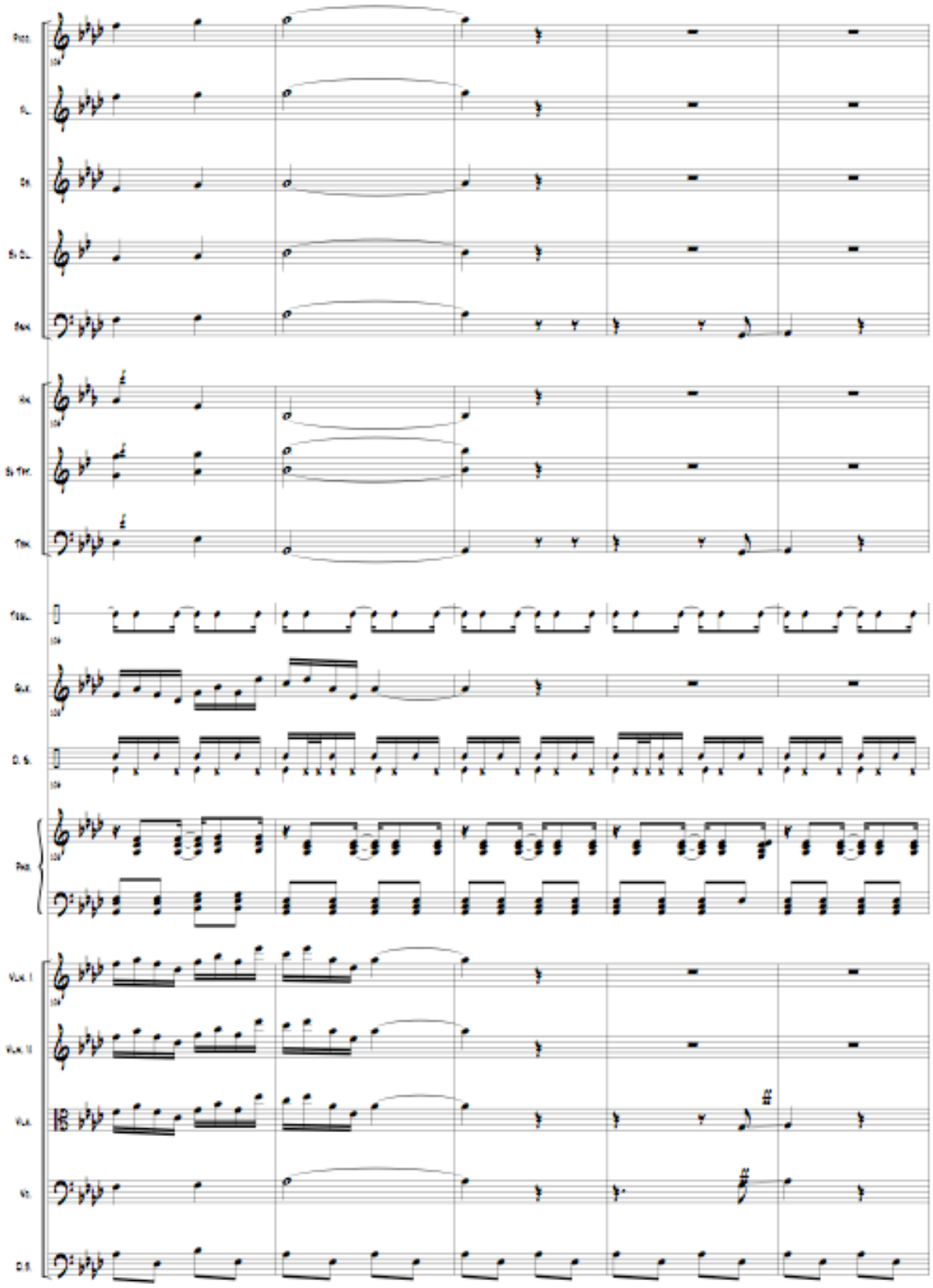


Chase Music


Picc.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
Timp.
Glk.
D. S.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
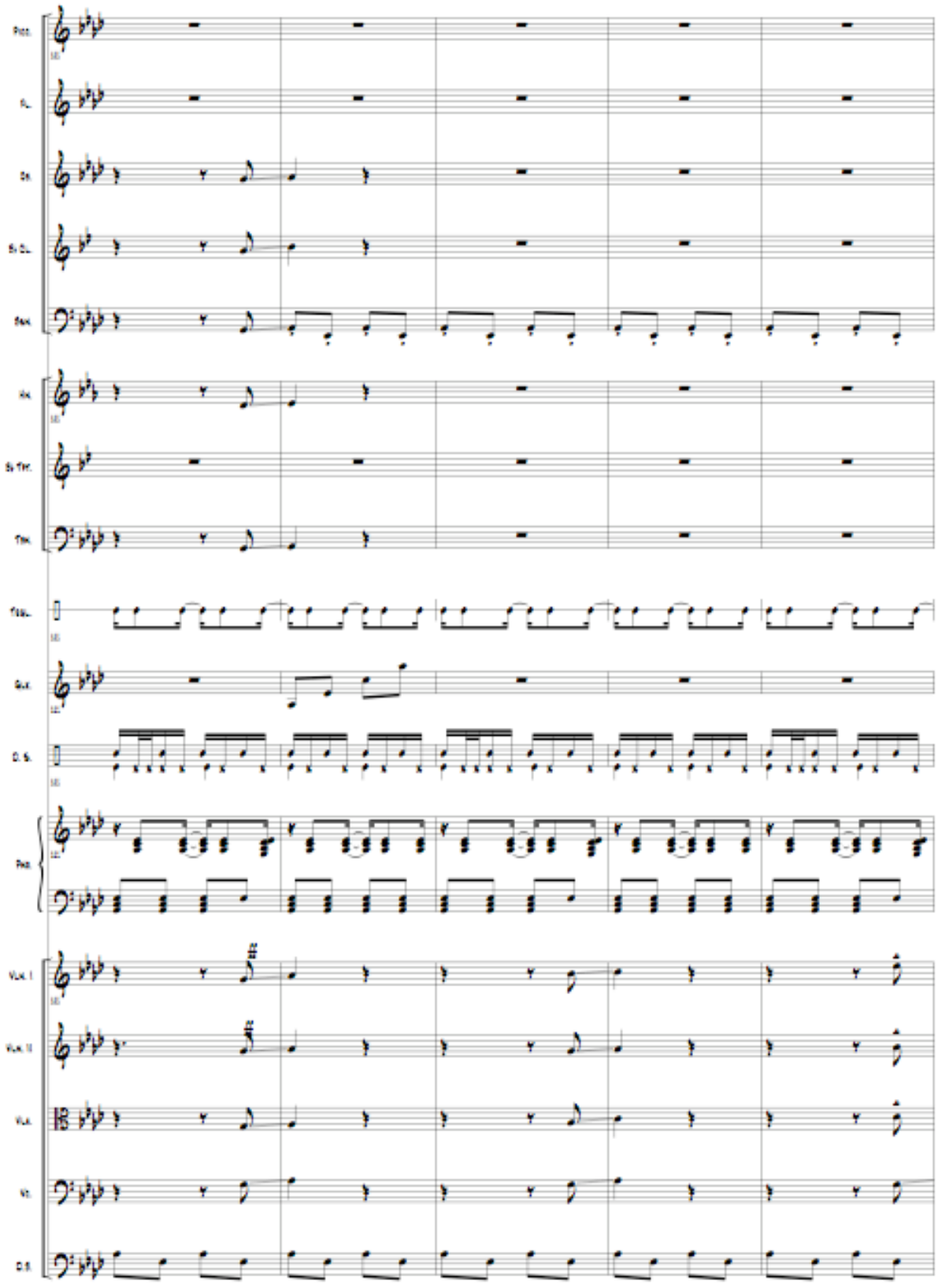
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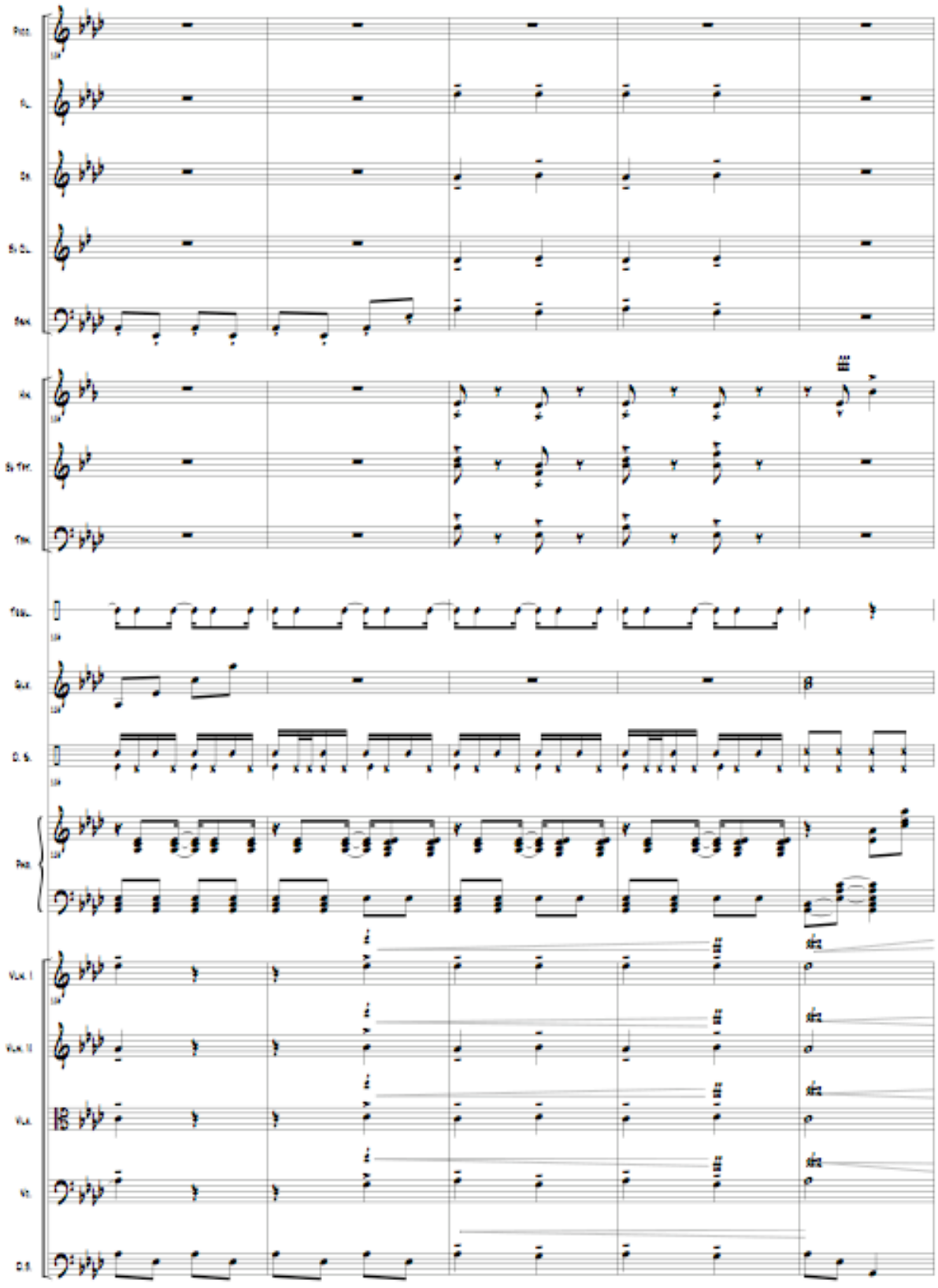


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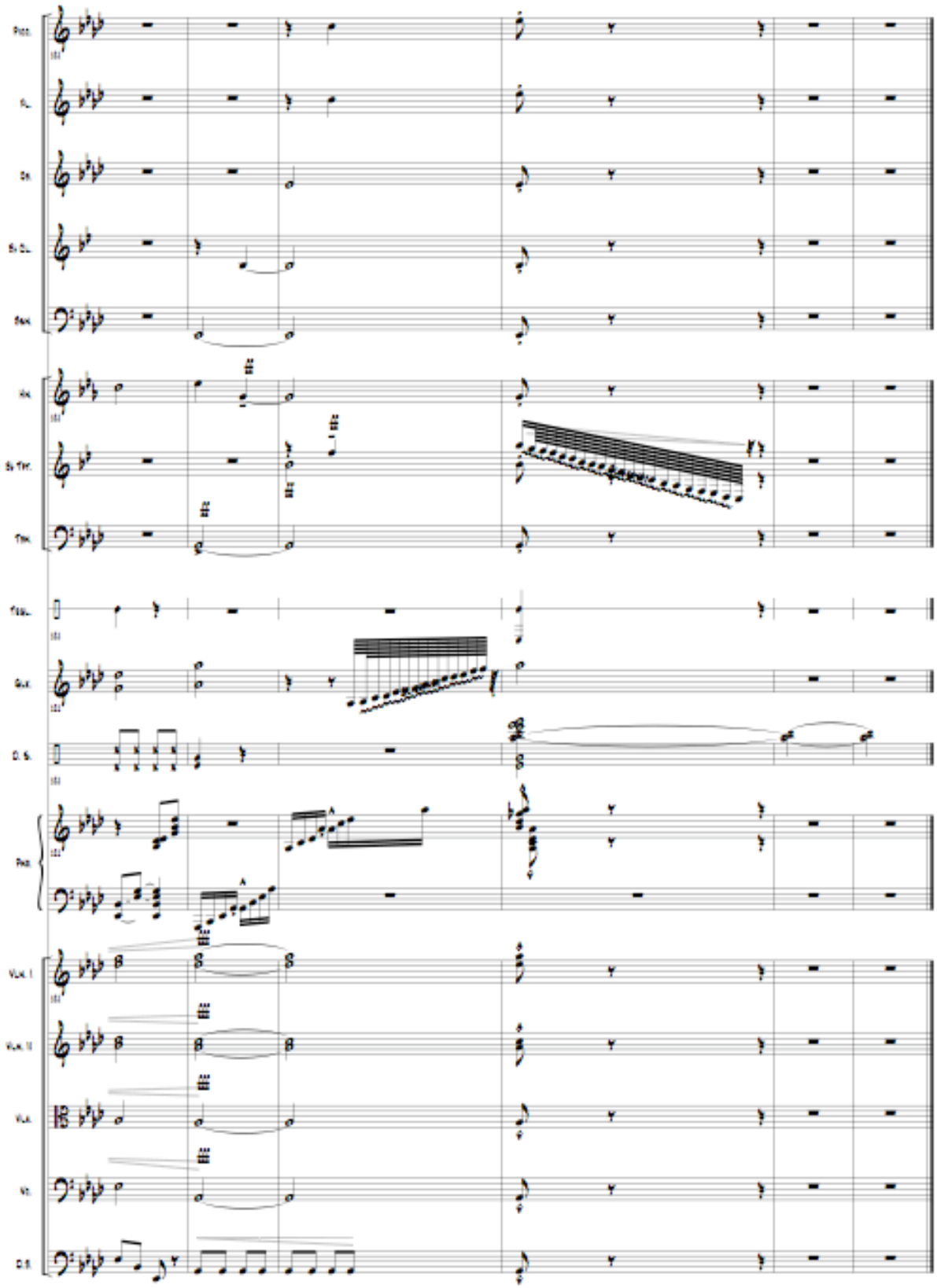


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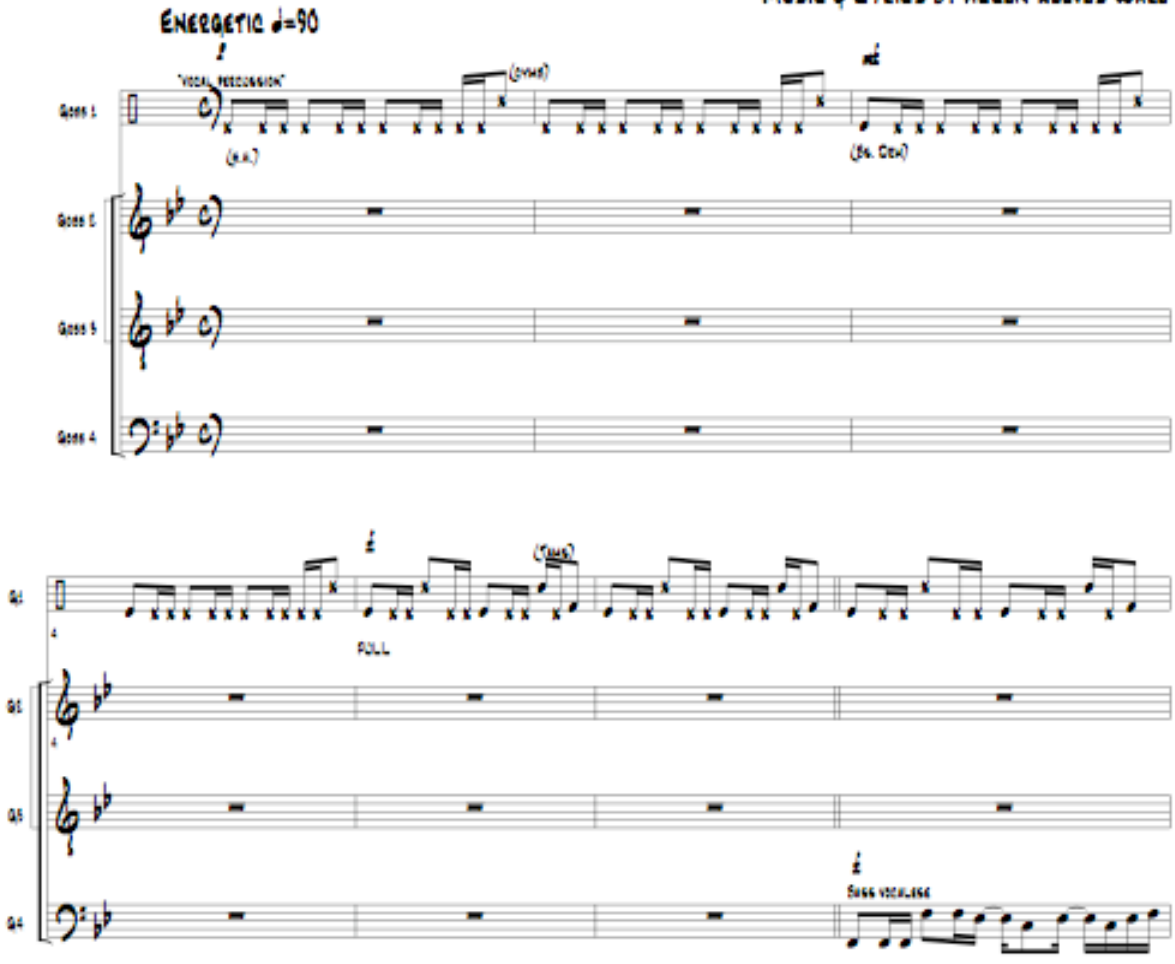




Chase Music



ACAPELLA
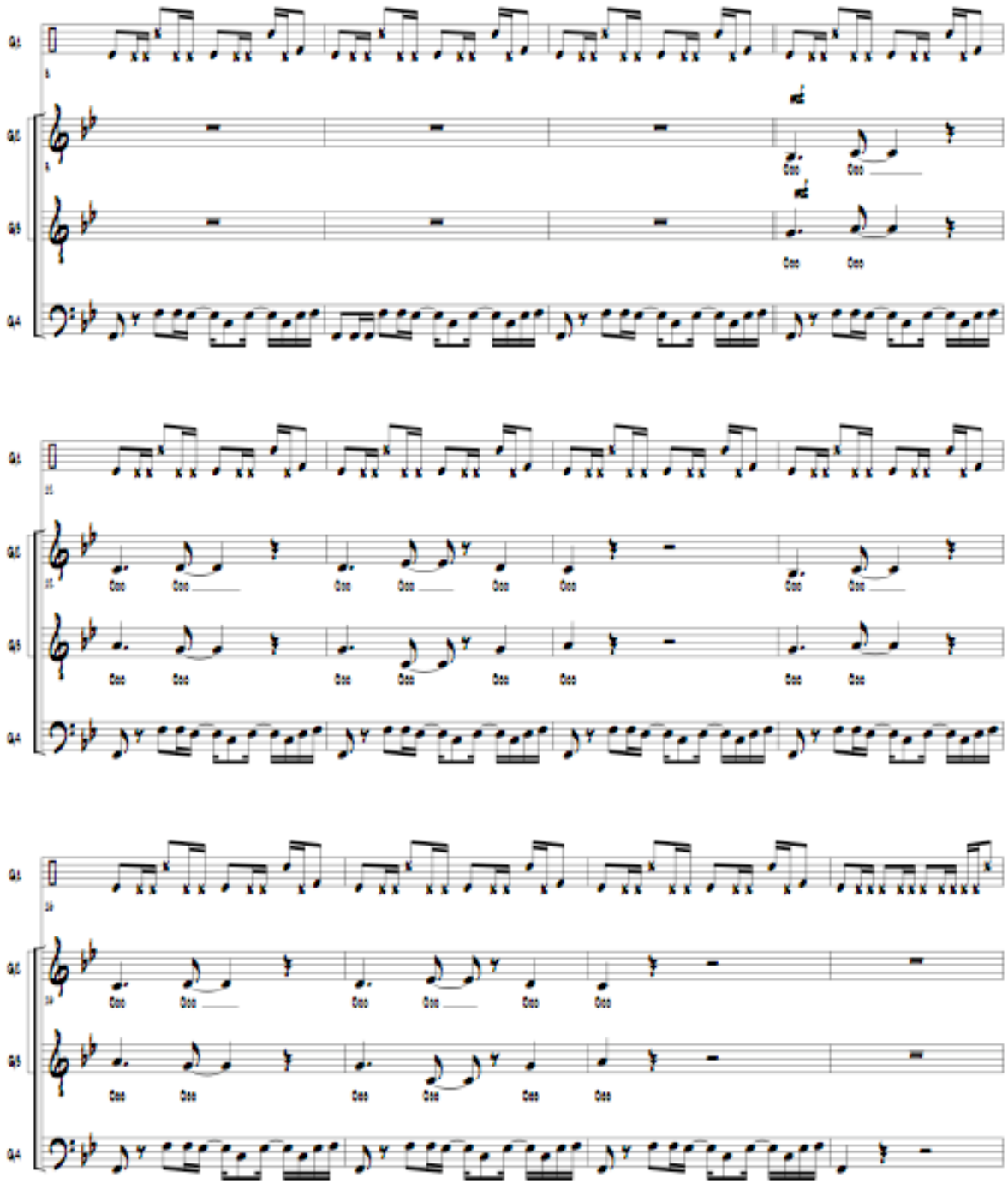
#5) Gobbledy-Dance

Music & Lyrics by Allen Reeves Ware
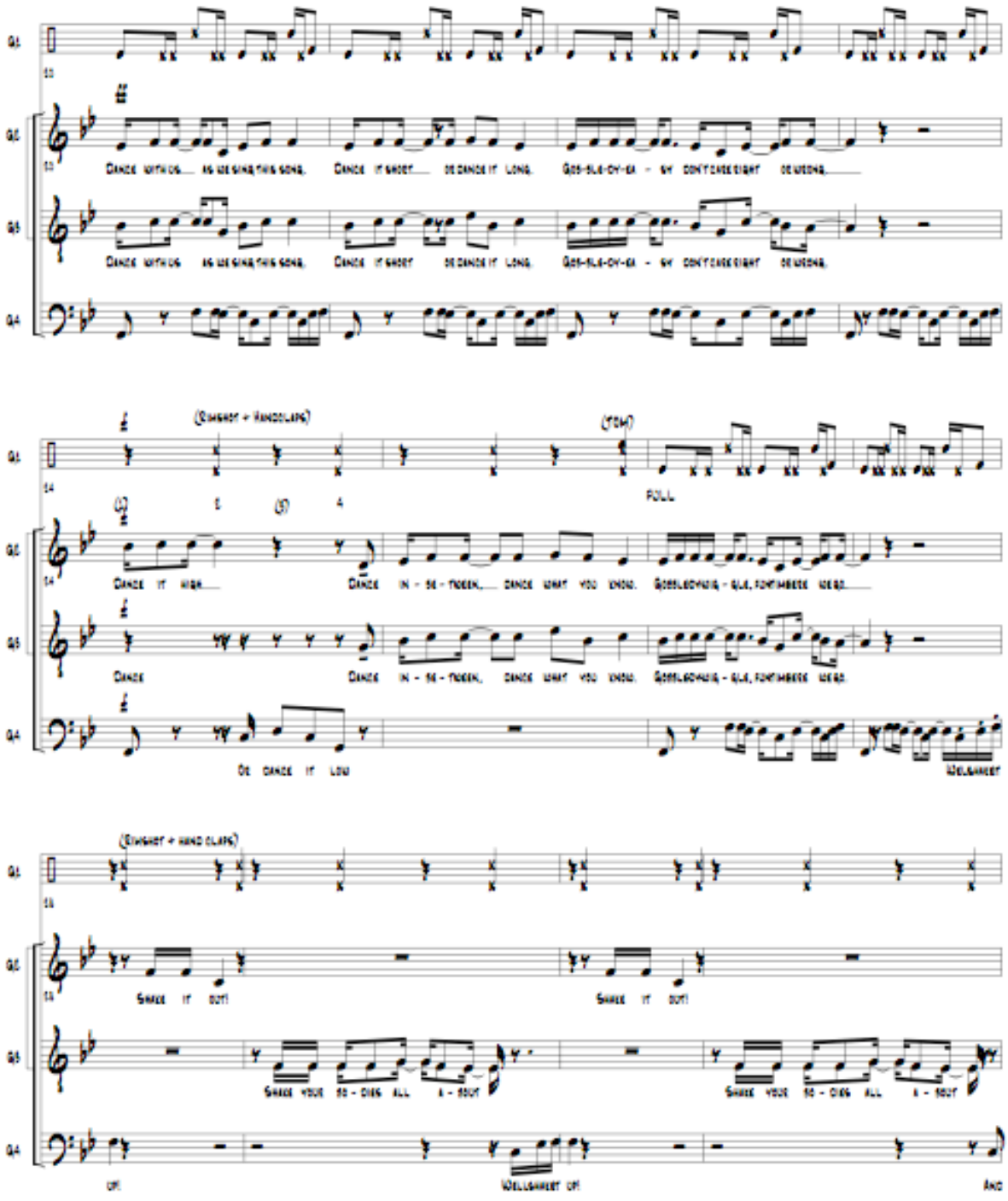


©2007
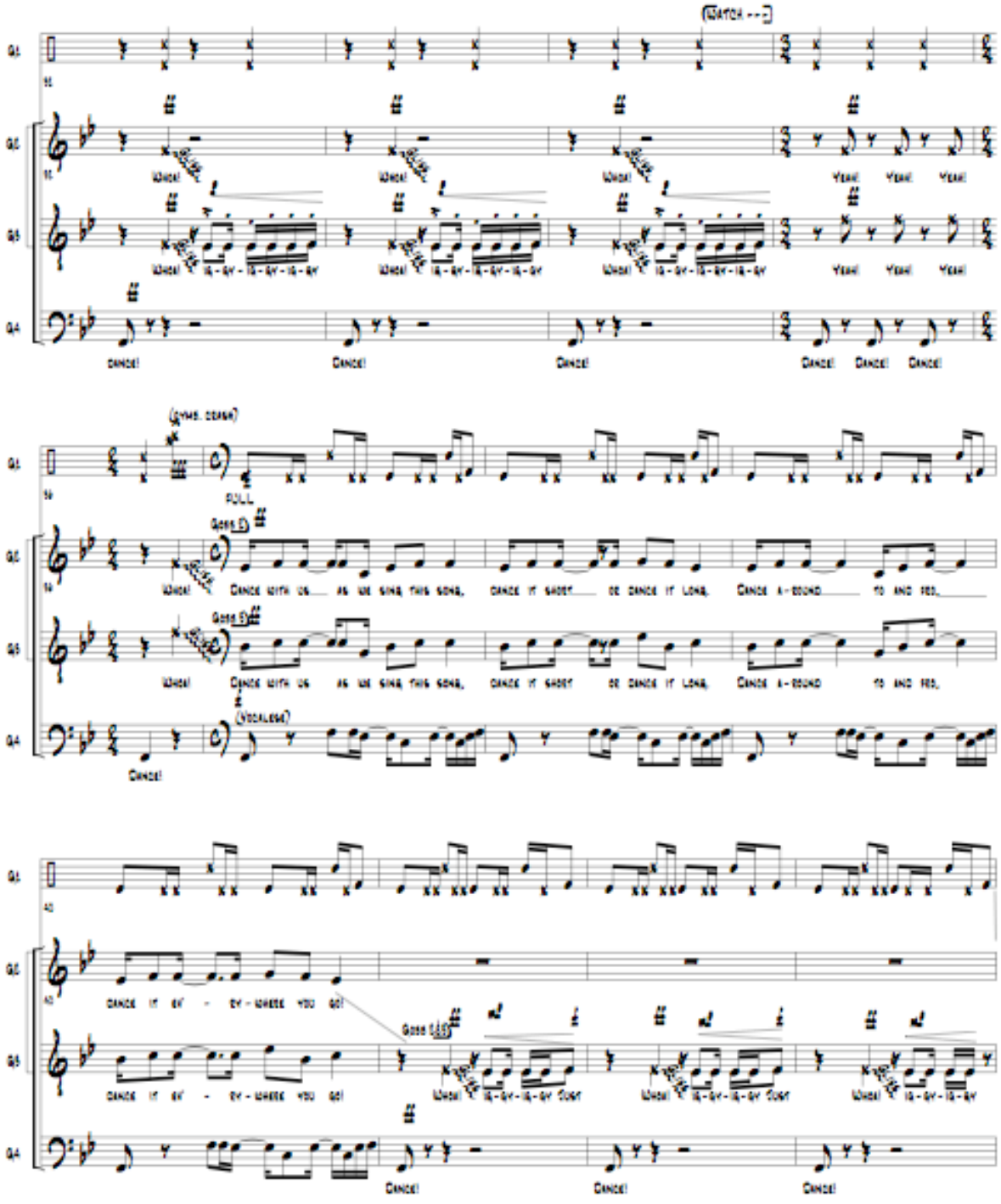
Gobbledy-dance
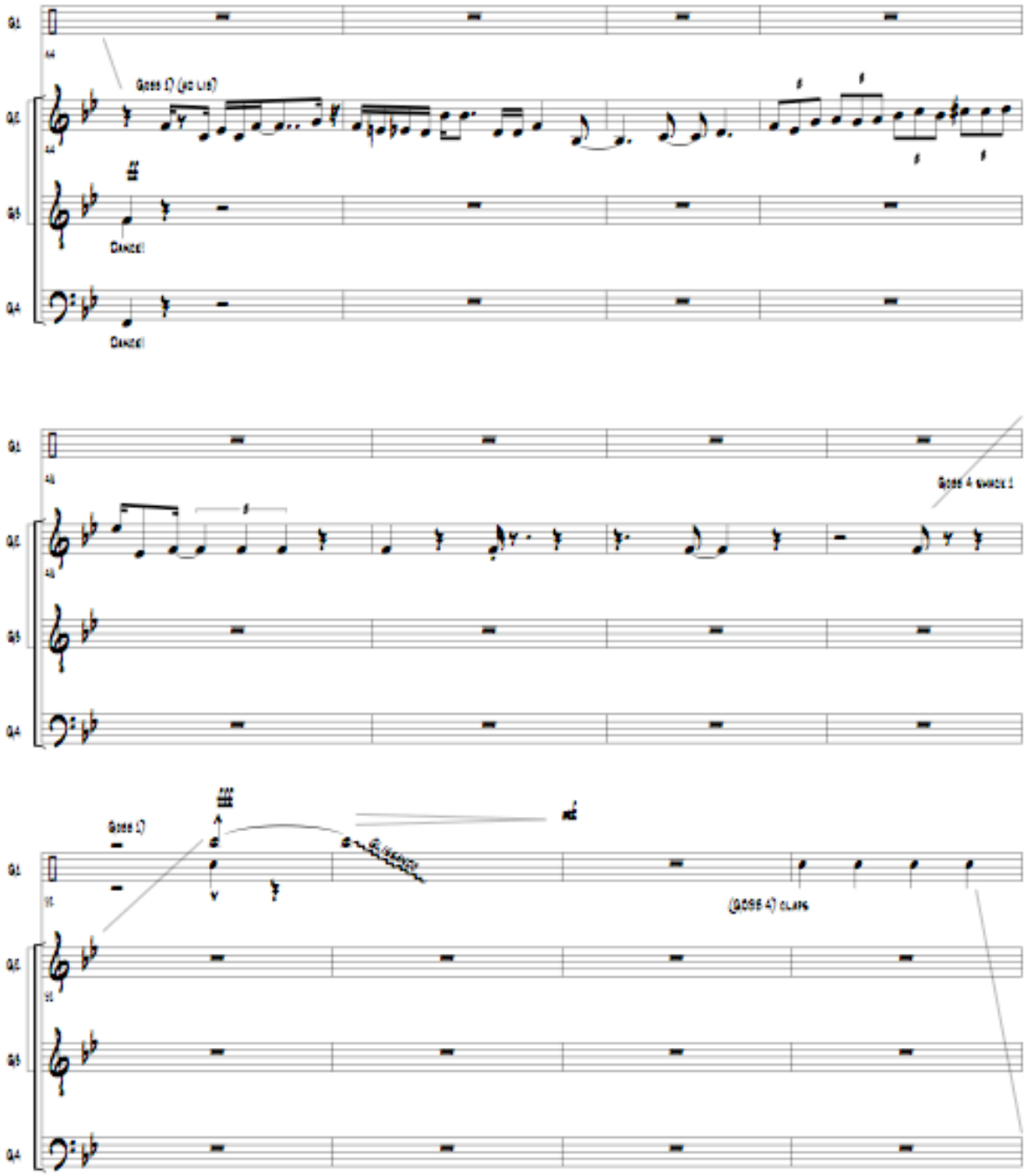


Gobbledy-dance
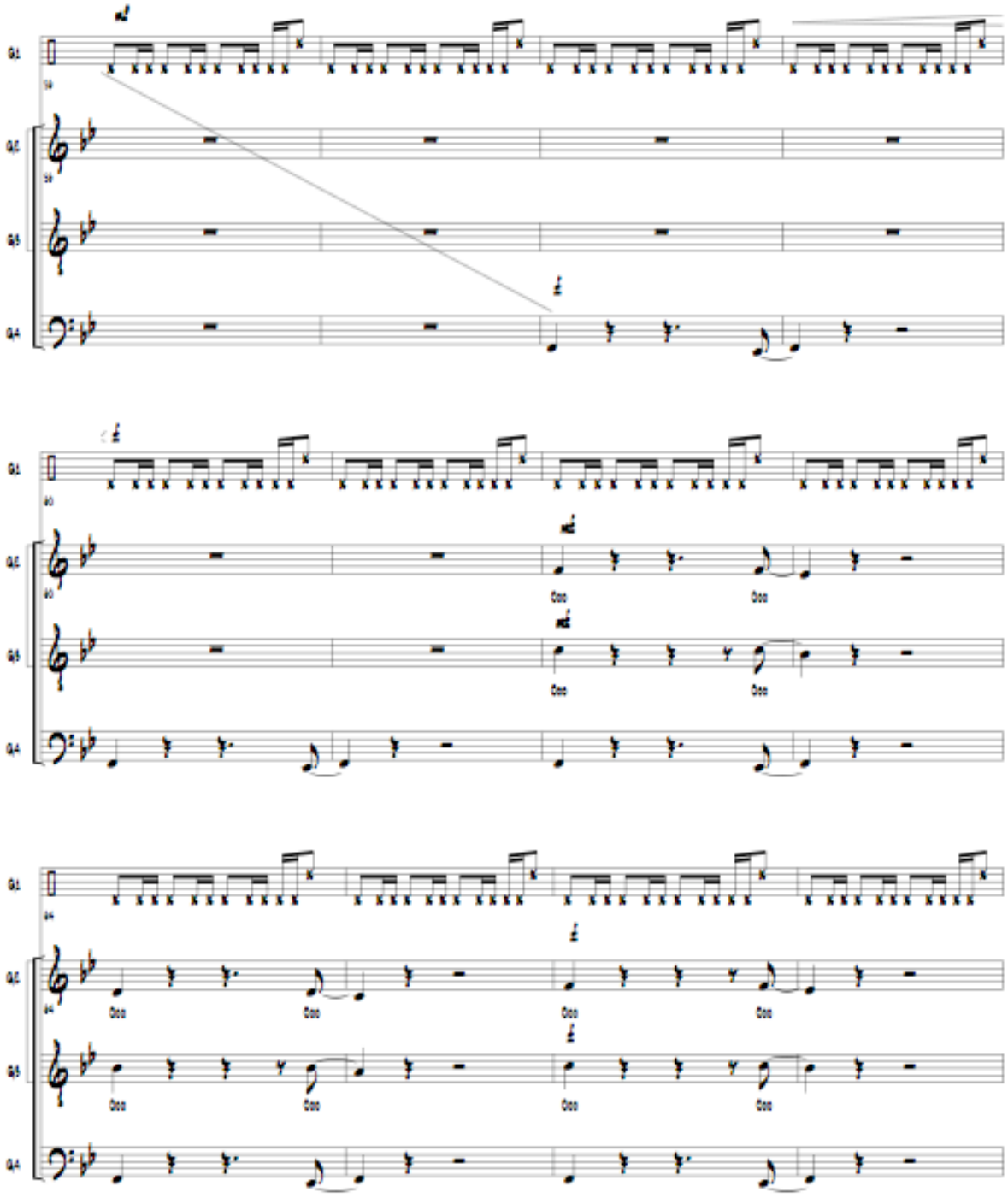


Gobbledy-dance
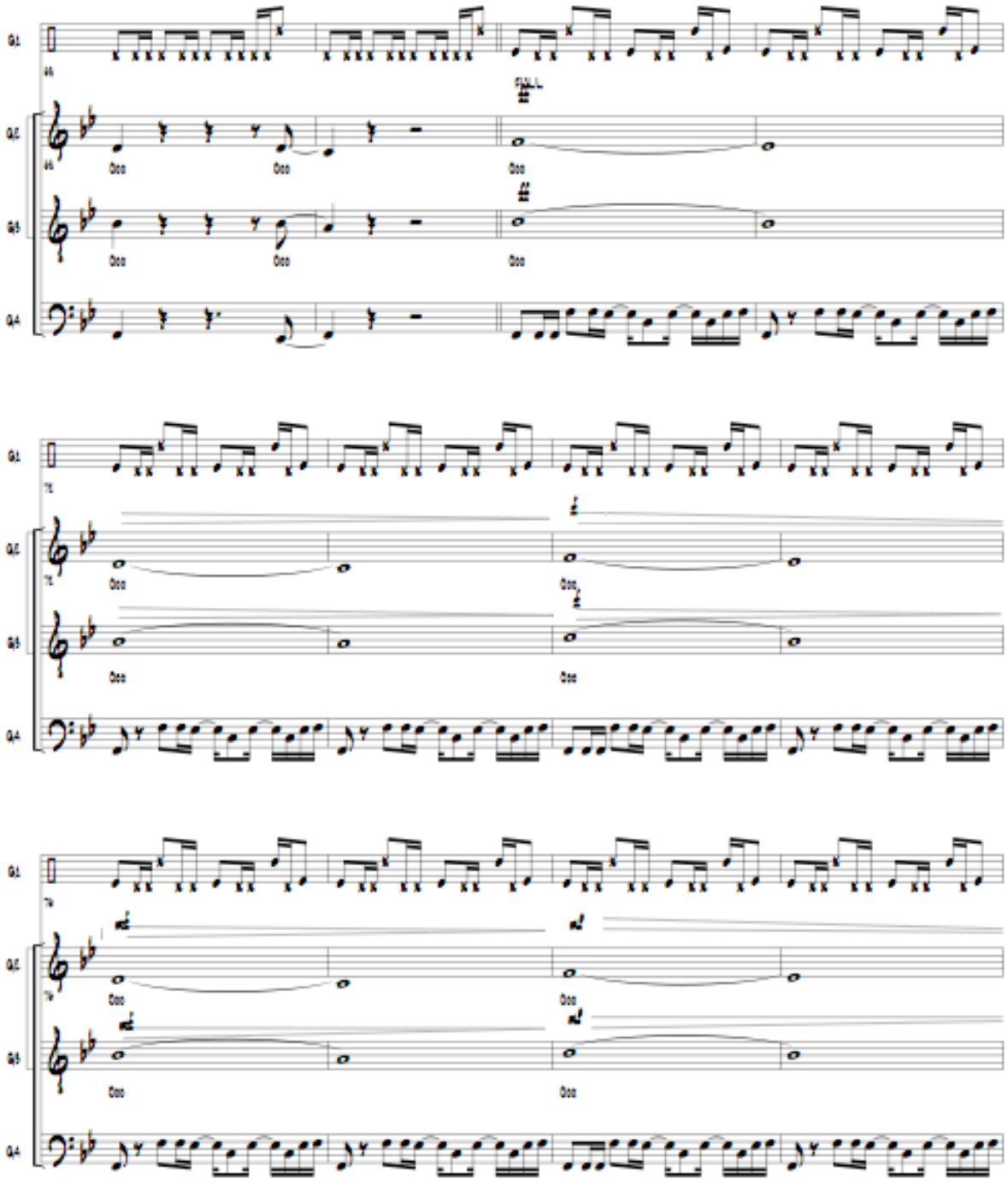


Gobbledy-dance
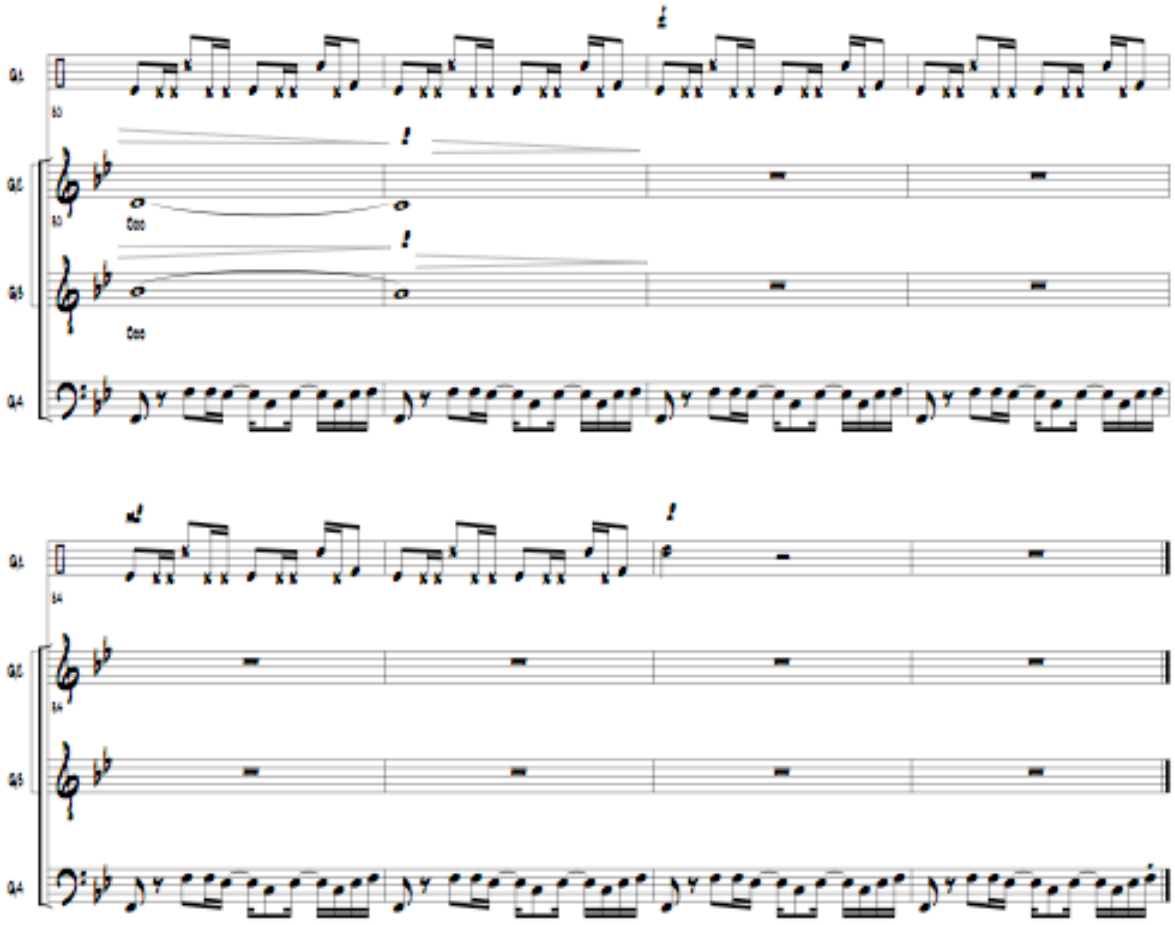


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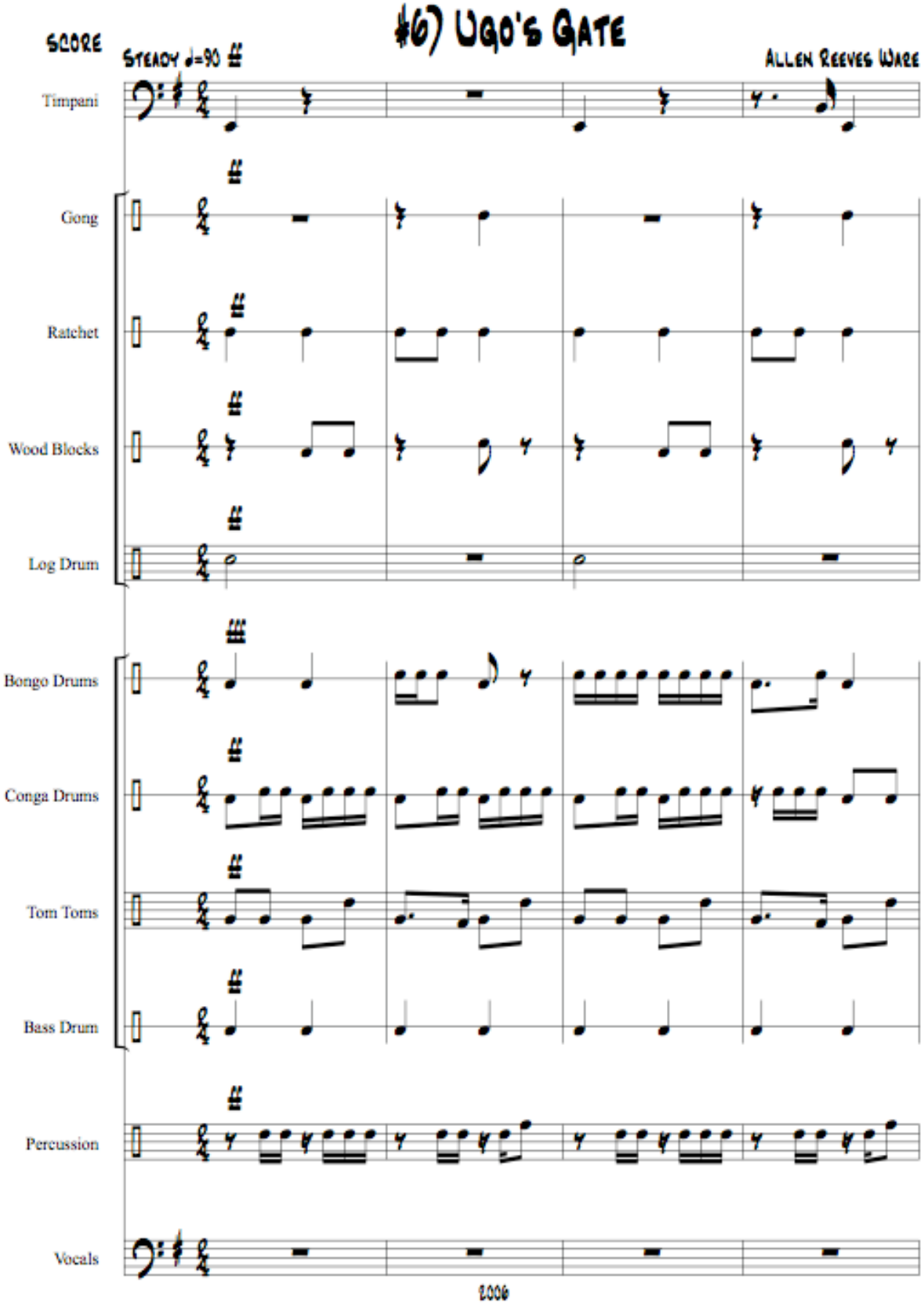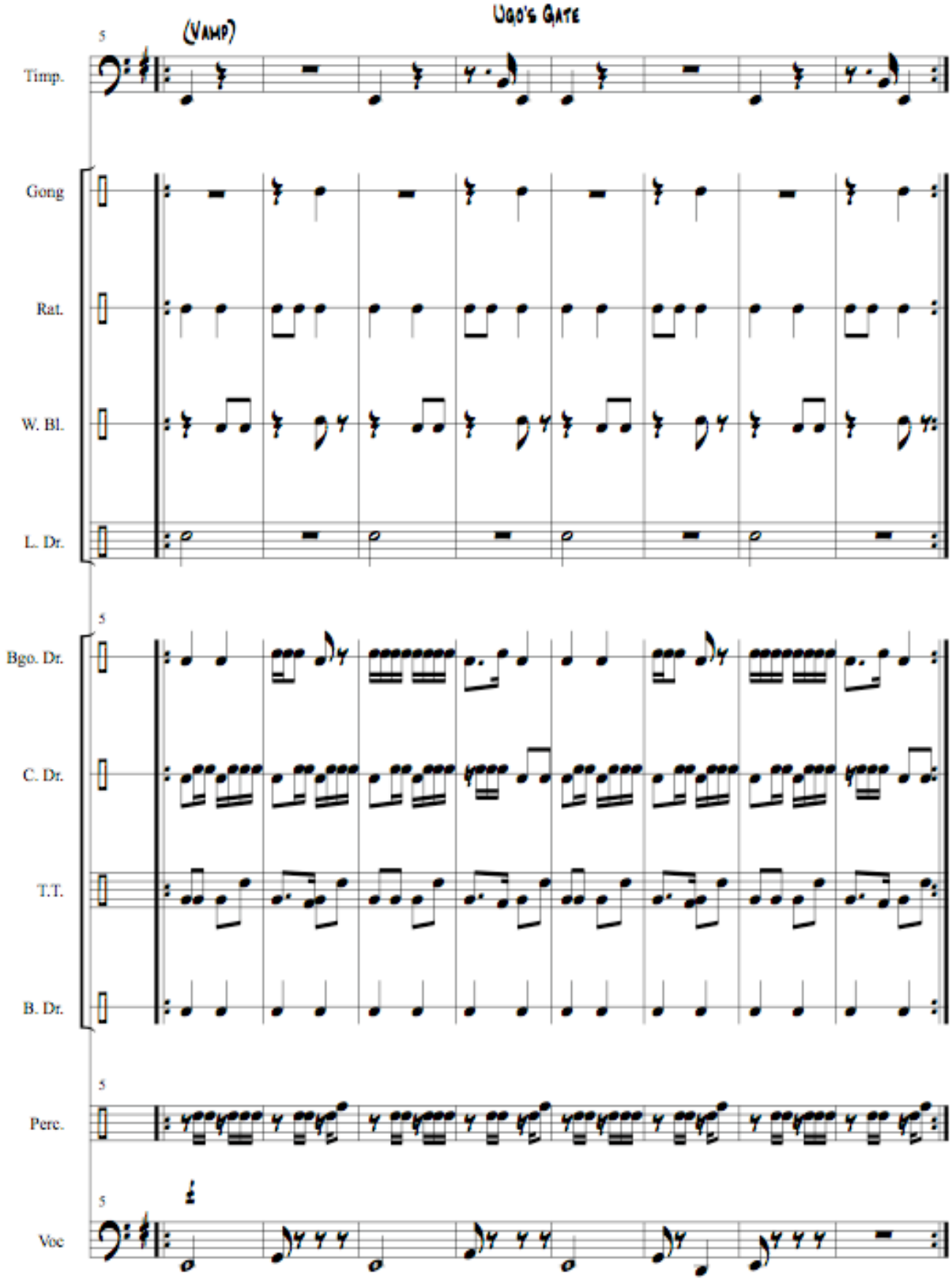


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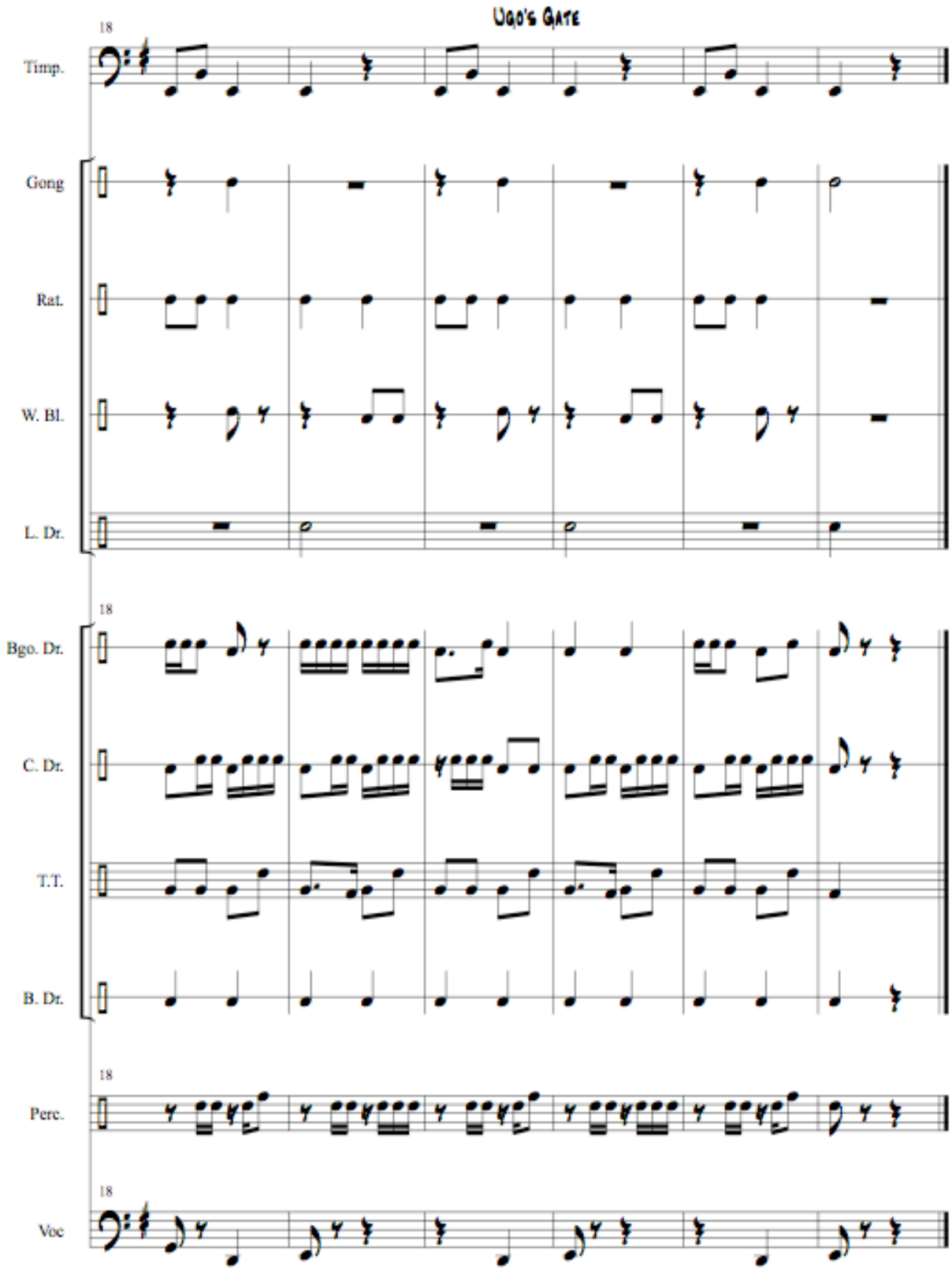


Gobbledy-dance

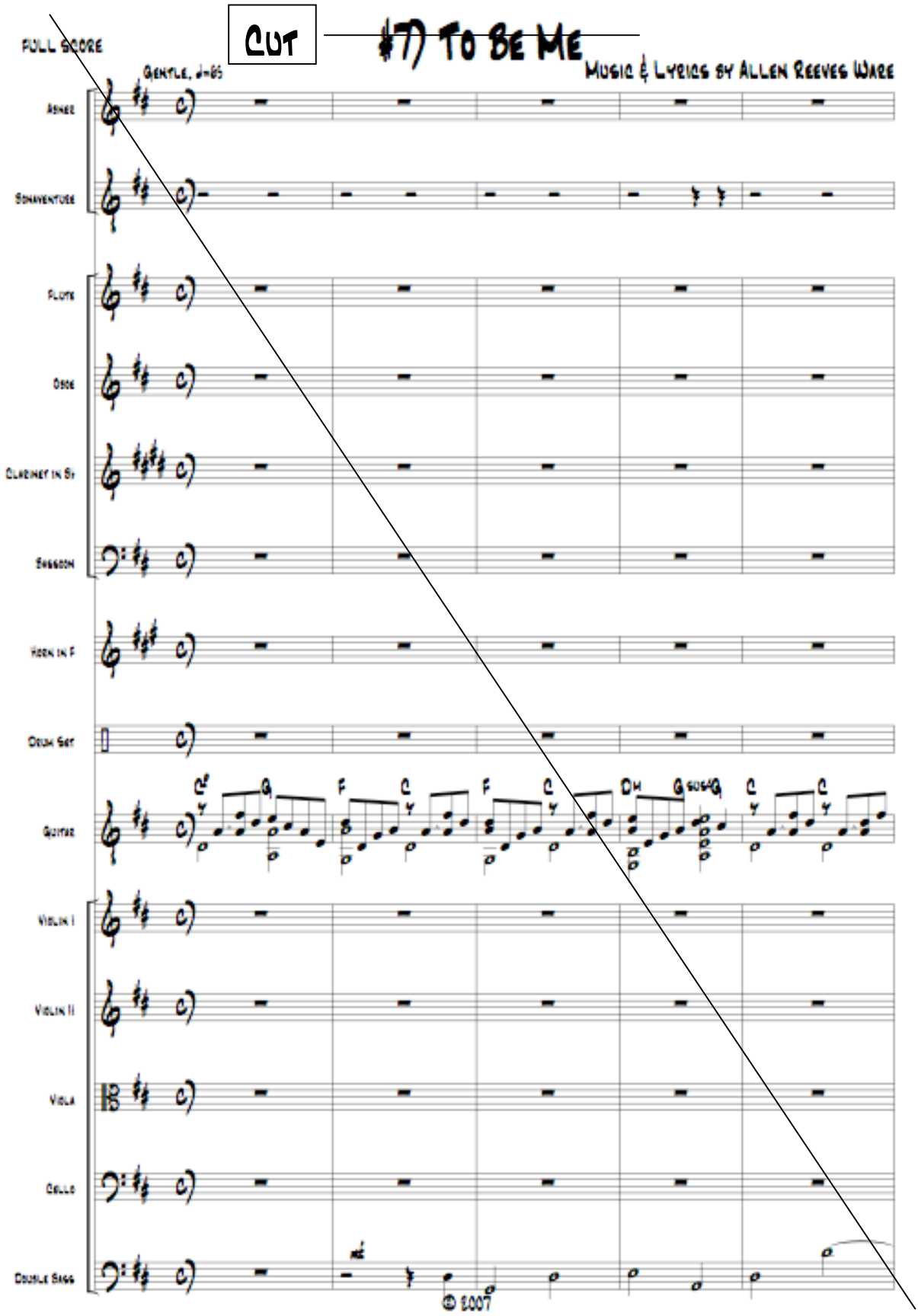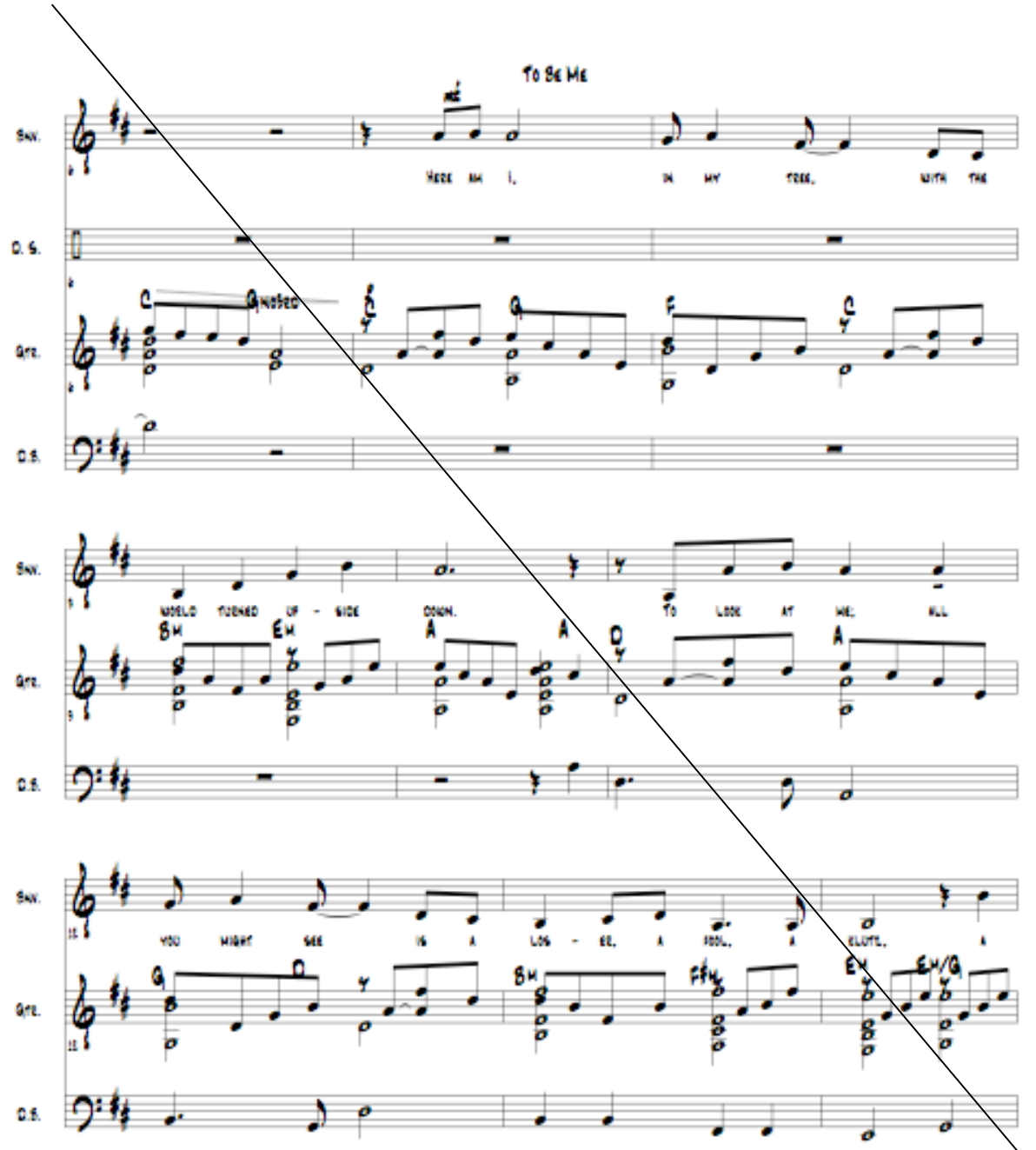



#6) Ugo's Gate
SCORE
Steady ♩=90
Allen Reeves Ware
Timpani
Gong
Ratchet
Wood Blocks
Log Drum
Bongo Drums
Conga Drums
Tom Toms
Bass Drum
Percussion
Vocals
2006
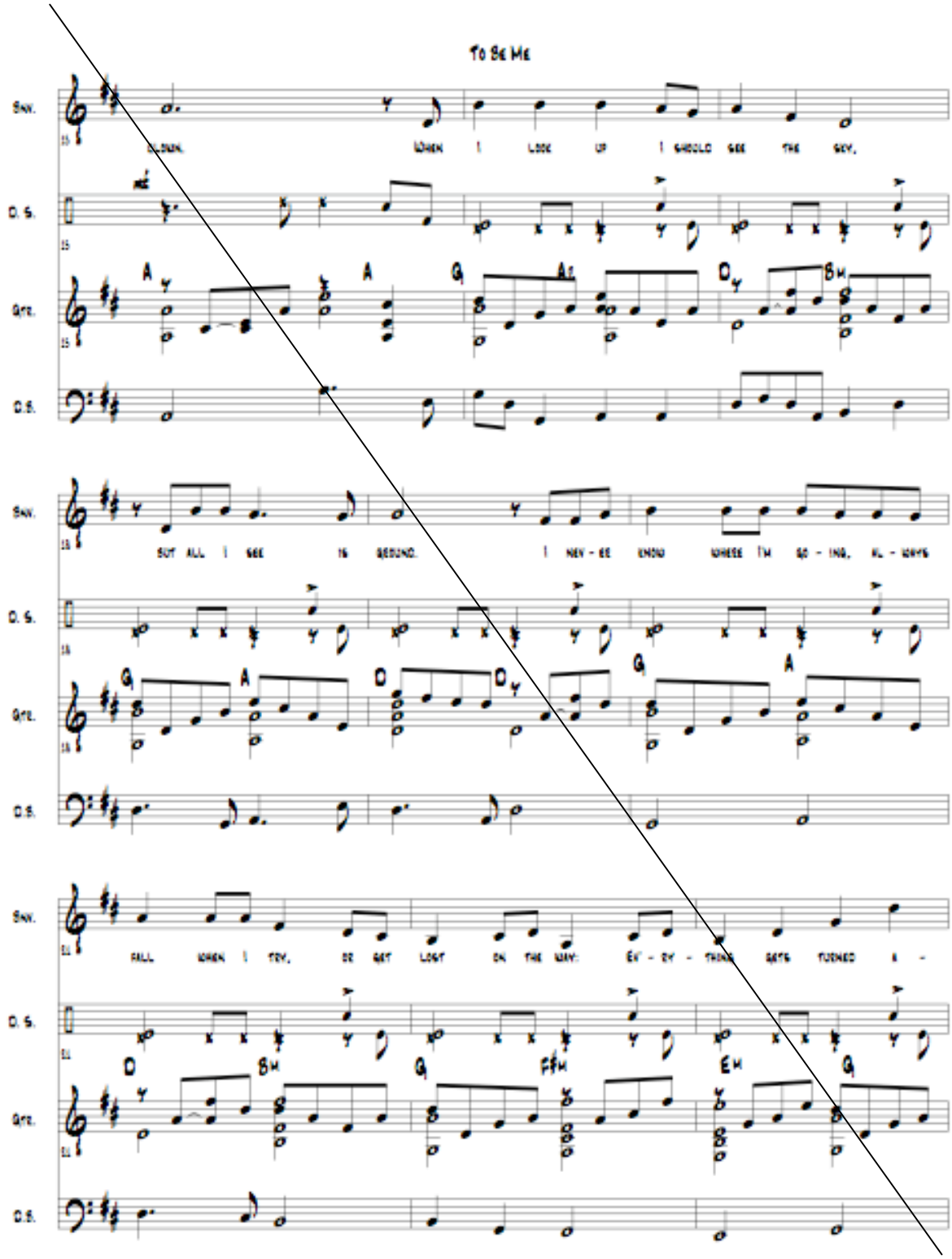

Ugo's Gate
(Vamp)
5
Timp.
Gong
Rat.
W. Bl.
L. Dr.
5
Bgo. Dr.
C. Dr.
T.T.
B. Dr.
5
Perc.
5
Voc
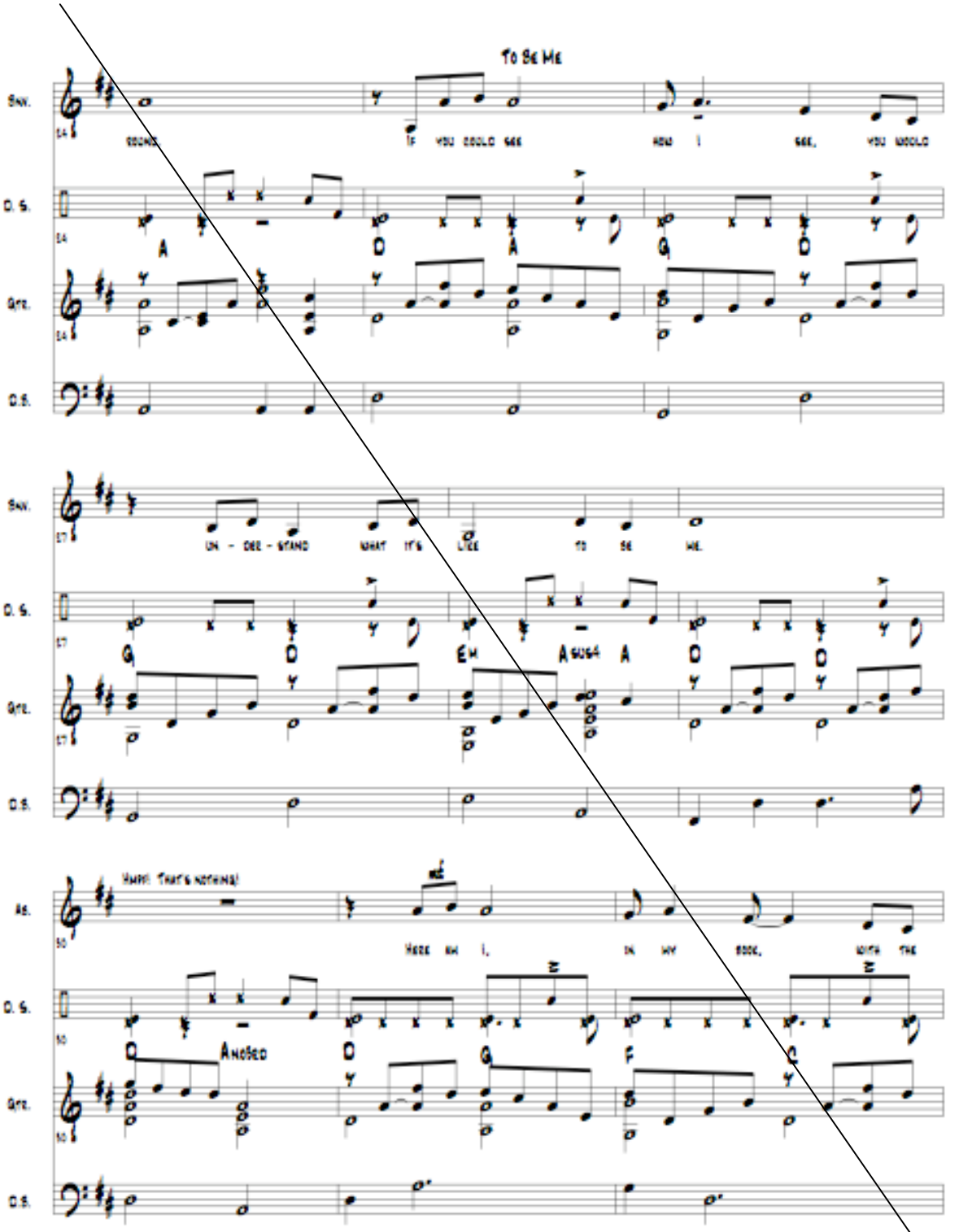

Ugo's Gate
13
Timp.
Gong
Rat.
W. Bl.
L. Dr.
13
Bgo. Dr.
C. Dr.
T.T.
B. Dr.
13
Perc.
13
Voc
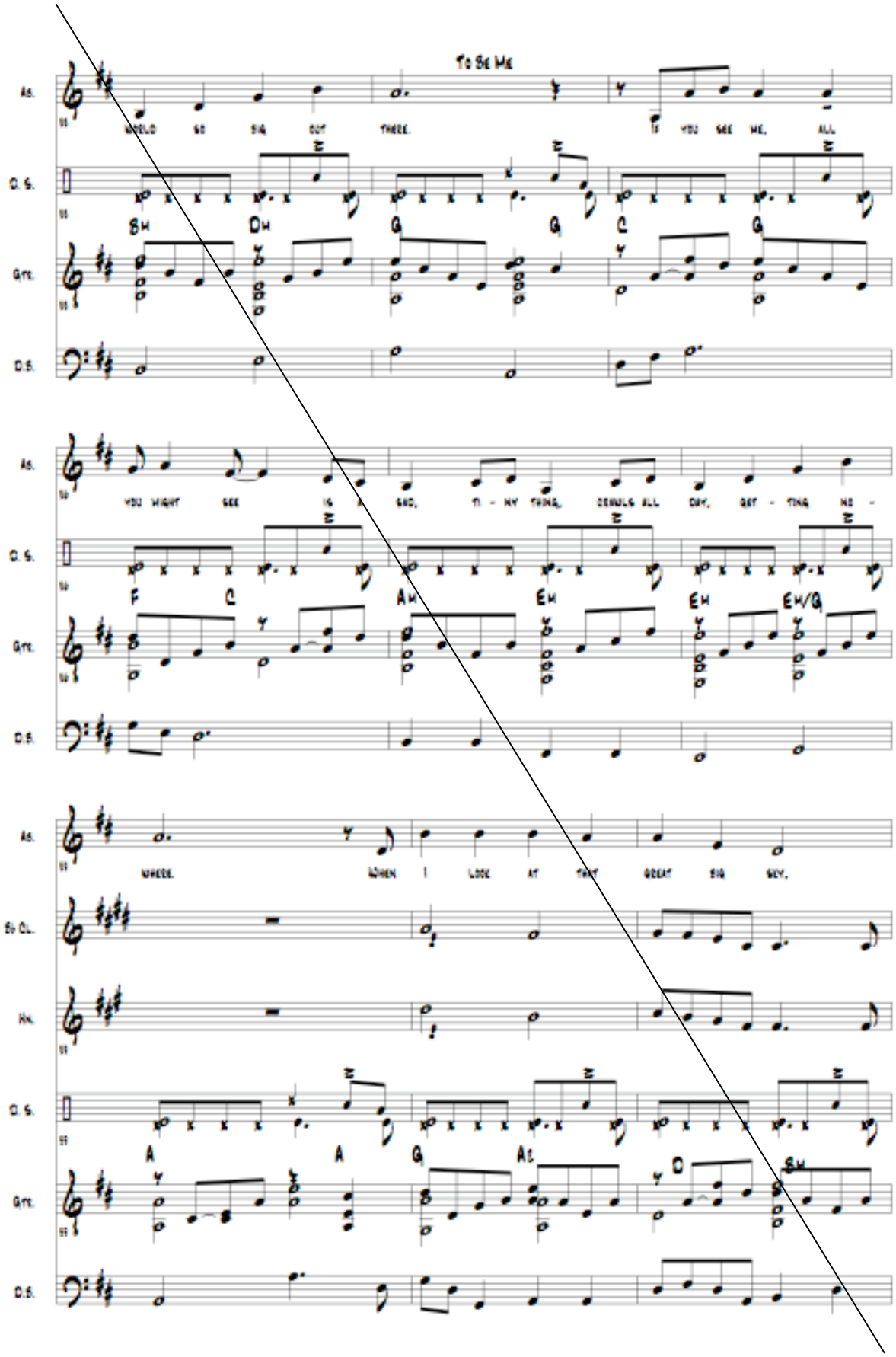

Ugo's Gate
18
Timp.
Gong
Rat.
W. Bl.
L. Dr.
18
Bgo. Dr.
C. Dr.
T.T.
B. Dr.
18
Perc.
18
Voc
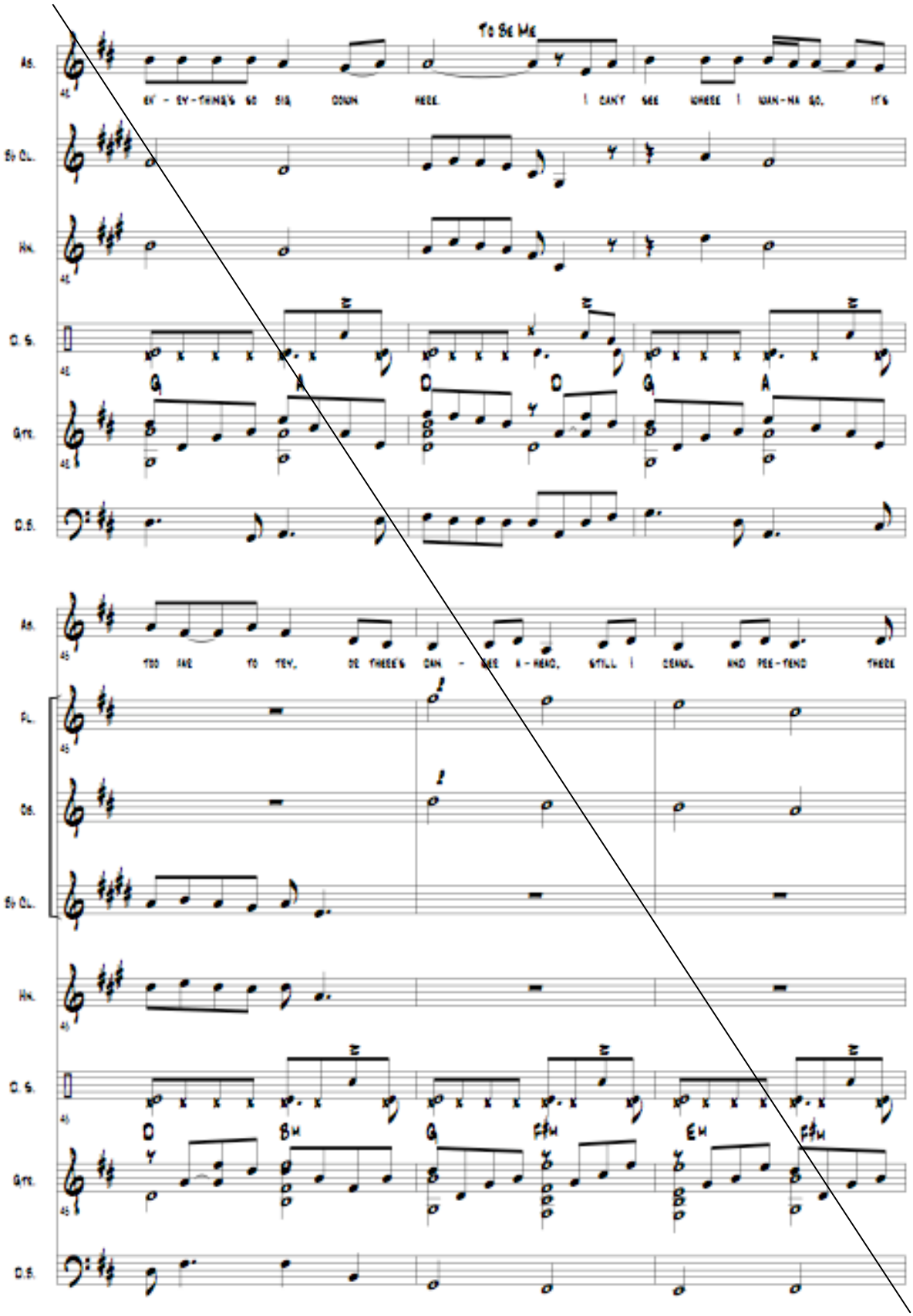

FULL SCORE
Cut
#7) To Be Me
Music & Lyrics by Allen Reeves Ware
Gentle, ♩=65
Ashee
Bonaventure
Flute
Oboe
Clarinet in B♭
Bassoon
Horn in F
Drum Set
Guitar
Violin I
Violin II
Viola
Cello
Double Bass
© 2007

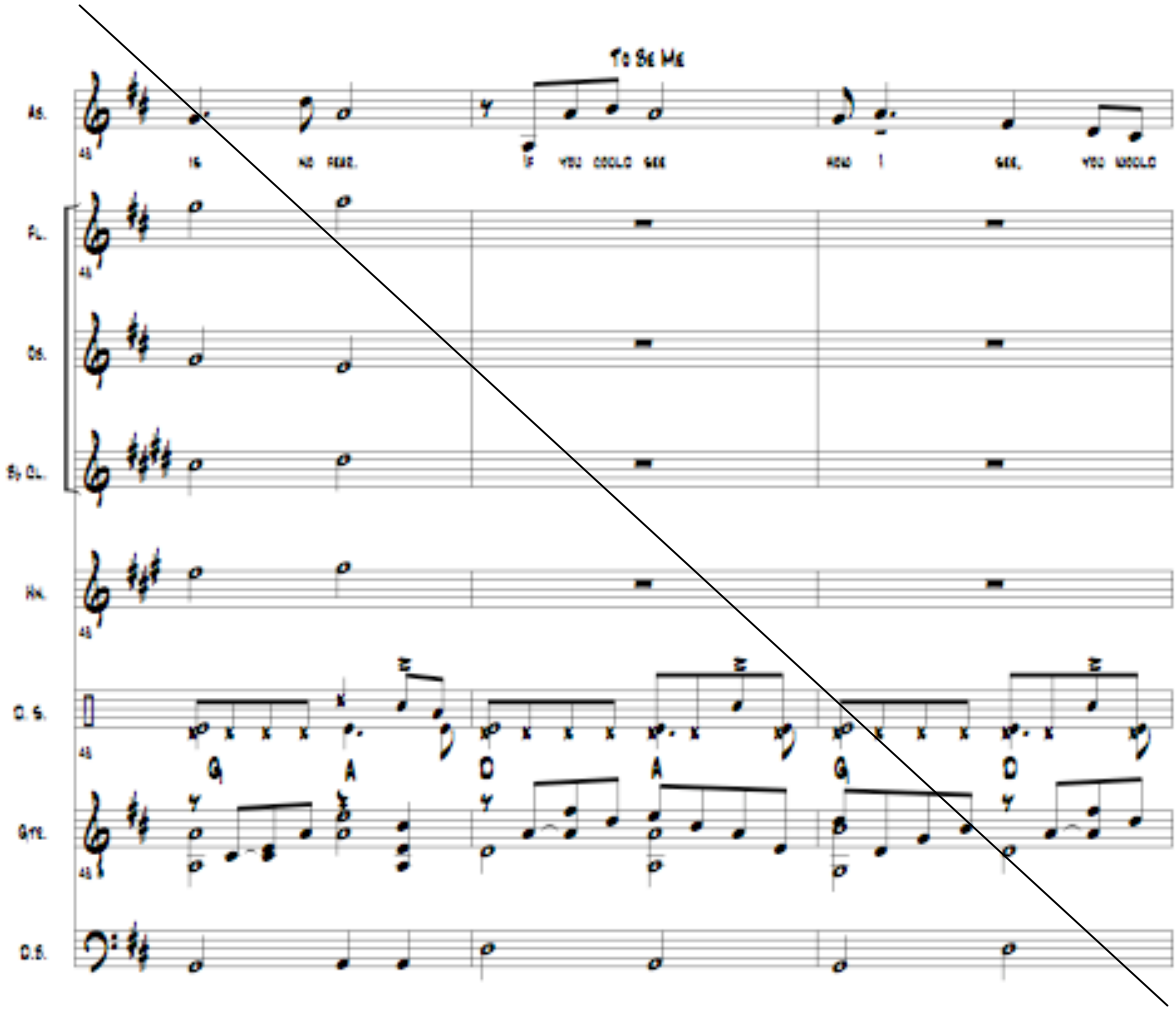

To Be Me
Synth.
Perc.
Gtr.
Bass
HERE AM I, IN MY TREE, WITH THE
WORLD TURNED UP - SIDE DOWN. TO LOOK AT ME; ALL
YOU MIGHT SEE IS A LOO - EE, A FOOL, A KLUTZ, A
C
Gmaj6sus
G
F
C
Bm
Em
A
A
D
A
G
D
Bm
F#m
Em
Em/G
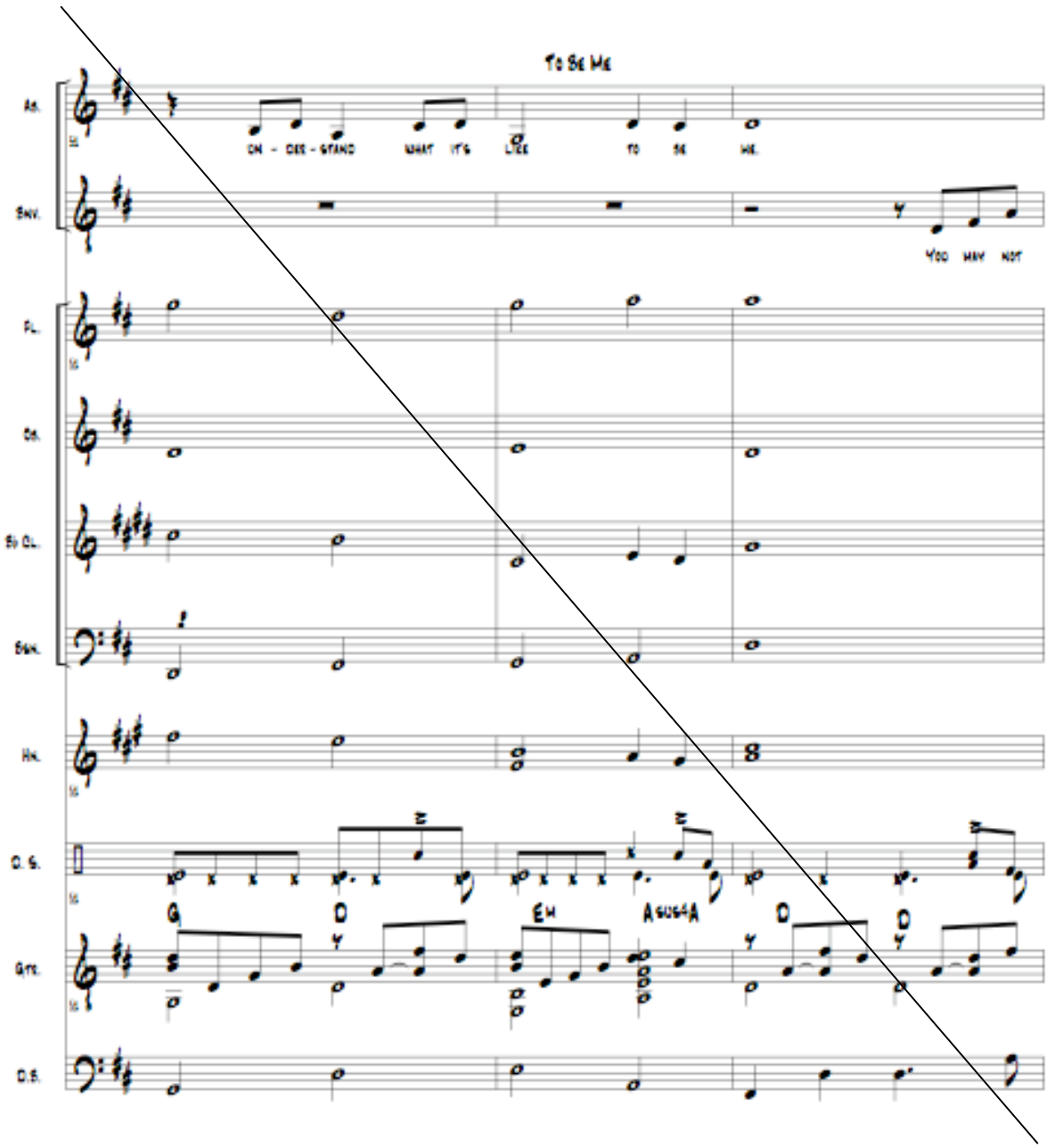

To Be Me
Sax.
D. S.
Gtr.
B.
A
A
G
A
D
Bm
WHEN I LOOK UP I SHOULD SEE THE SKY,
BUT ALL I SEE IS BEHIND. I NEV - ER KNOW WHERE I'M GO - ING, AL - WAYS
G
A
D
D
G
A
FALL WHEN I TRY, TO GET LOST ON THE WAY: EV - RY - THING GETS TURNED A -
D
Bm
G
F♯m
Em
G
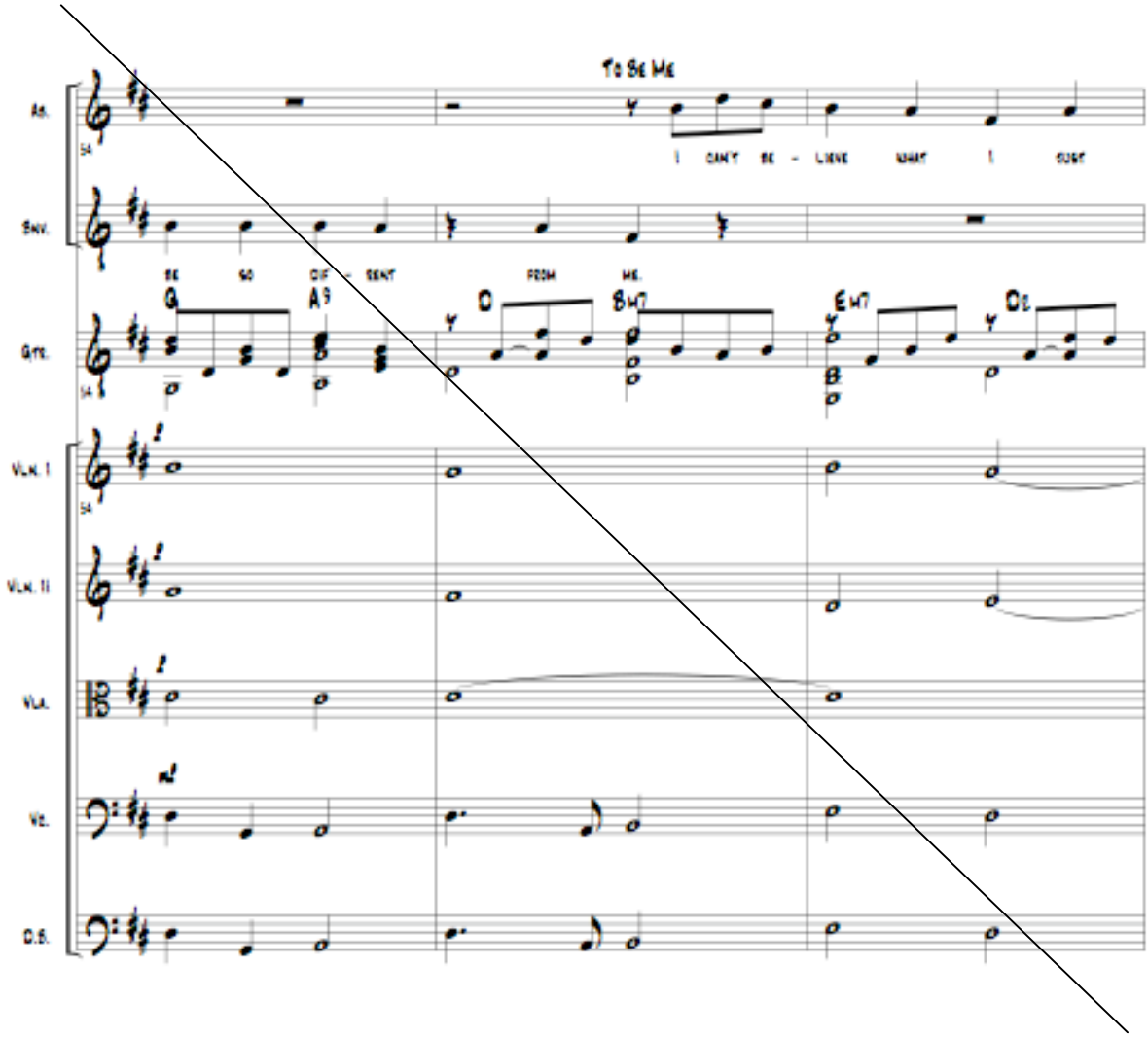

To Be Me
Synth.
D. S.
Gtr.
B.
Hard That's nothing!
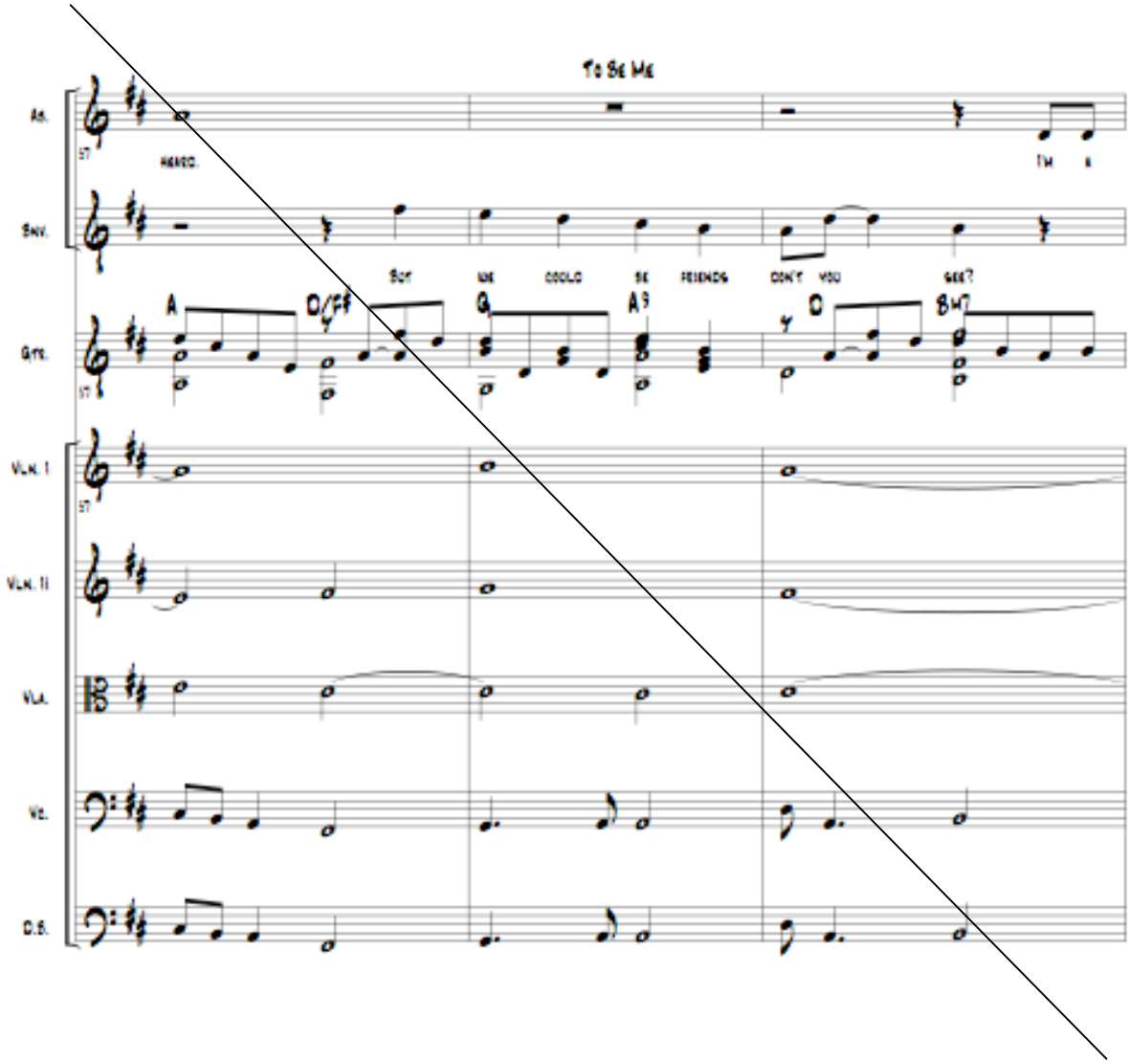

To Be Me
As.
WORLD SO BIG OUT THERE.
IF YOU SEE ME, ALL
O. G.
Gtr.
Bm
D
G
G
C
G
D.B.
As.
YOU MIGHT SEE IS A BAD, TI - NY THING, CROWD ALL DAY, GET - TING NO -
O. G.
Gtr.
F
C
Am
Em
Em
Em/G
D.B.
As.
WHERE. WHEN I LOOK AT THAT GREAT BIG SKY,
Bb Cl.
Hn.
O. G.
Gtr.
A
A
G
Ab
D
Bm
D.B.
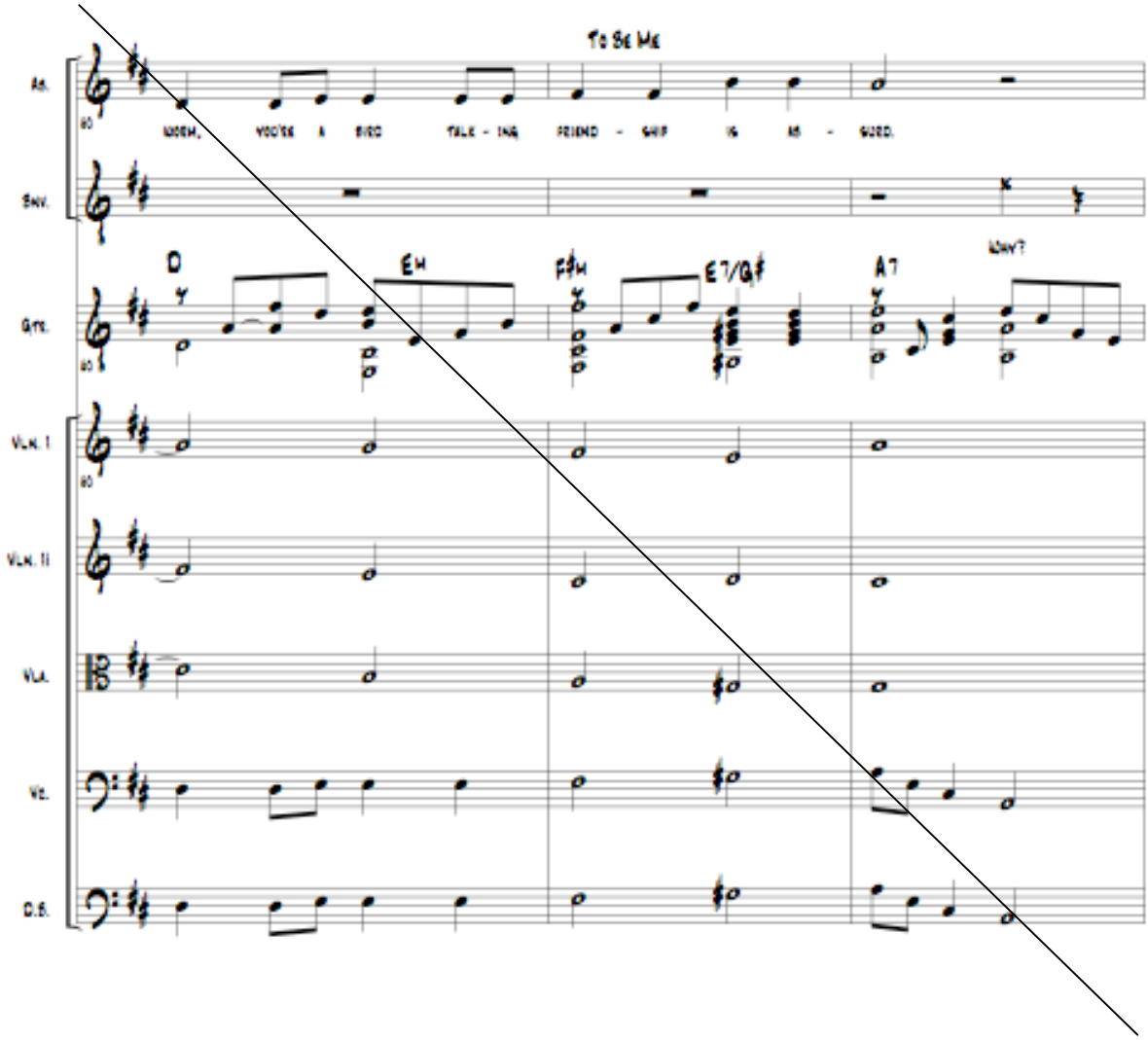

To Be Me
Ac.
Bb Cl.
Hk.
D. S.
Gtr.
D.S.
EY - EY - THING'S GO SIG DOWN HERE. I CAN'T SEE WHERE I WAN-NA GO, IT'S
G A D D G A
TOO FAR TO TRY, BE THERE'S DAN - GER A - HEAD, STILL I CRAWL AND PER - SEVERE THERE
Pl.
Db.
D G BM G F♯M E M F♯M
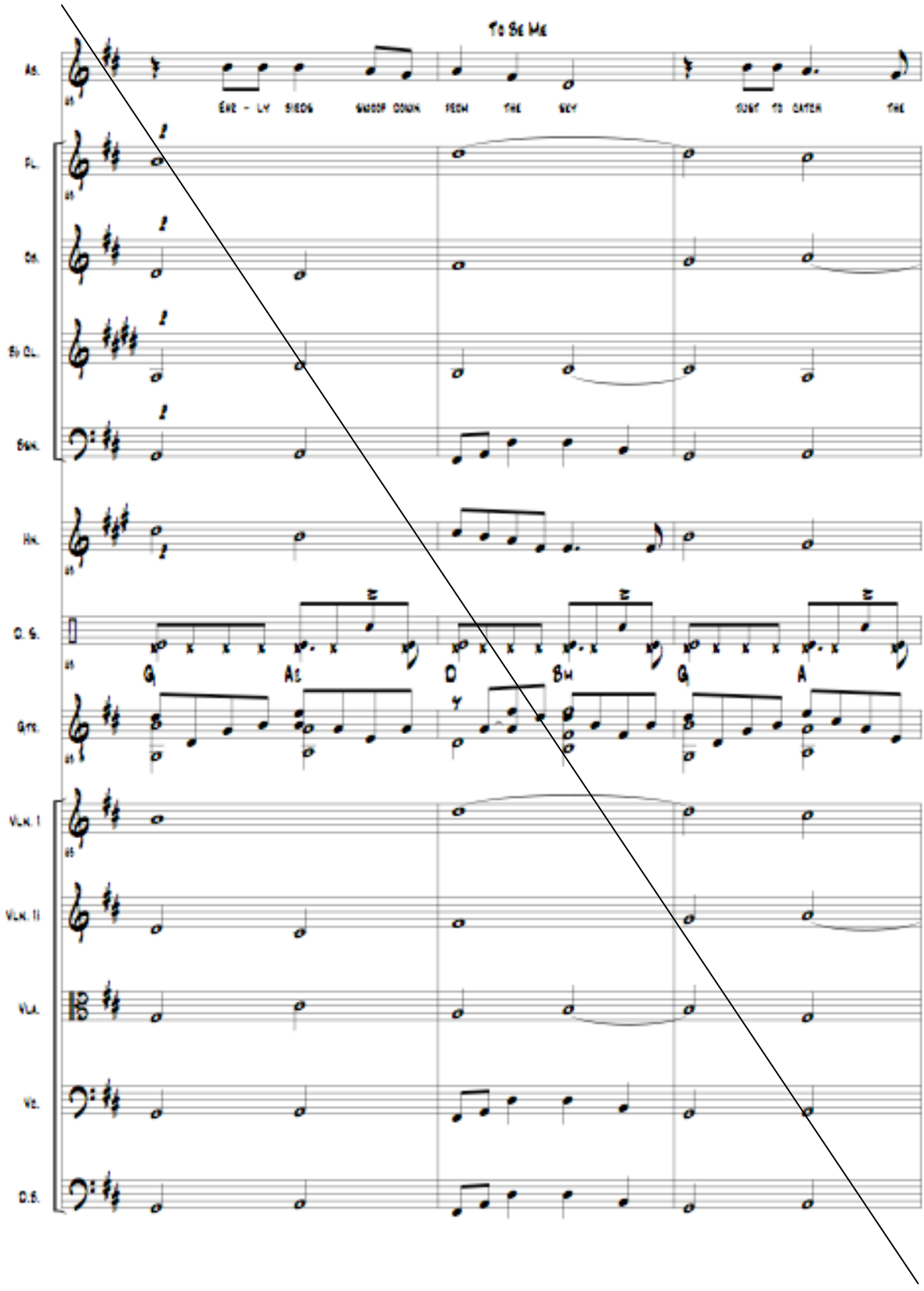

To Be Me
As.
Fl.
Cls.
B♭ Cl.
Hn.
D. S.
Gtr.
D.B.
IS NO FEAR. IF YOU COULD SEE HOW I SEE, YOU WOULD
G A D A G D
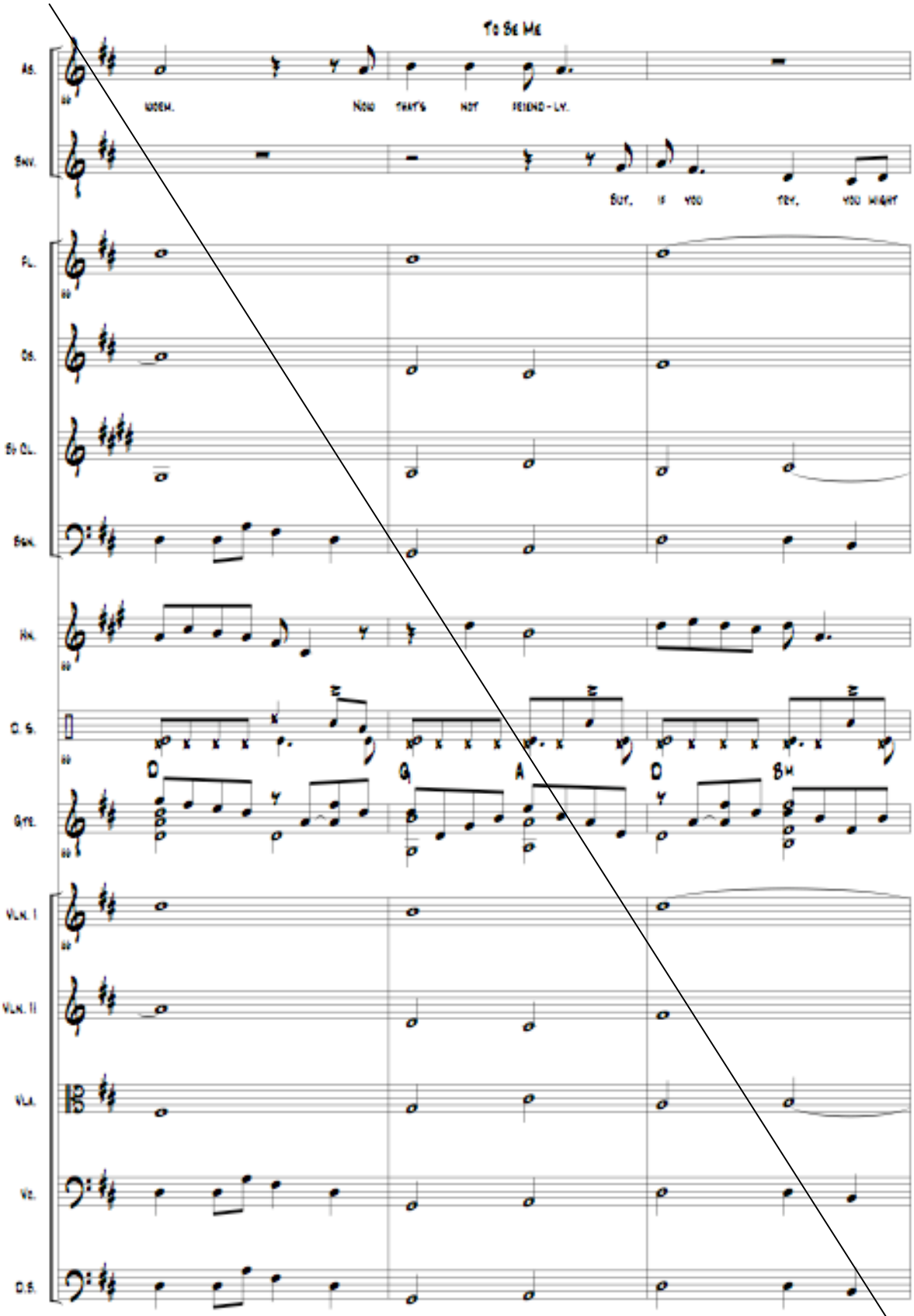

To Be Me
Ob.
Bkv.
Fl.
Cl.
Bb Cl.
Bsn.
Hn.
D. S.
Gtr.
D.B.
OH - DES - STAND
WHAT IT'S
LIKE
TO
BE
ME.
YOU
MAY
NOT
G
D
Em
A sus4 A
D
D
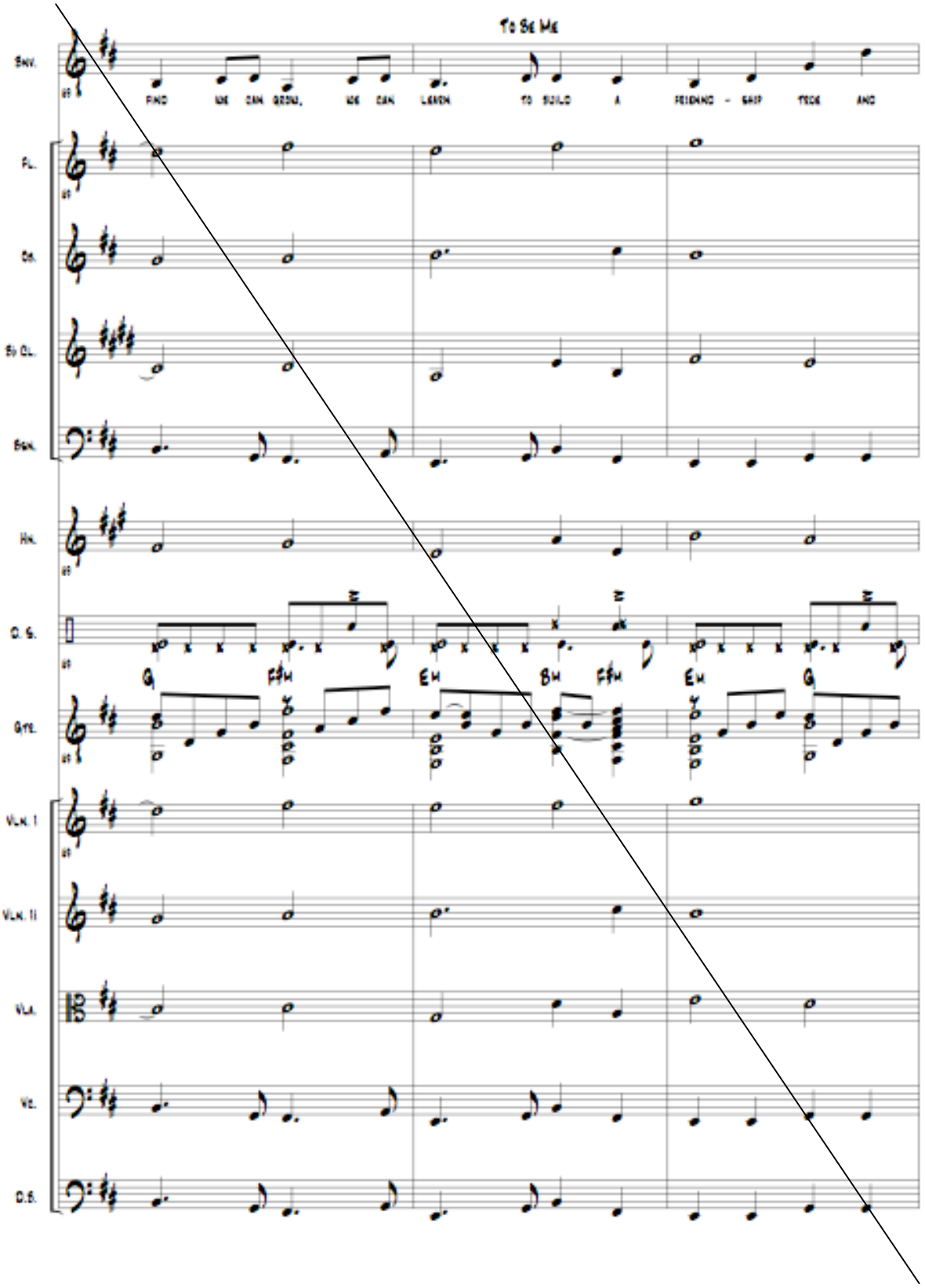

To Be Me
I CAN'T BE - LIEVE WHAT I JUST
BE SO DIF - FERENT FROM ME.
Gtr.
Vln. I
Vln. II
Vla.
Vc.
D.B.
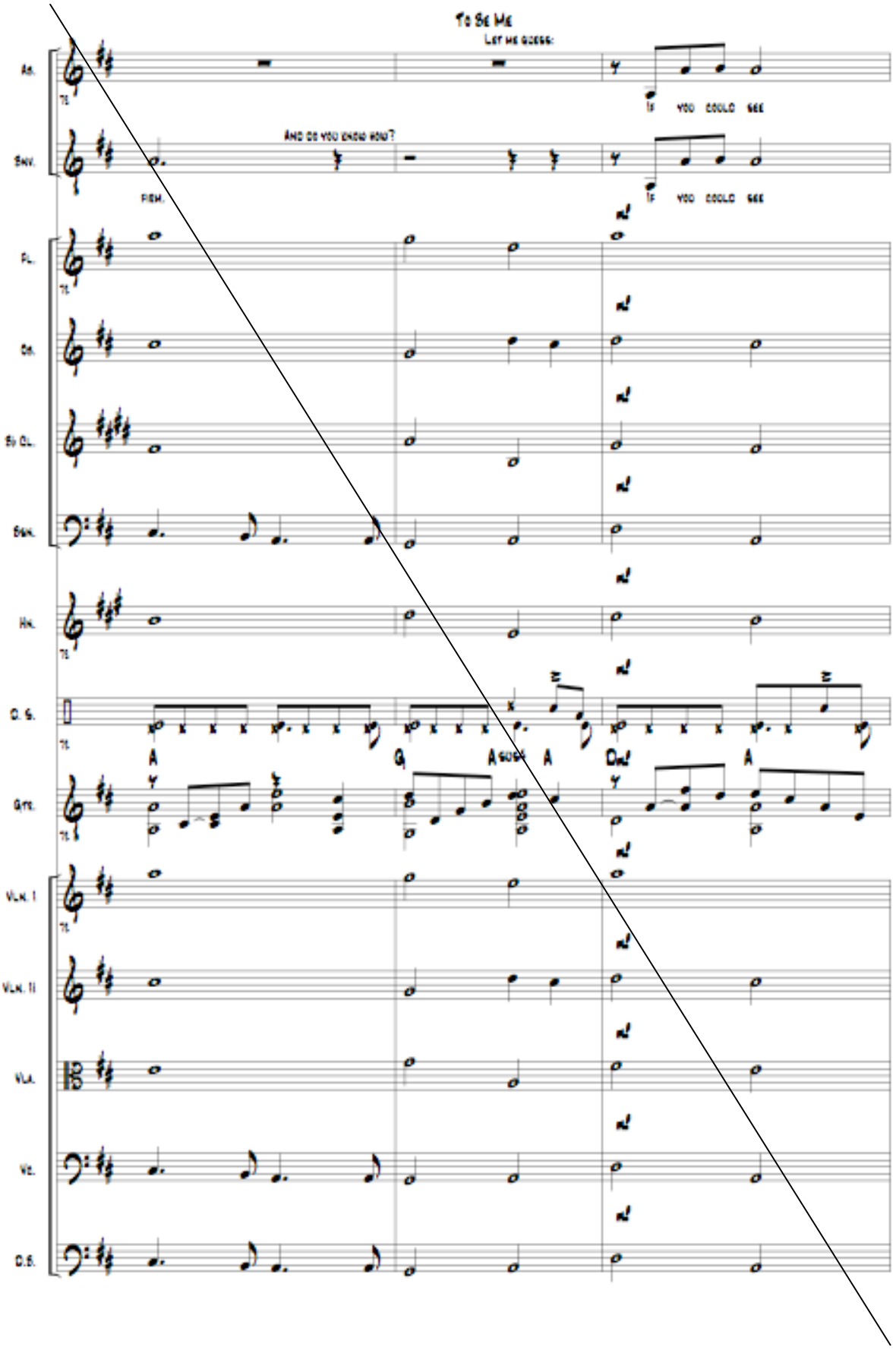

To Be Me
Ad.
Bkv.
Gtr.
Vln. I
Vln. II
Vla.
Vc.
D.B.
A
D/F♯
G
A9
D
Bm7
But
we
could
be
friends
don't
you
see?
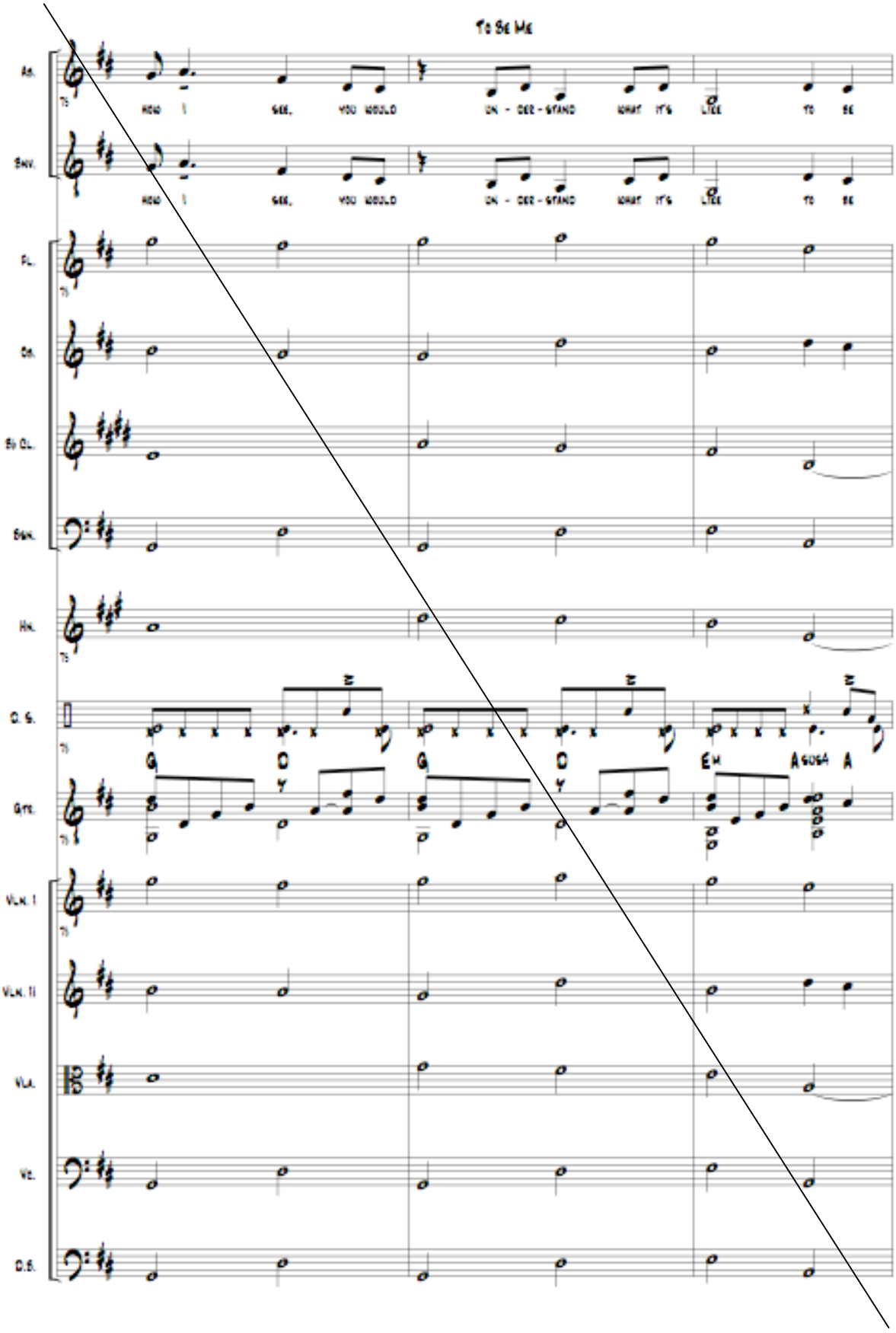

To Be Me
Ah.
Env.
Gtr.
Vln. I
Vln. II
Vla.
Vc.
D.B.
D
Em
F♯m
E7/G♯
A7
Why?
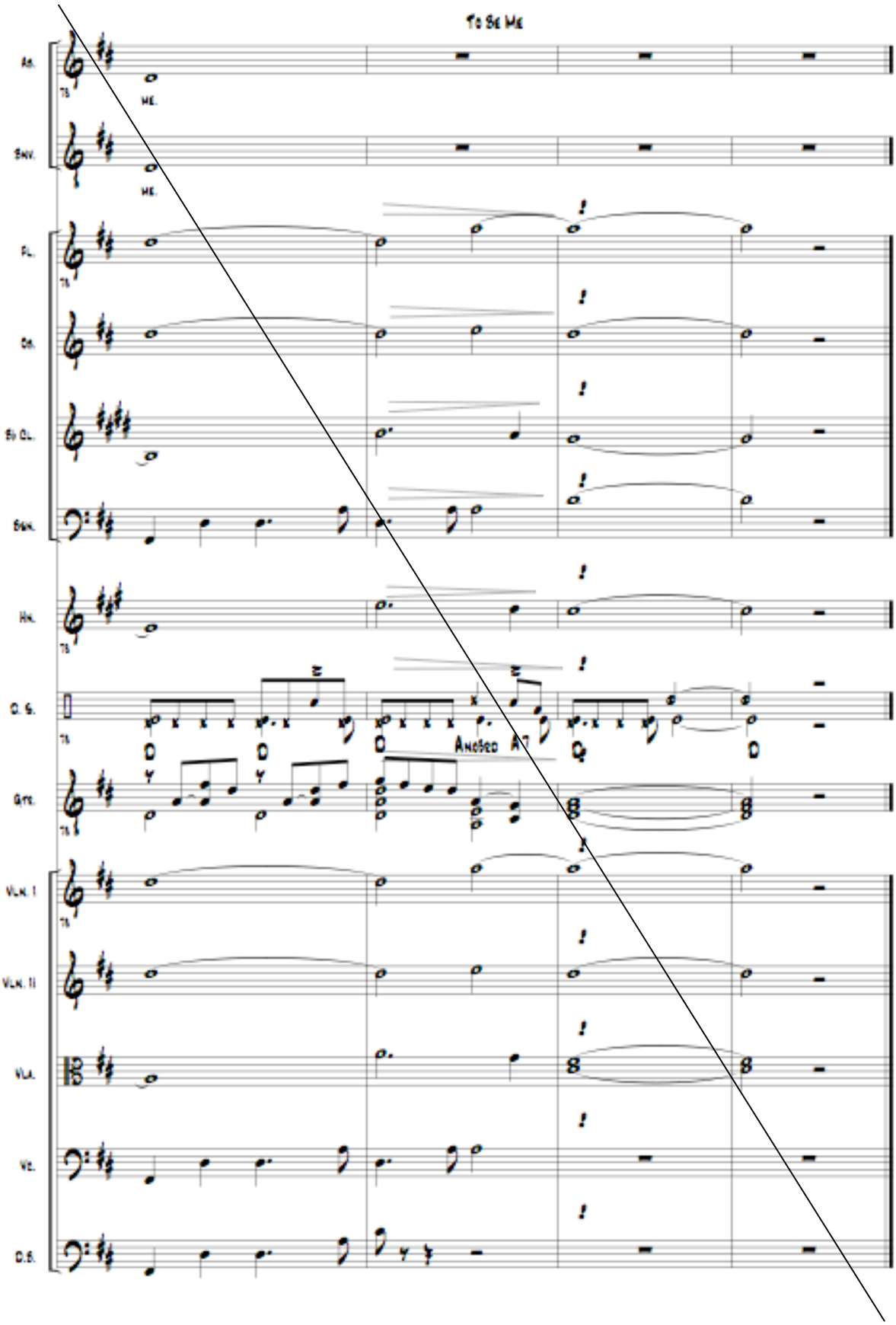

To Be Me
As.
Fl.
Cl.
B♭ Cl.
Bsn.
Hn.
Cl. S.
Gtr.
Vln. I
Vln. II
Vla.
Vc.
D.B.
EAR - LY BIRDS GAGGE DOWN FROM THE SKY
GUNT TO CATCH THE
G
A♭
D
B♭
G
A
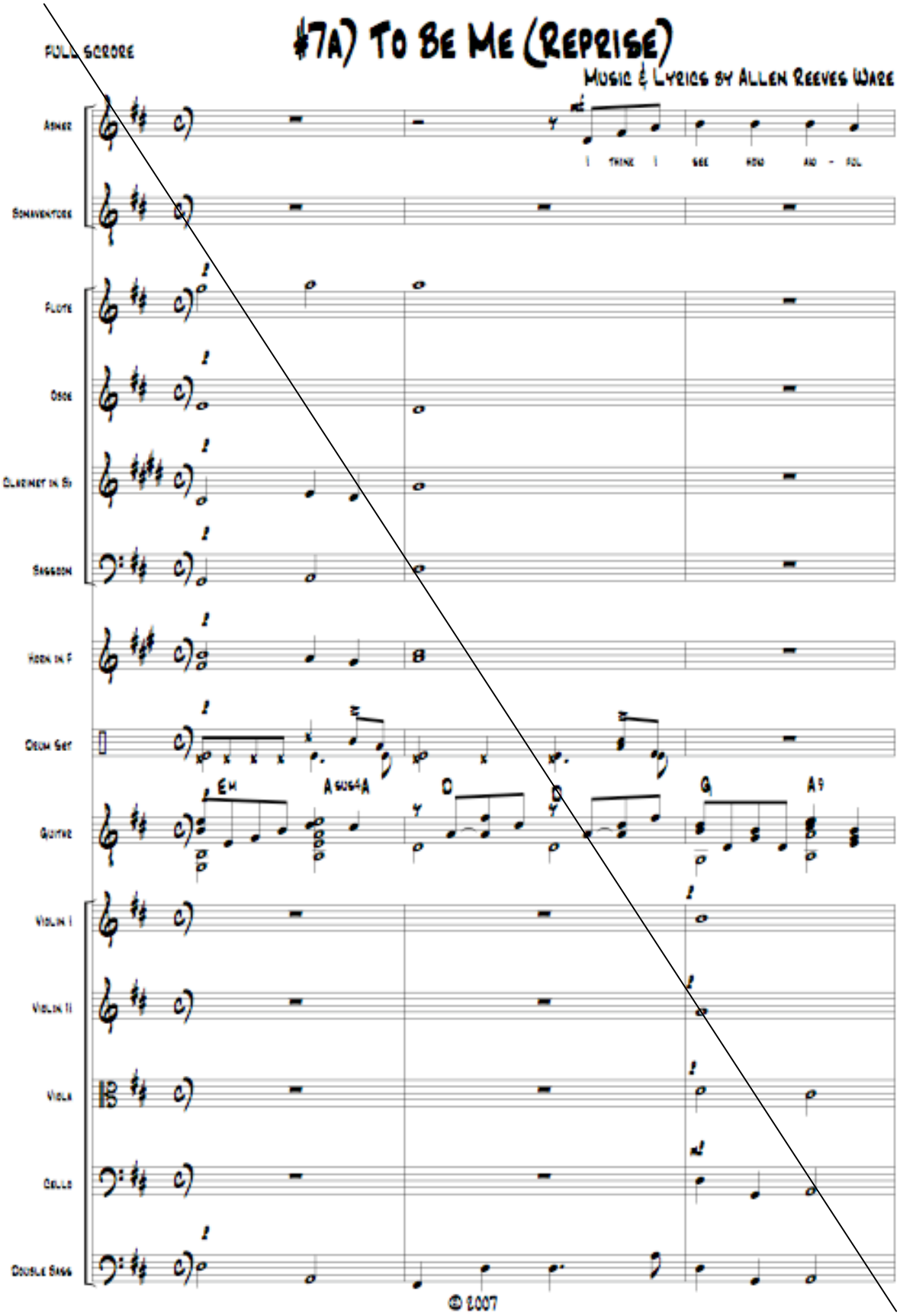

To Be Me
A.
WOEH.
NOW THAT'S NOT FRIEND-LY.
SNY.
BUT, IF YOU TRY, YOU MIGHT
FL.
OB.
B♭ CL.
BSN.
HN.
C. S.
GTR.
D
G
A
D
Bm
VLN. I
VLN. II
VLA.
VC.
D.B.
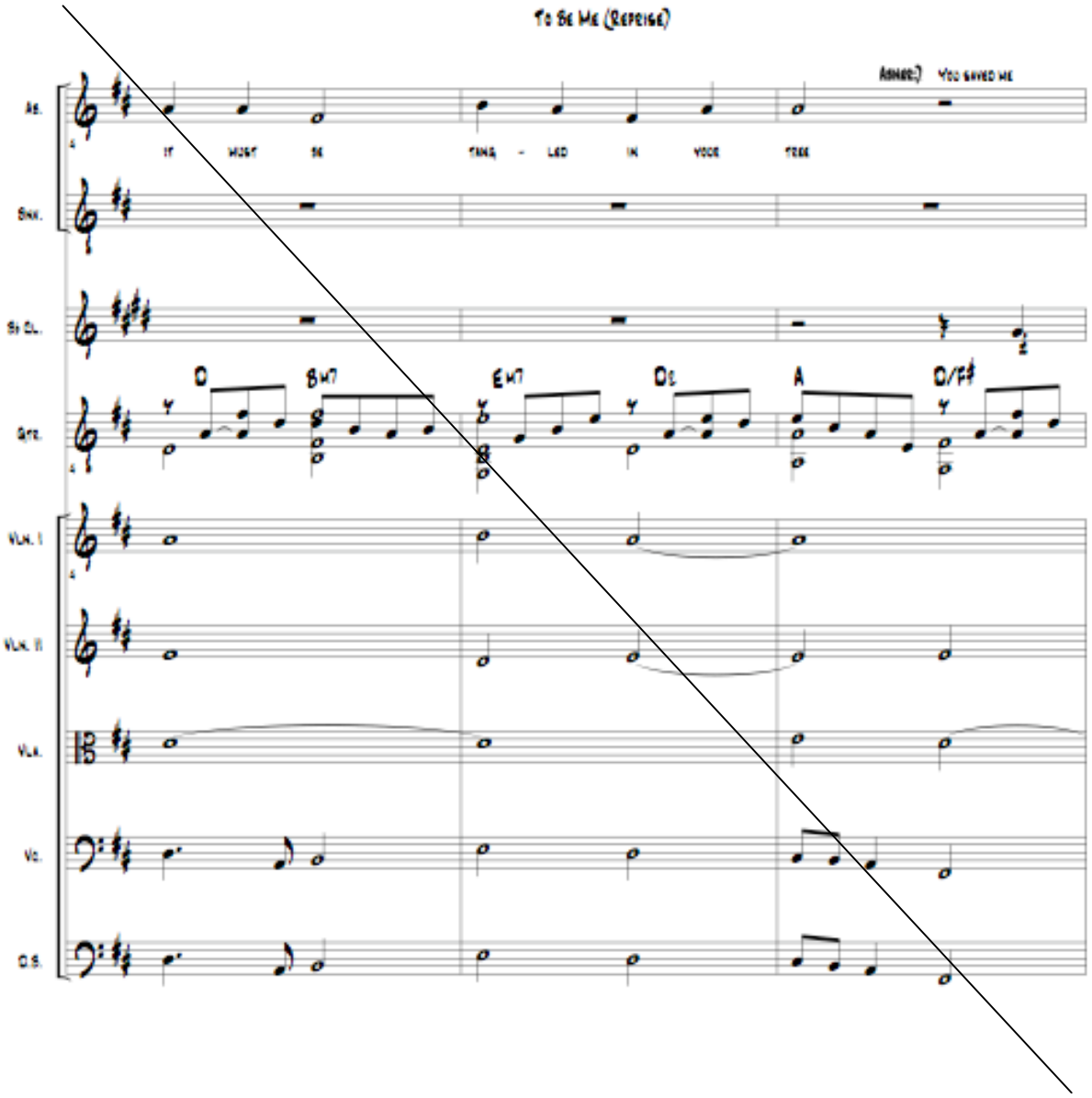

To Be Me
Sax.
Fl.
Ob.
Eb Cl.
Bsn.
Hn.
C. S.
Gtr.
Vln. I
Vln. II
Vla.
Vc.
D.B.
FIND WE CAN SOUL, WE CAN LEARN TO BUILD A FRIENDING - SHIP TRUE AND
G
F♯m
Em
Bm
F♯m
Em
G
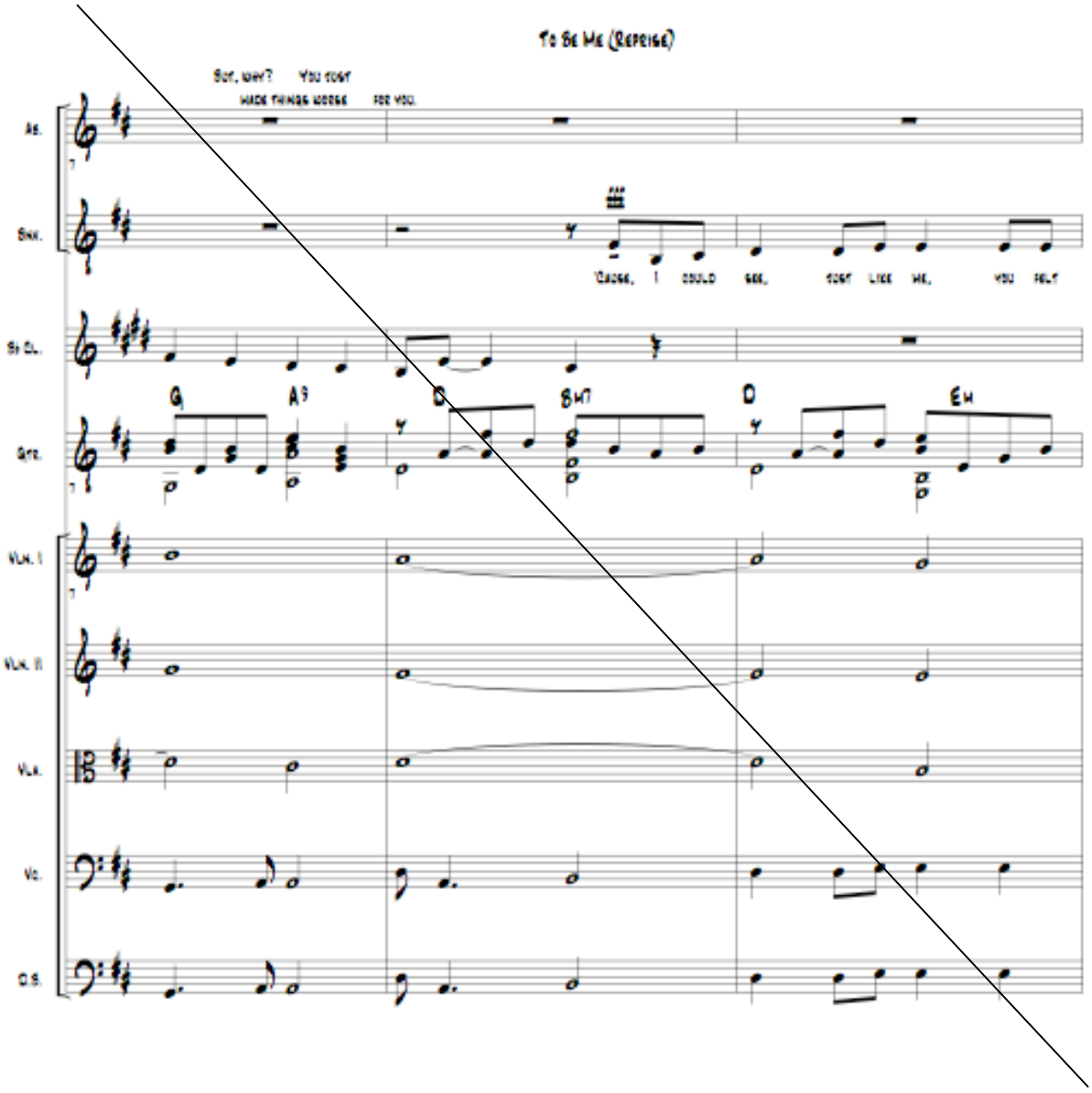

To Be Me
Let me guess:
If you could see
And do you know how?
If you could see
Fish.
A
A sus4
A
A
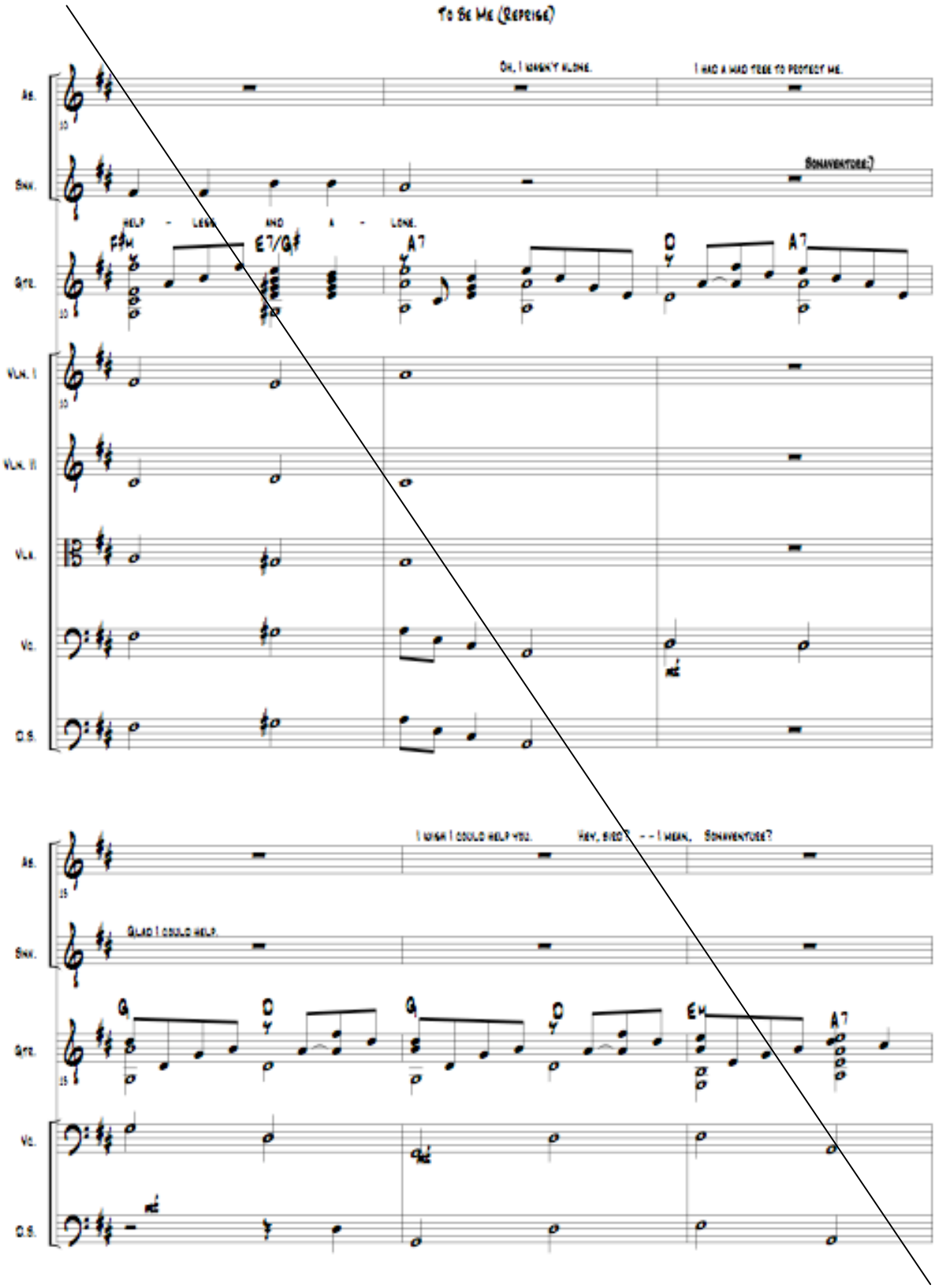

To Be Me
Ad.
HOW I SEE, YOU WOULD OH - DEE - STAND WHAT IT'S LIKE TO BE
Sax.
HOW I SEE, YOU WOULD OH - DEE - STAND WHAT IT'S LIKE TO BE
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
D. S.
G D G D Em A6/G#A A
Gtr.
Vln. I
Vln. II
Vla.
Vc.
D.B.

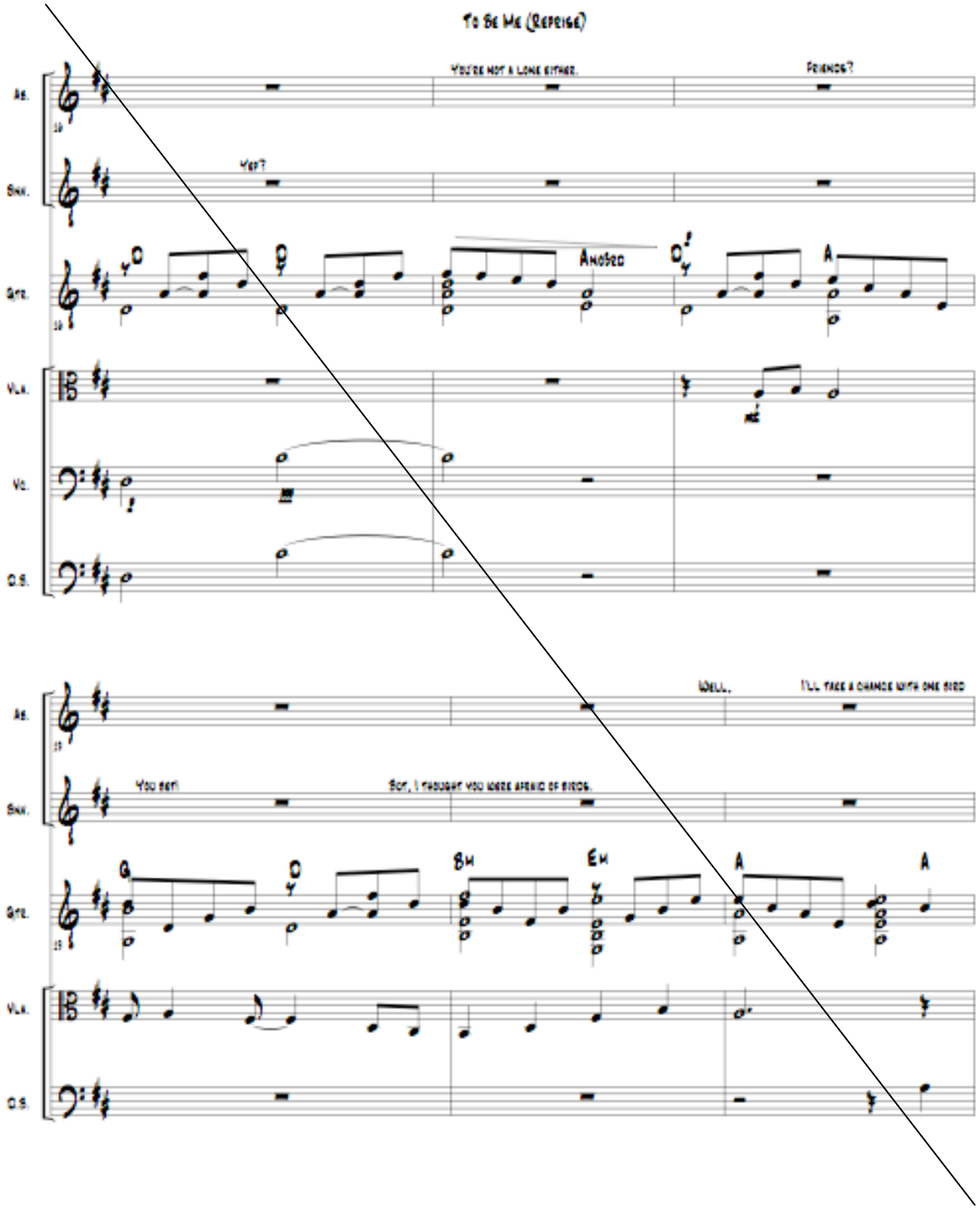

To Be Me
Fl.
Ob.
Bb Cl.
Bsn.
Hn.
Gtr.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Angsed

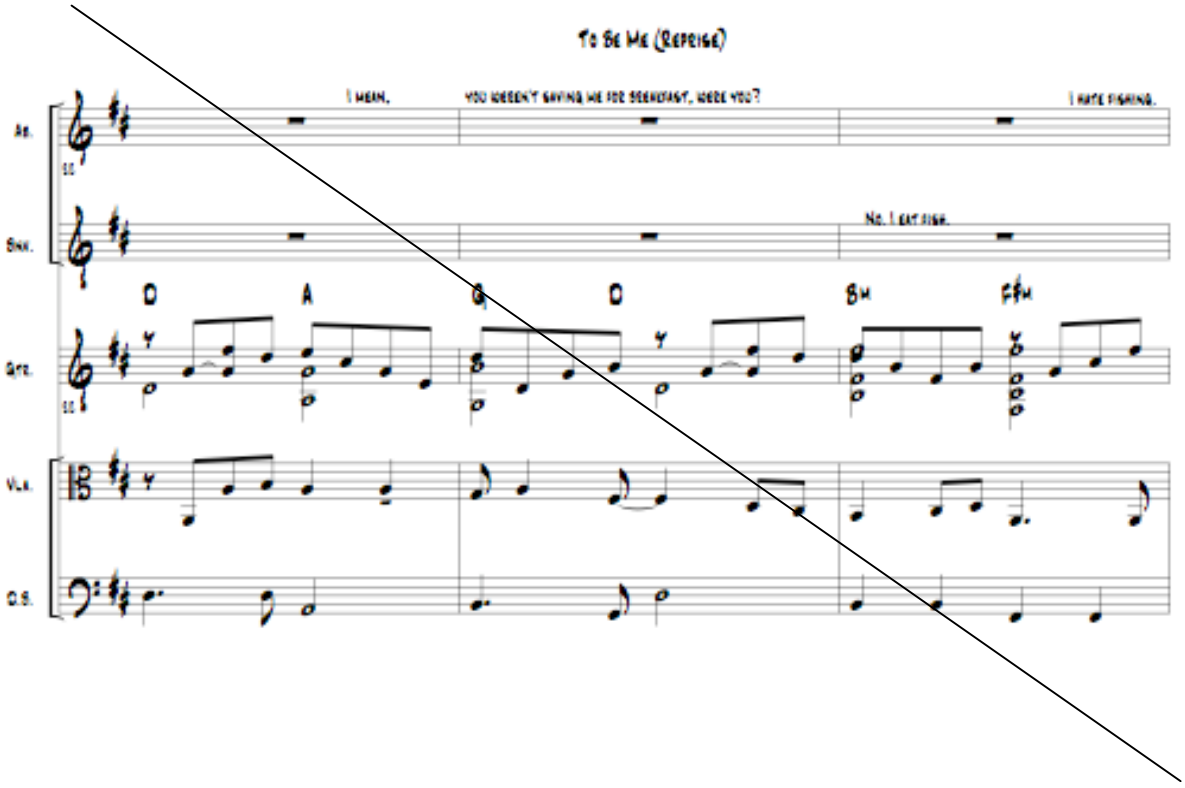

#7A) To Be Me (Reprise)
Music & Lyrics by Allen Reeves Ware
FULL SCORE
Asher
Somewhere
Flute
Oboe
Clarinet in Bb
Bassoon
Horn in F
Drum Set
Guitar
Violin I
Violin II
Viola
Cello
Double Bass
I think I see how and - ful
Em
A sus4 A
D
C
G
A
© 2007
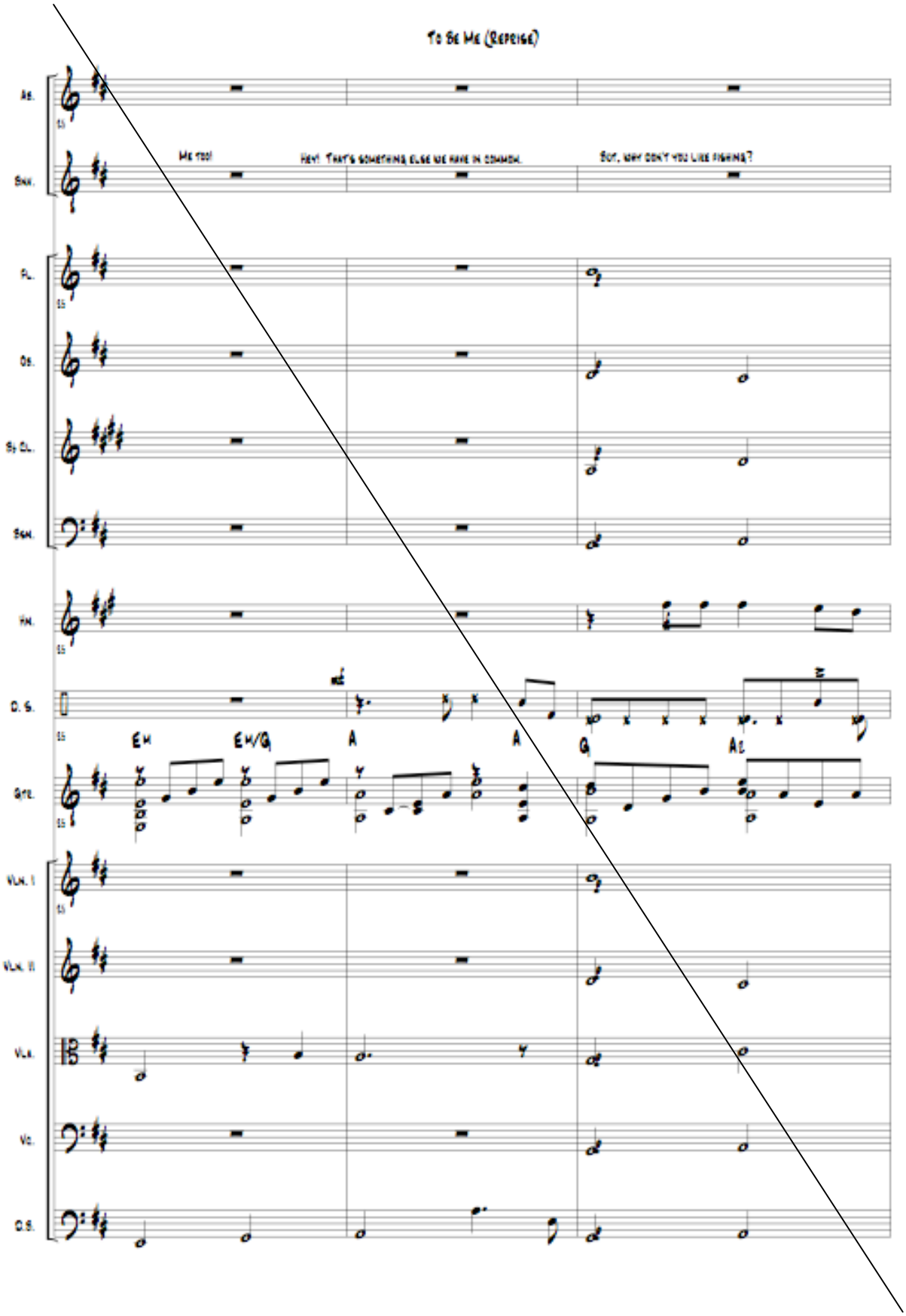

To Be Me (Reprise)
Ashanti: You saved me
As.
Sax.
St Cl.
Gtr.
Vln. I
Vln. II
Vla.
Vc.
D.B.
D
Bm7
Em7
G
A
D/F♯
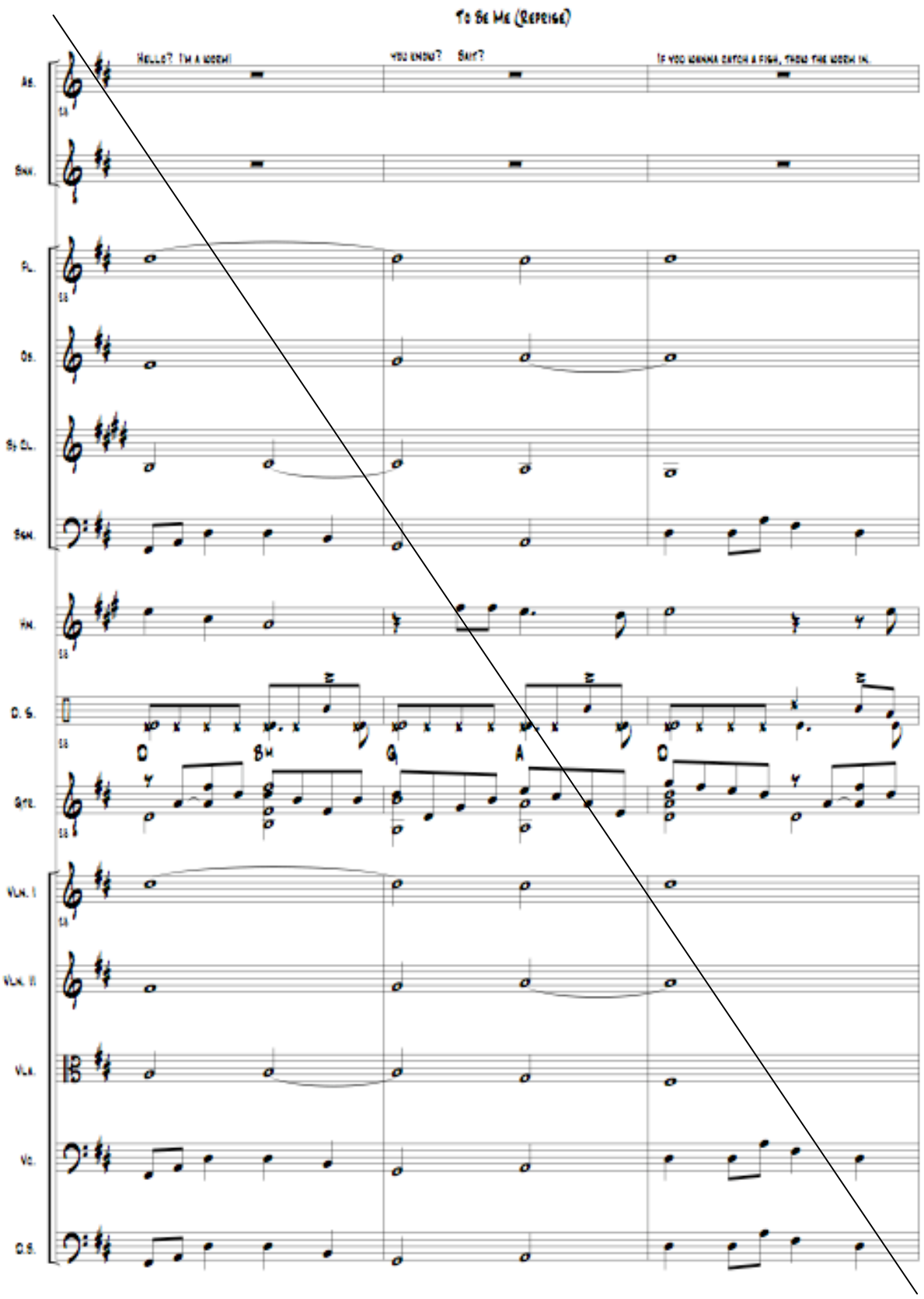

To Be Me (Reprise)
But, why? You took
made things worse for you.
Ah.
Sax.
'Cause, I could see, that like me, you felt
Bs Cl.
Gtr.
G
A9
C
Bm7
D
Em
Vln. I
Vln. II
Vla.
Vc.
D.B.
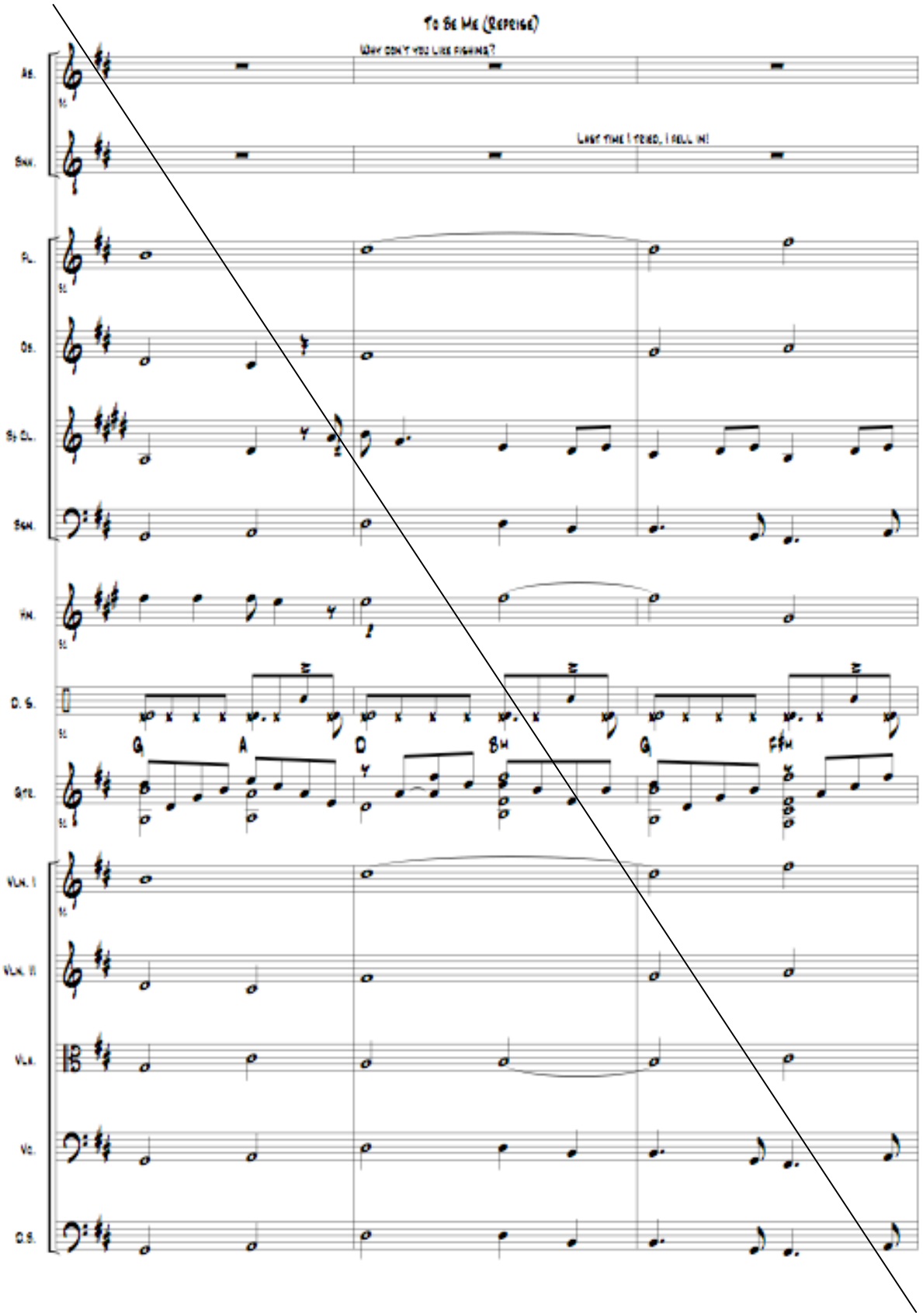

To Be Me (Reprise)
Oh, I wasn't alone.
I had a mad tree to protect me.
Bonaventure?
Help - less and a - lone.
F♯m
E7/G♯
A7
D
A7
Vln. I
Vln. II
Vla.
Vc.
D.B.
I wish I could help you.
Hey, Bird? - - I mean, Bonaventure?
Glad I could help.
G
D
G
D
Em
A7
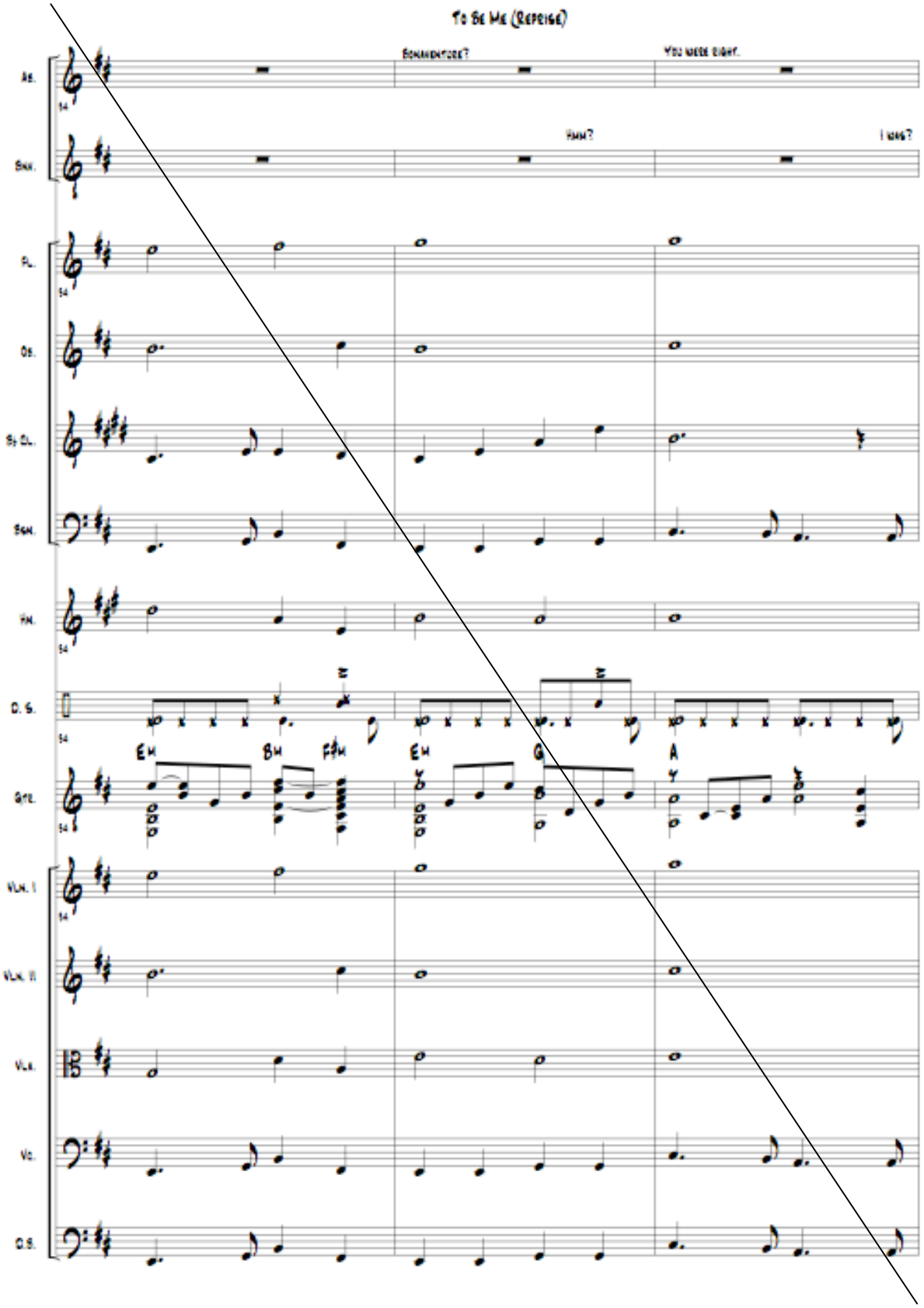

To Be Me (Reprise)
You're not a lone either.
Friends?
Yes?
Amused
Well.
I'll take a chance with one bird
You see!
Sir, I thought you were afraid of birds.
Bm
Em
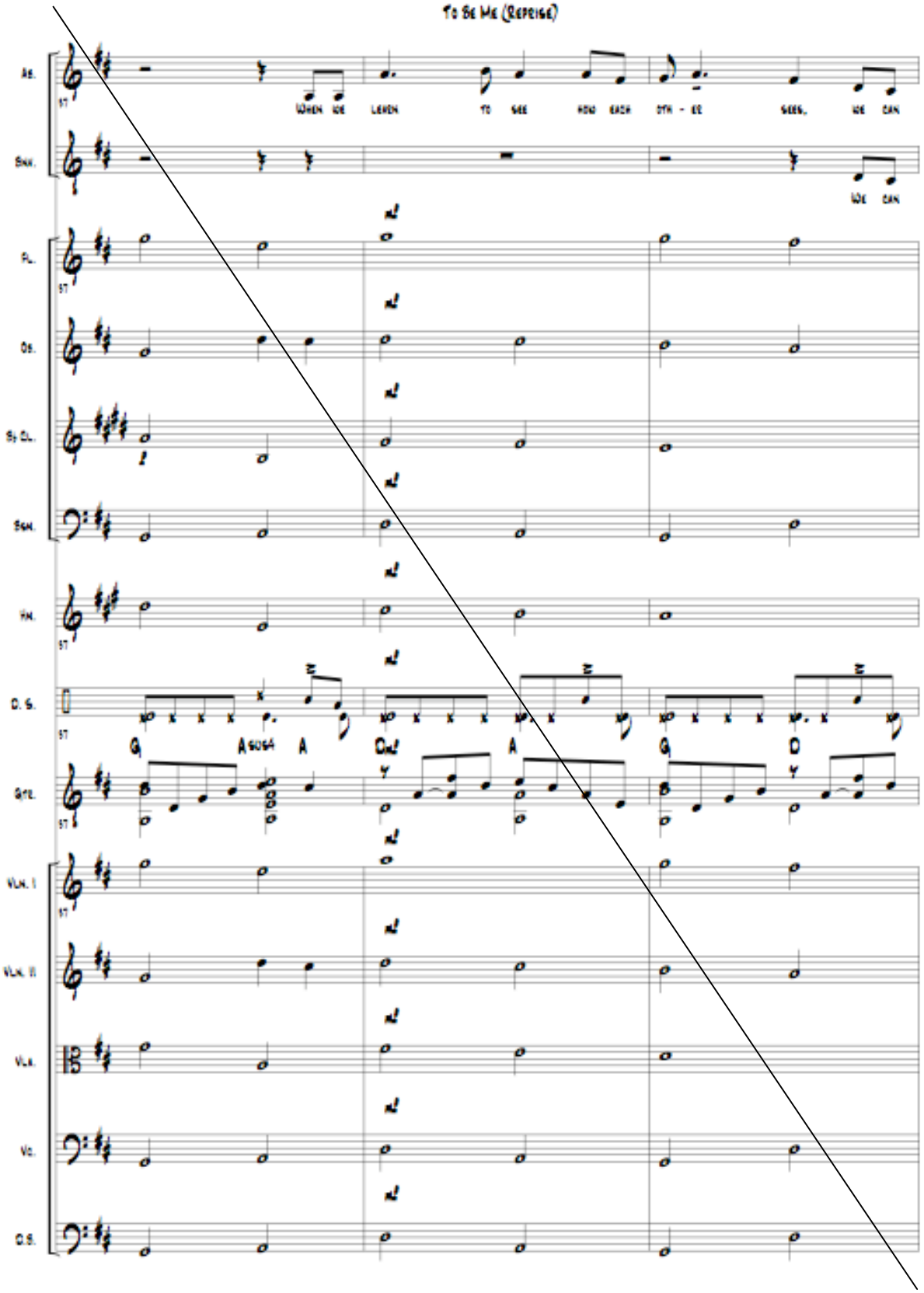

To Be Me (Reprise)
I mean,
You weren't saying he for seemingly, were you?
I hate fishing.
No, I eat fish.
Ac.
Sax.
Gtr.
Vln.
D.B.
D
A
G
D
Bm
F♯m
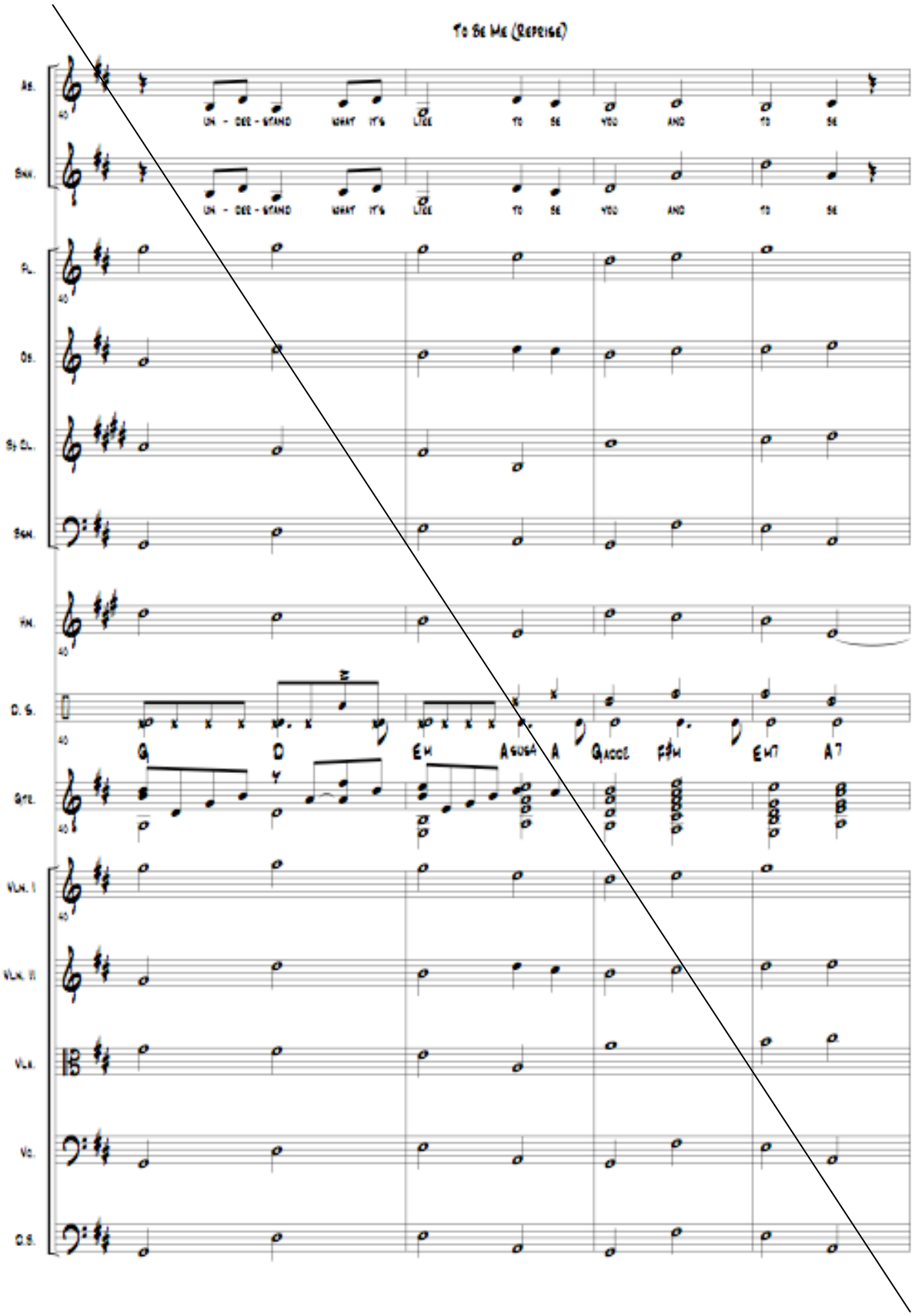

To Be Me (Reprise)
Me too!
Hey! That's something else we have in common.
But, why don't you like fishing?
Em
Em/G
A
A
G
Ac
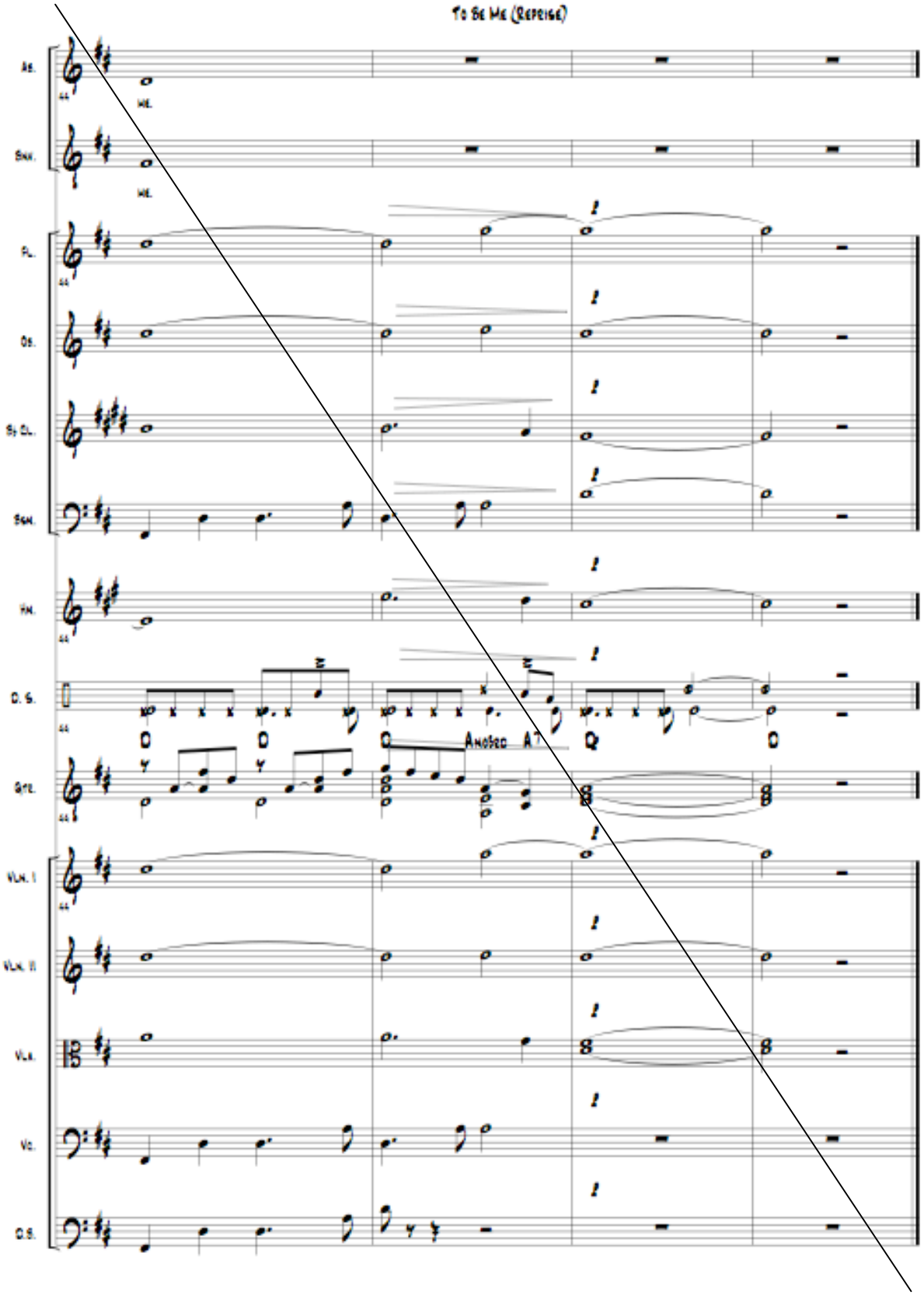

To Be Me (Reprise)
Hello? I'm a worm!
You know? Shit?
If you wanna catch a fish, from the worm in.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
D. S.
Gtr.
D
Bm
G
A
D
Vln. I
Vln. II
Vla.
Vc.
D.B.


To Be Me (Reprise)
Why don't you like fighting?
Last time I tried, I fell in!
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
D. S.
Gtr.
G
A
D
Bm
G
F♯m
Vln. I
Vln. II
Vla.
Vc.
D.B.


To Be Me (Reprise)
Bonnefoire?
You were right.
Hmm?
I was?
Em
Bm
f♯m
Em
G
A


To Be Me (Reprise)
WHEN WE LEARN TO SEE HOW EACH ON - E SEES, WE CAN
WE CAN
G A6/G#4 A D A G D
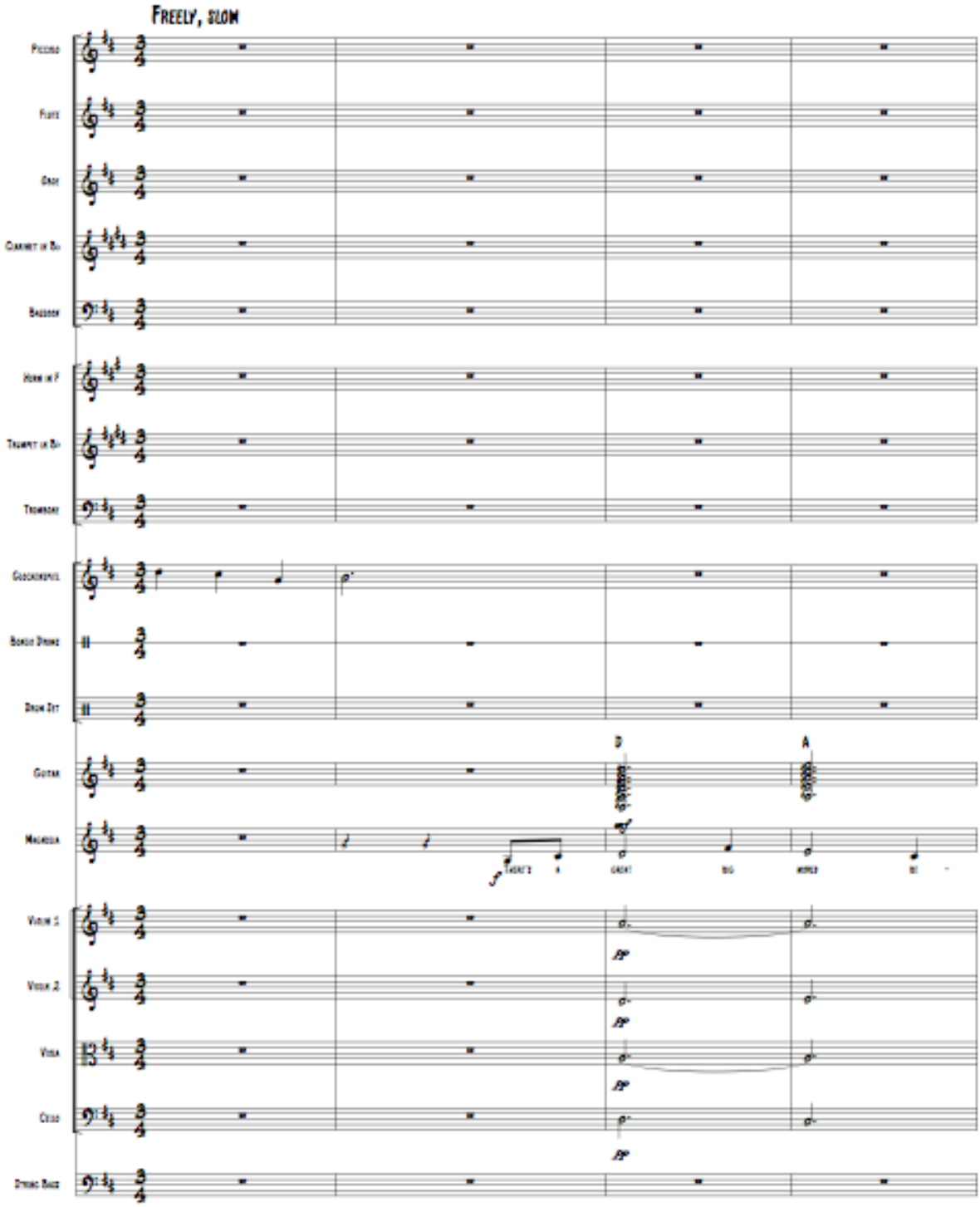

To Be Me (Reprise)
Ab.
Sax.
UH - DEE - STAND WHAT IT'S LIKE TO BE YOU AND TO BE
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
D. S.
G
D
Em
A sus4
A
G/C
C
F♯m
Em7
A7
Gtr.
Vln. I
Vln. II
Vla.
Vc.
D.B.


To Be Me (Reprise)
Ms.
Sax.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
D. S.
Gtr.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Ahoboo

#8) The Library Tree
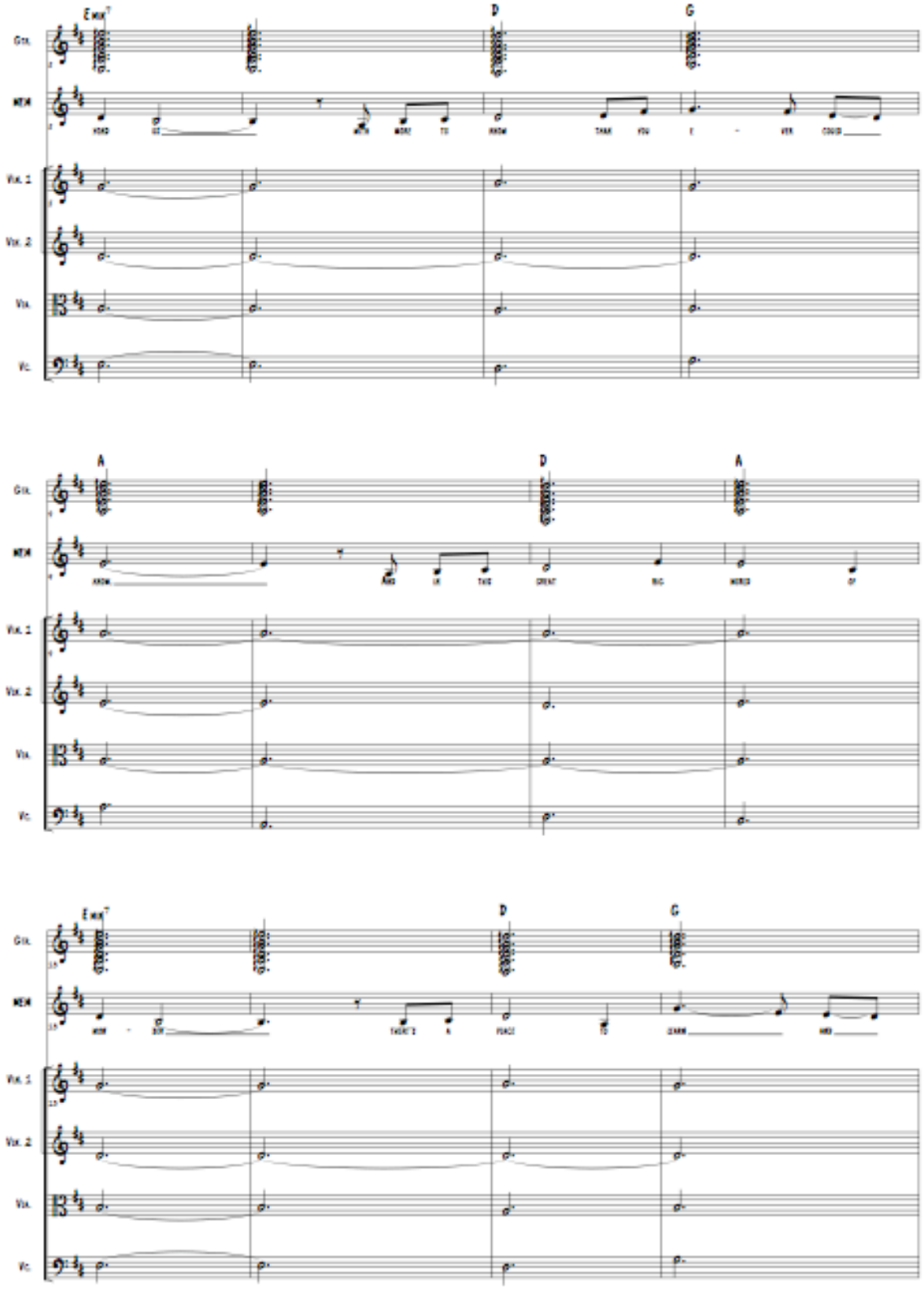
FULL SCORE

music & lyrics by Allen Reeves Ware
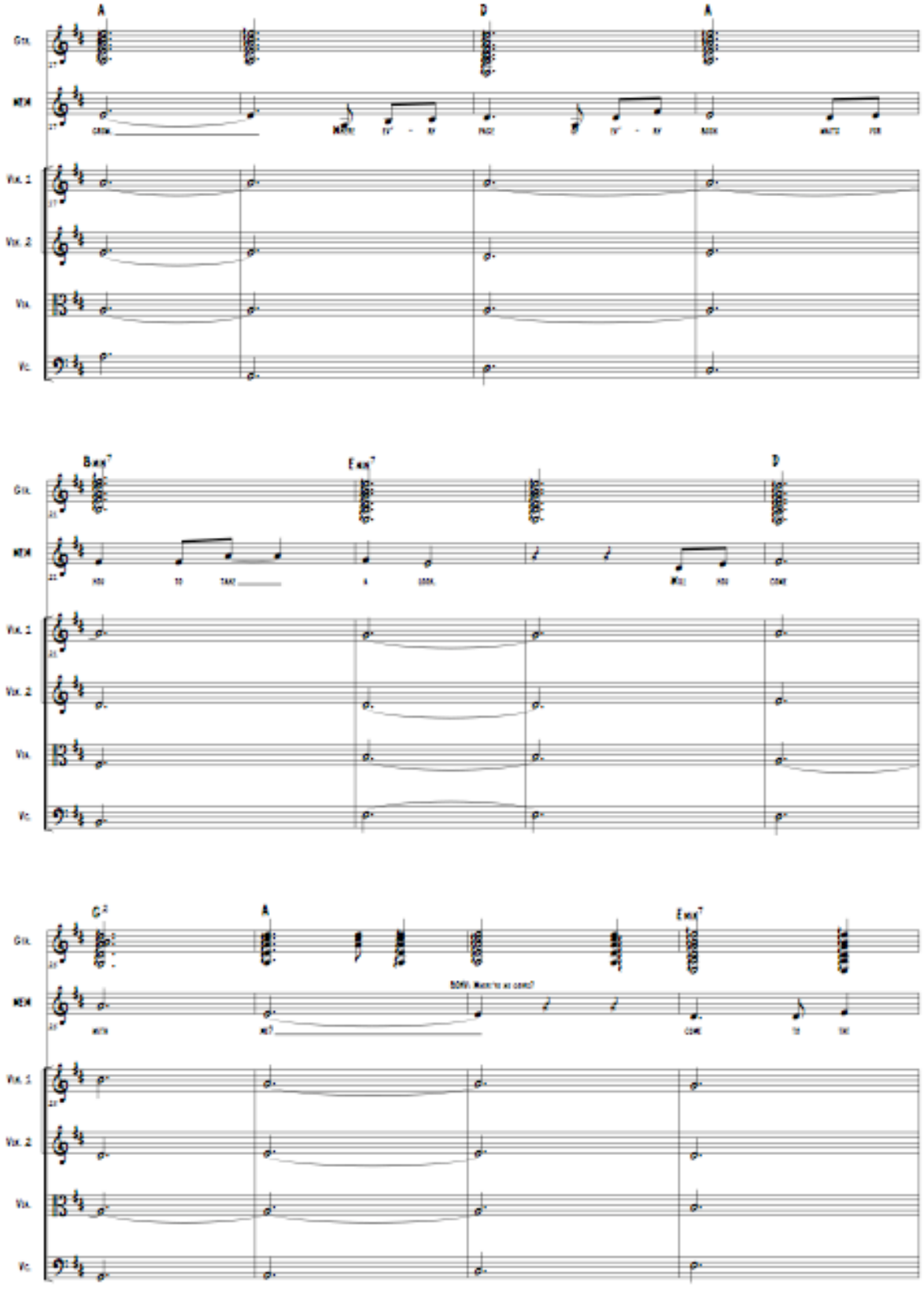


© 2006/2011
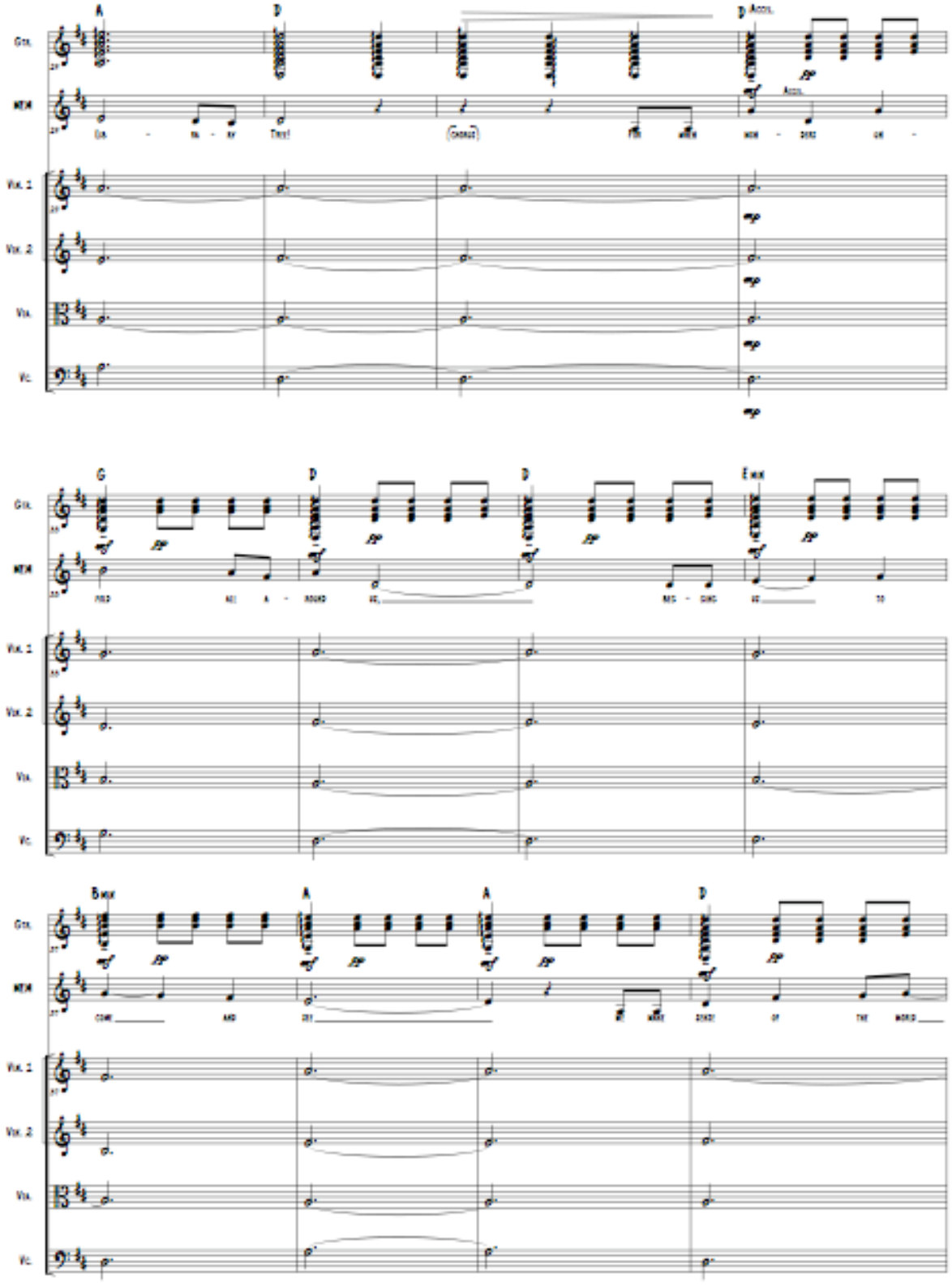
The Library Tree
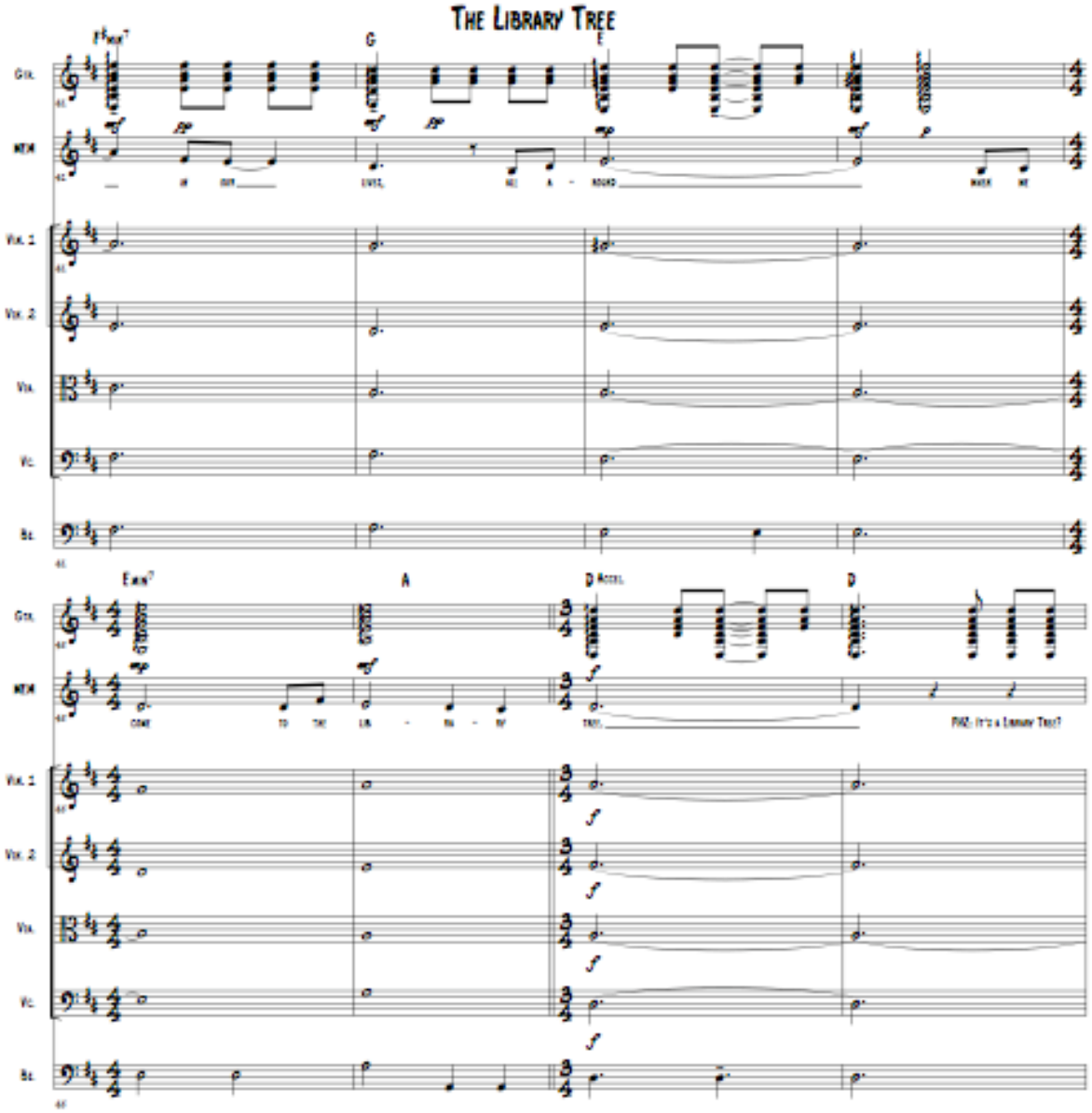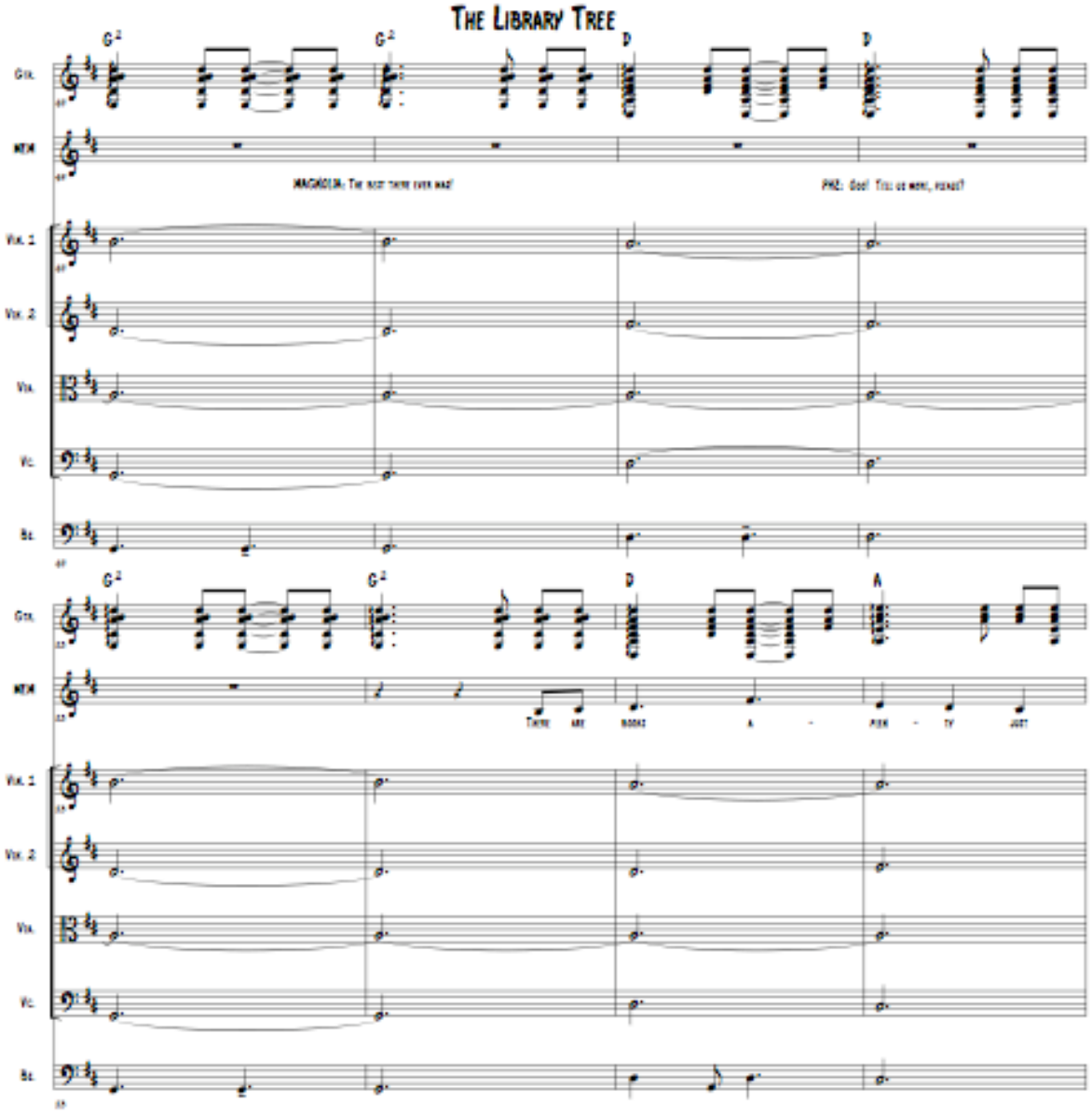


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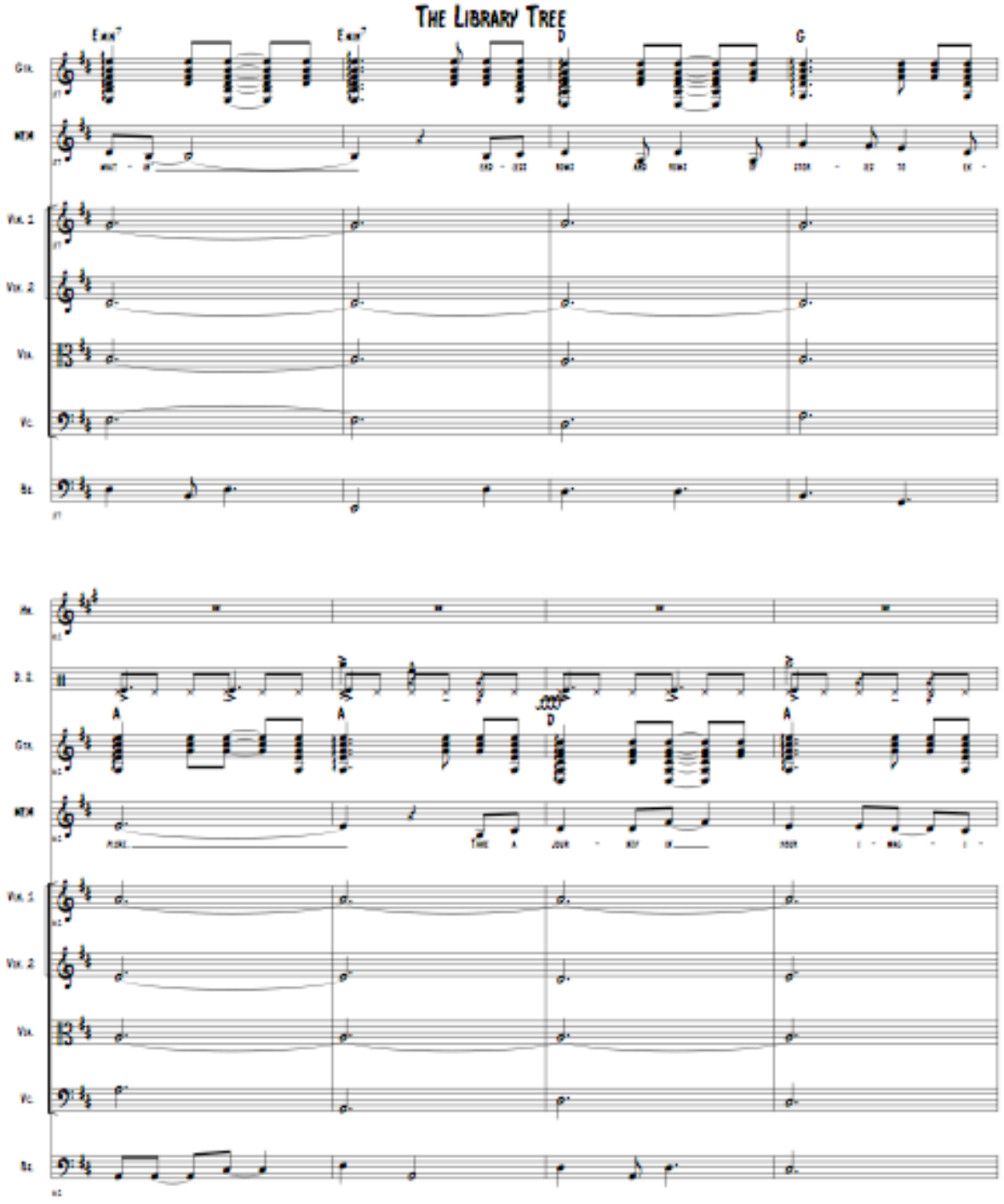


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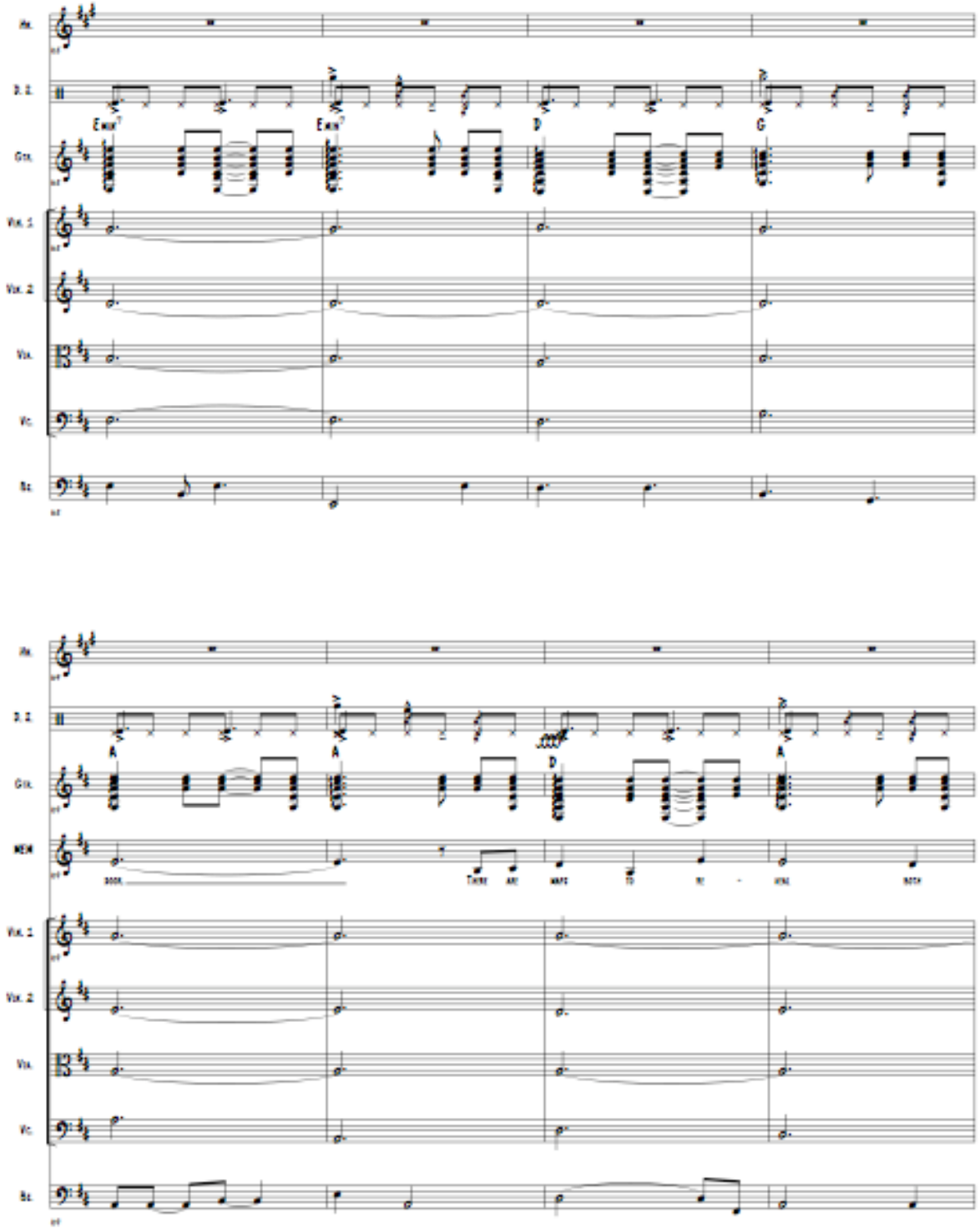



The Library Tree
Gtr.
Voc.
Vln. 1
Vln. 2
Vla.
Vc.
Bs.
G
E
A
D
D
Come to the Li - bra - ry
Find It's a Library Tree!
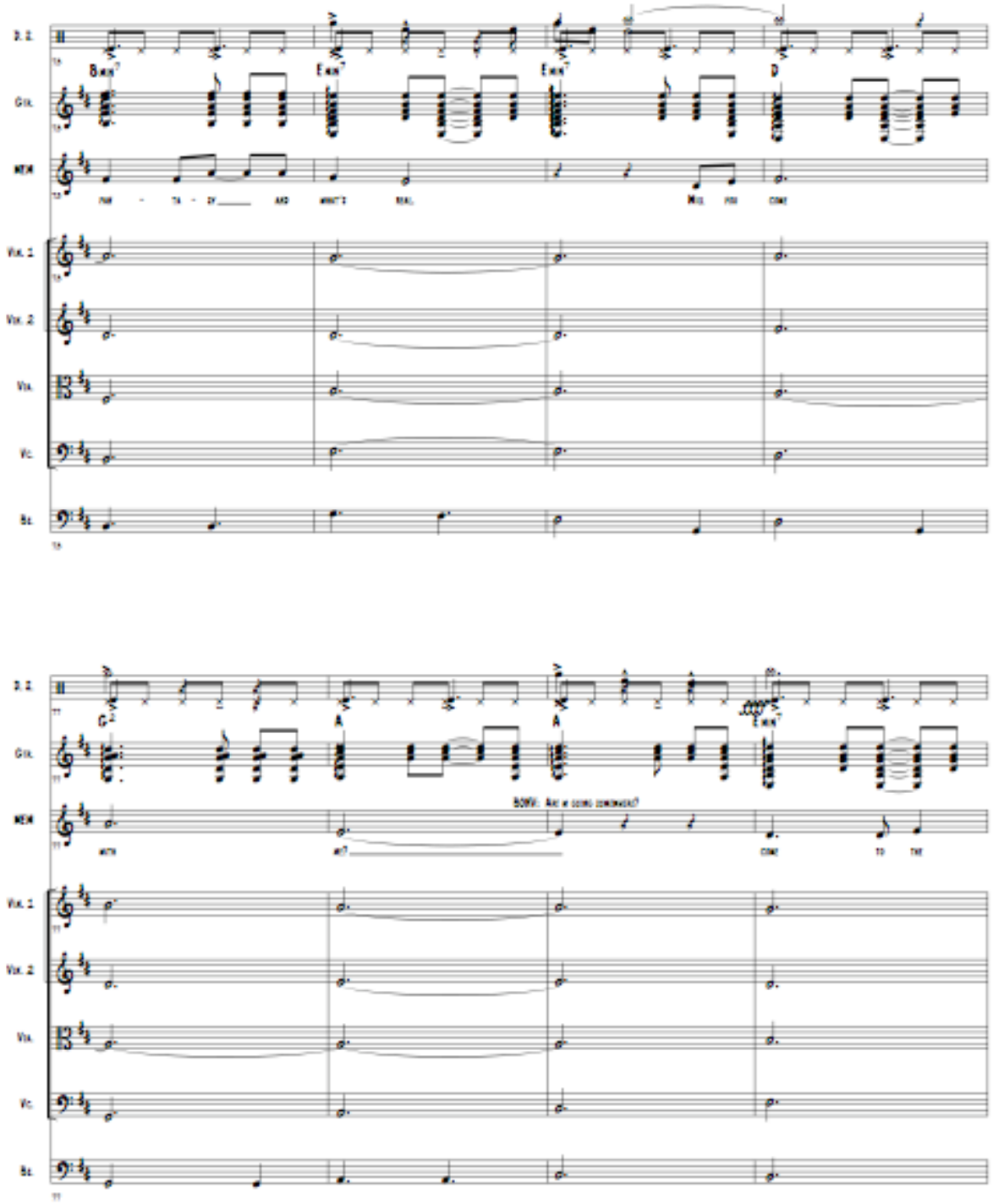

THE LIBRARY TREE
Gtr.
MEM
Vln. 1
Vln. 2
Vla.
Vc.
Bs.
MAGNOLIA: The most there ever was!
PHIL: Cool! Tell us more, please?
THERE ARE BOOKS A - MAZ - ING JUST


The Library Tree
E min7
E min7
D
G
Gtr.
Voice
Vln. 1
Vln. 2
Vla.
Vc.
Bs.
Pno.
D. S.
A
A
D
A
Gtr.
Voice
Vln. 1
Vln. 2
Vla.
Vc.
Bs.
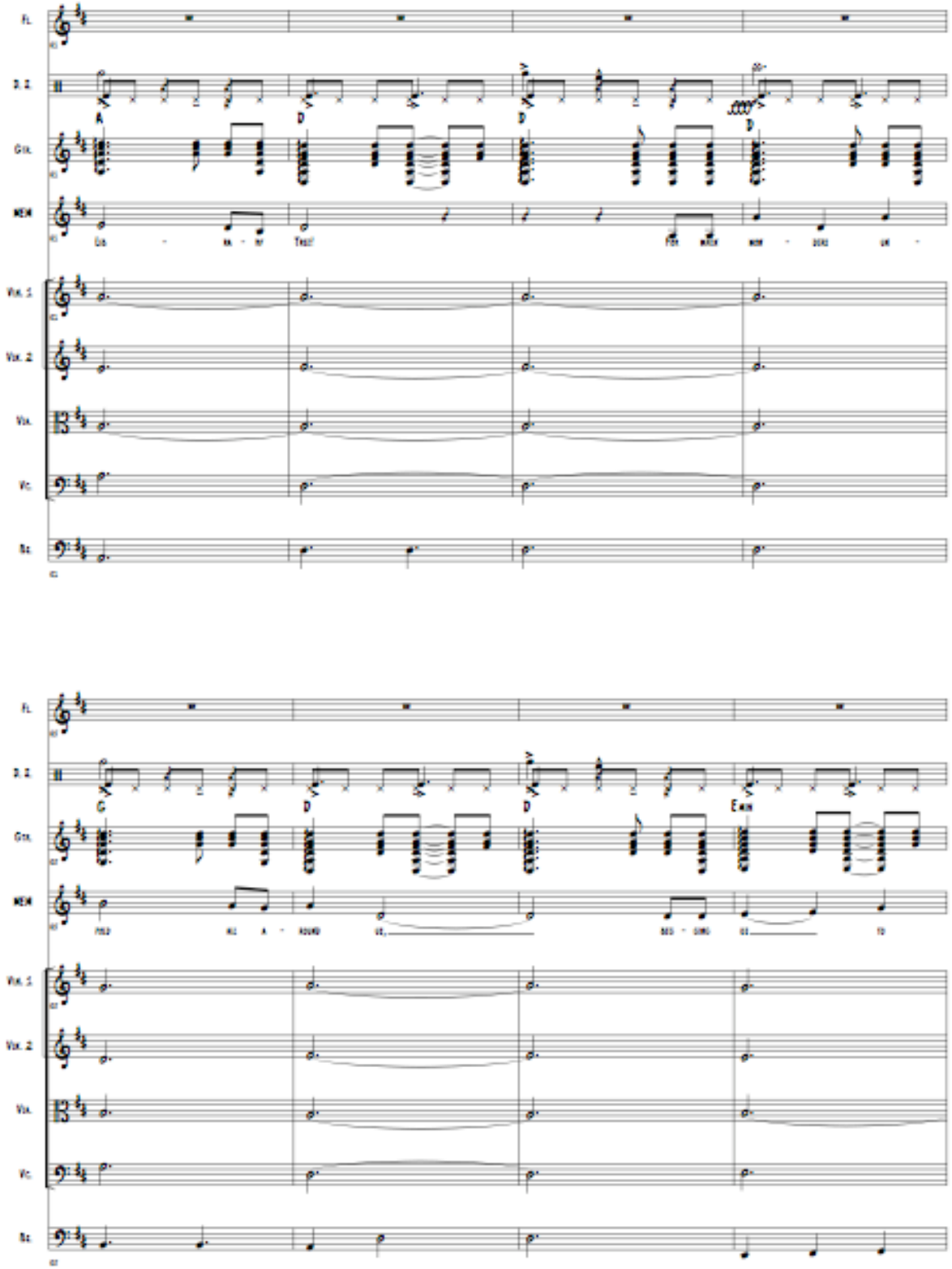
The Library Tree



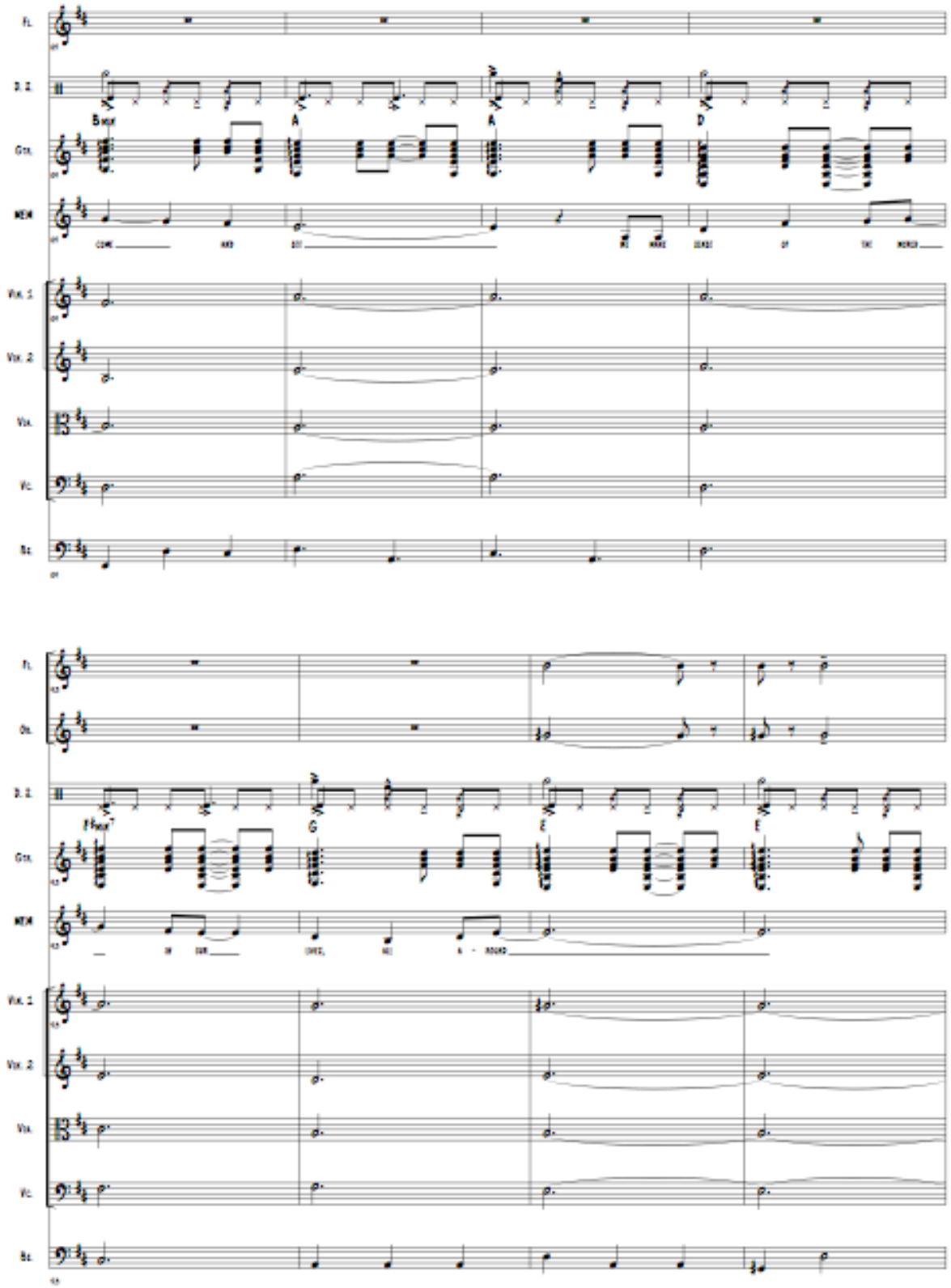
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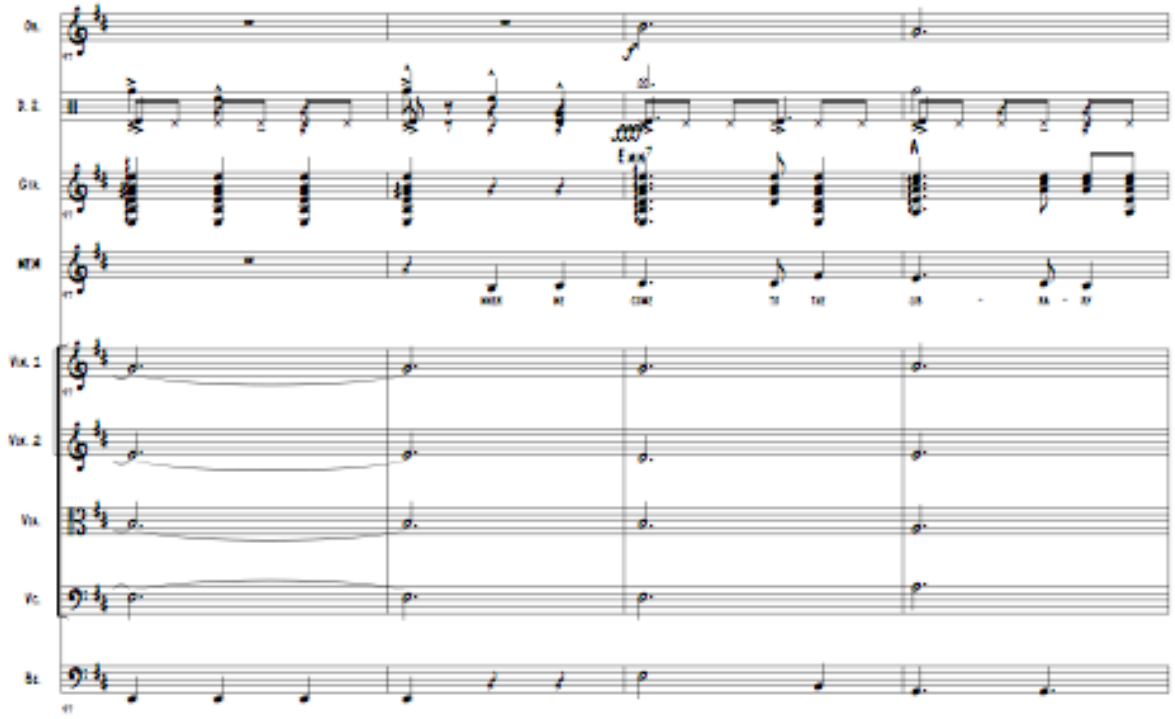


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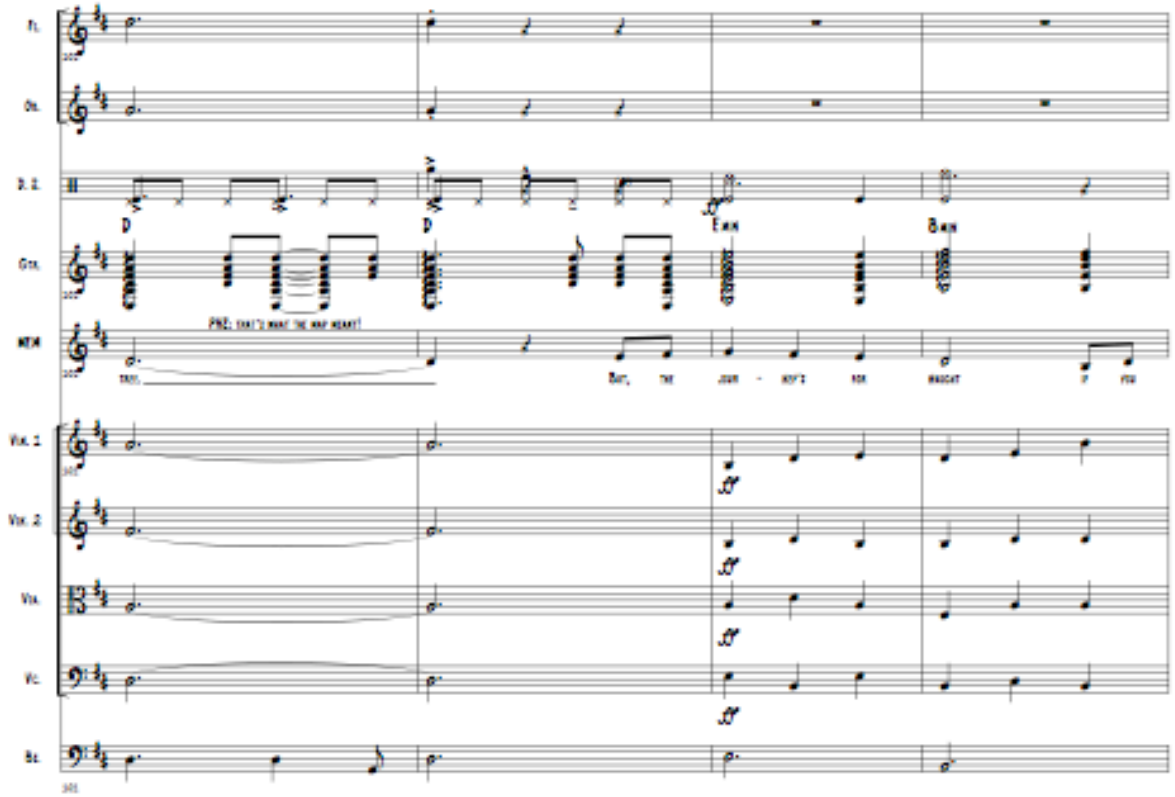


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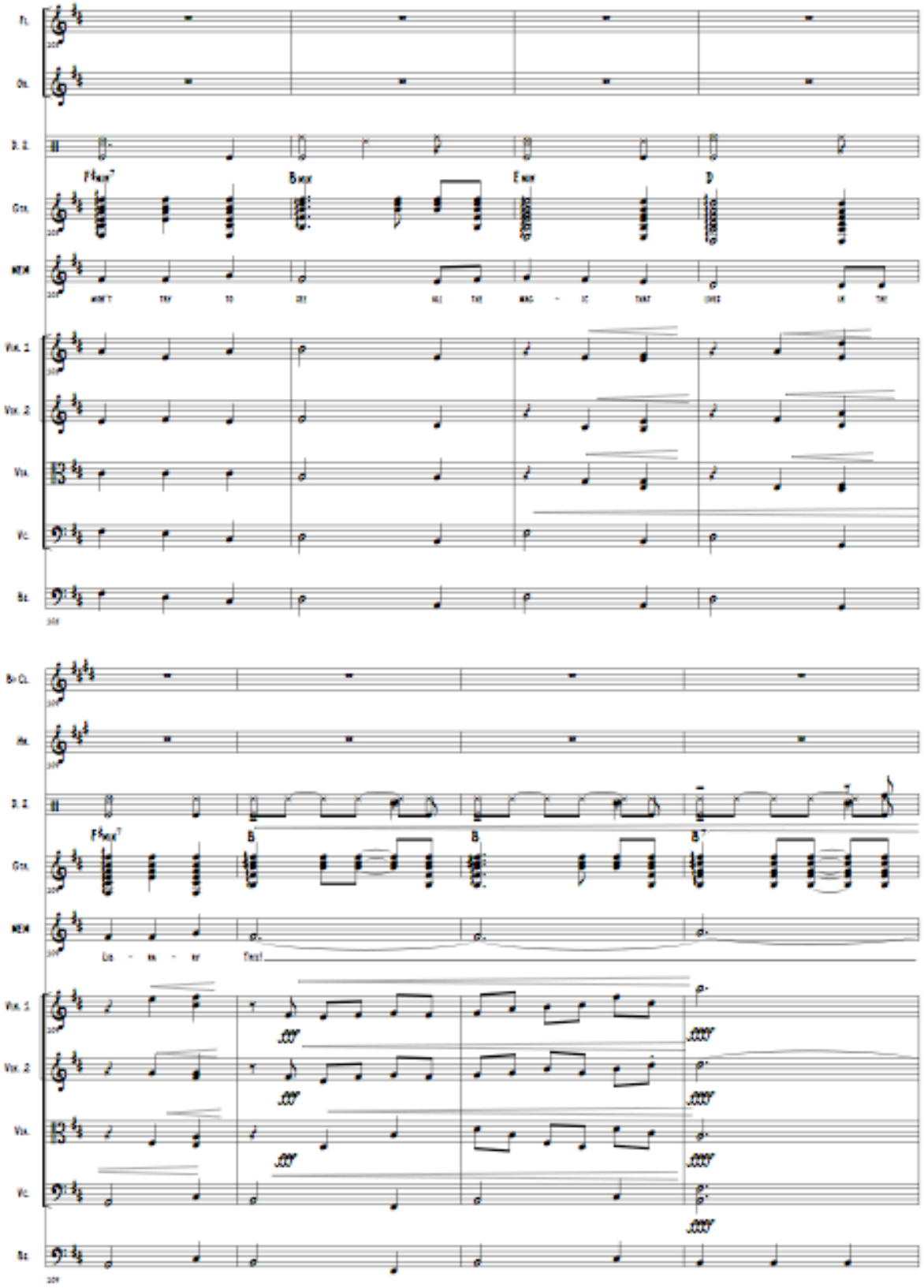


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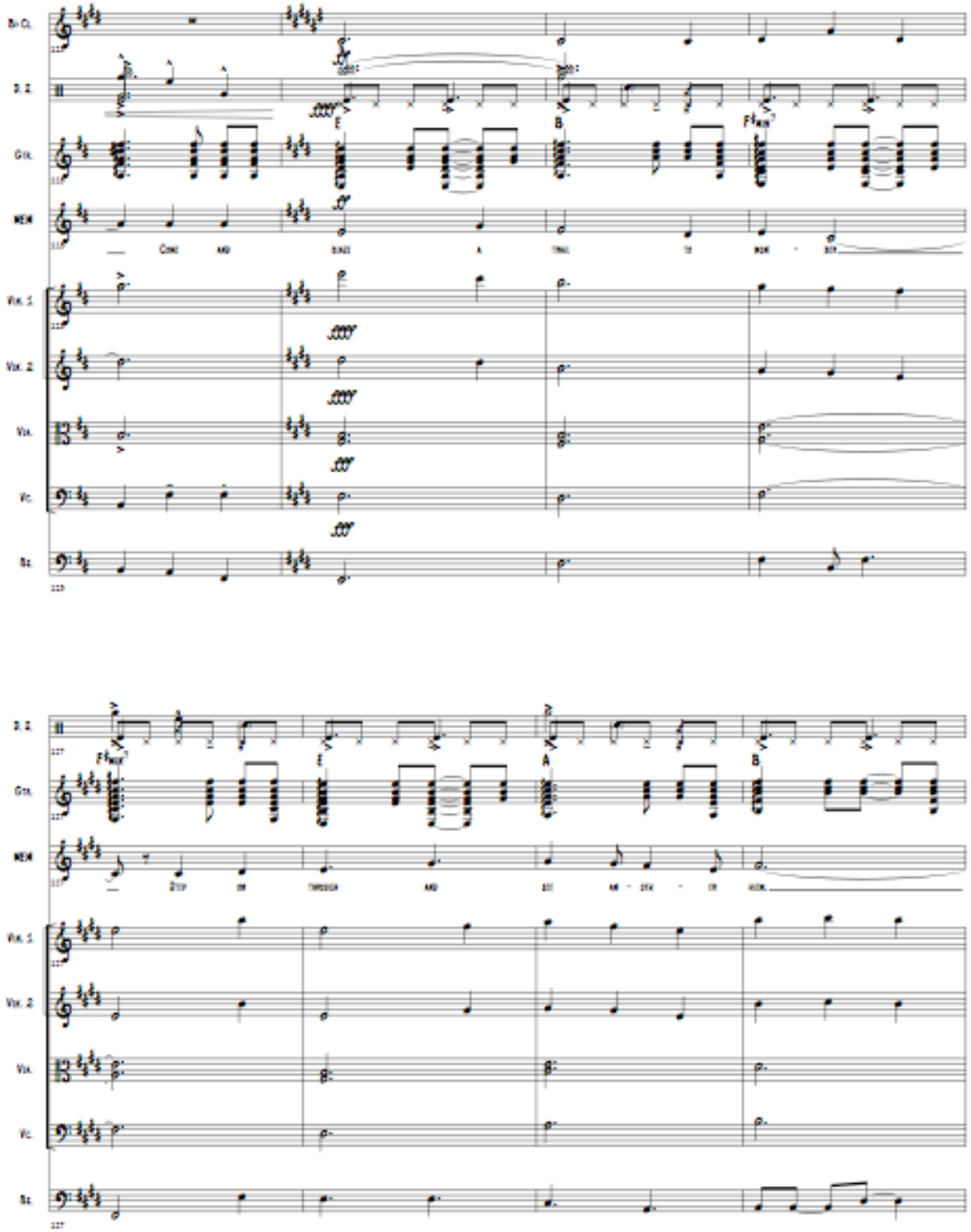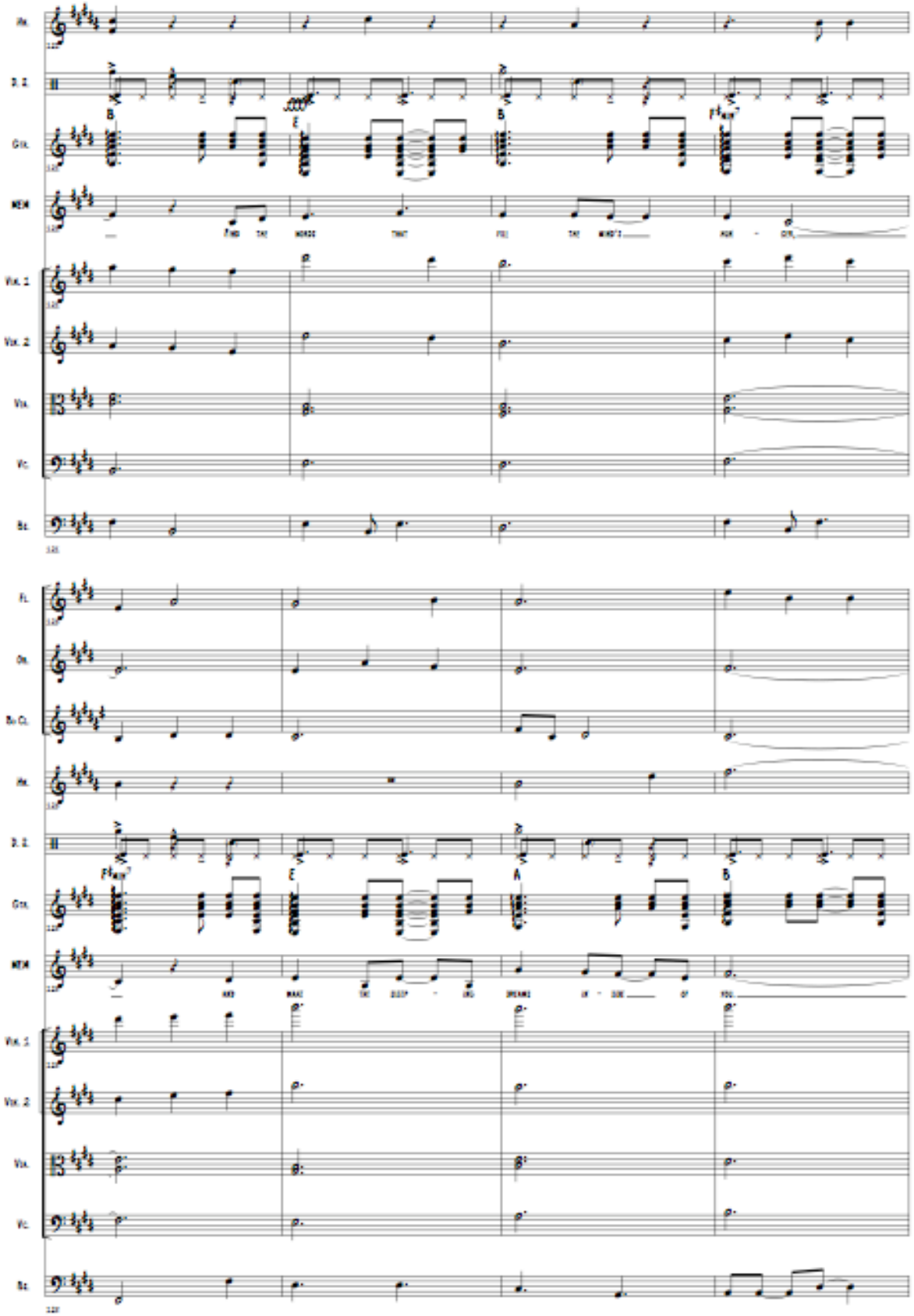




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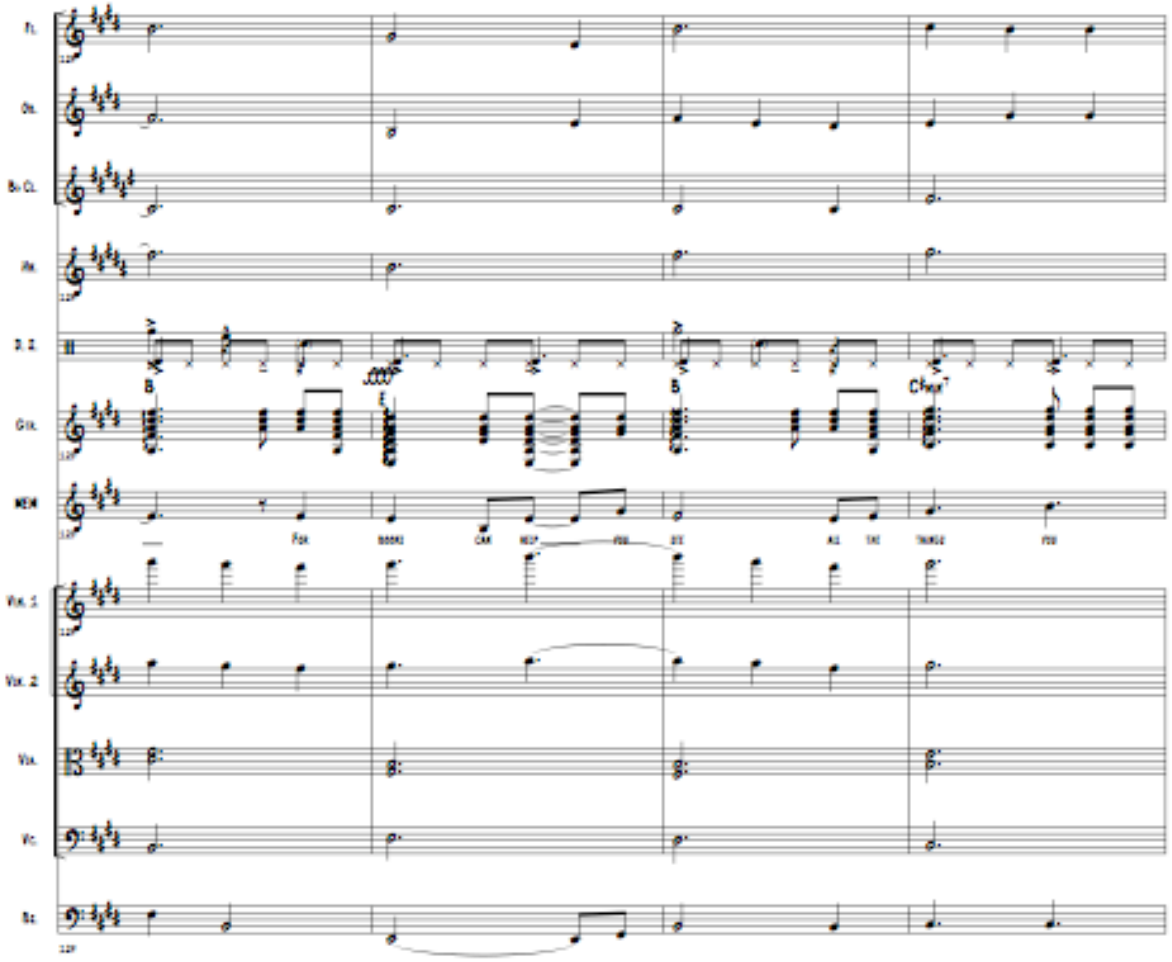


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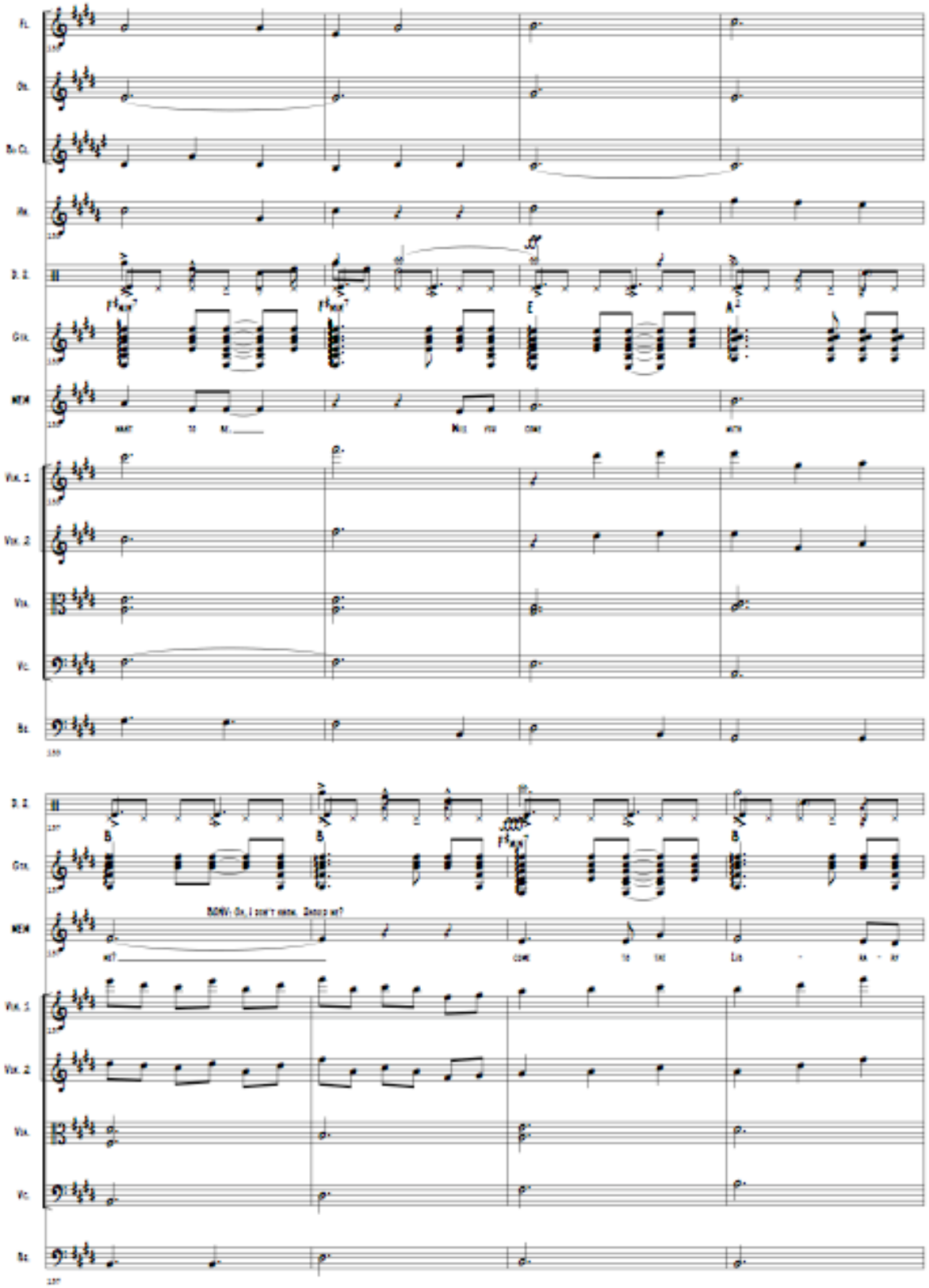


The Library Tree
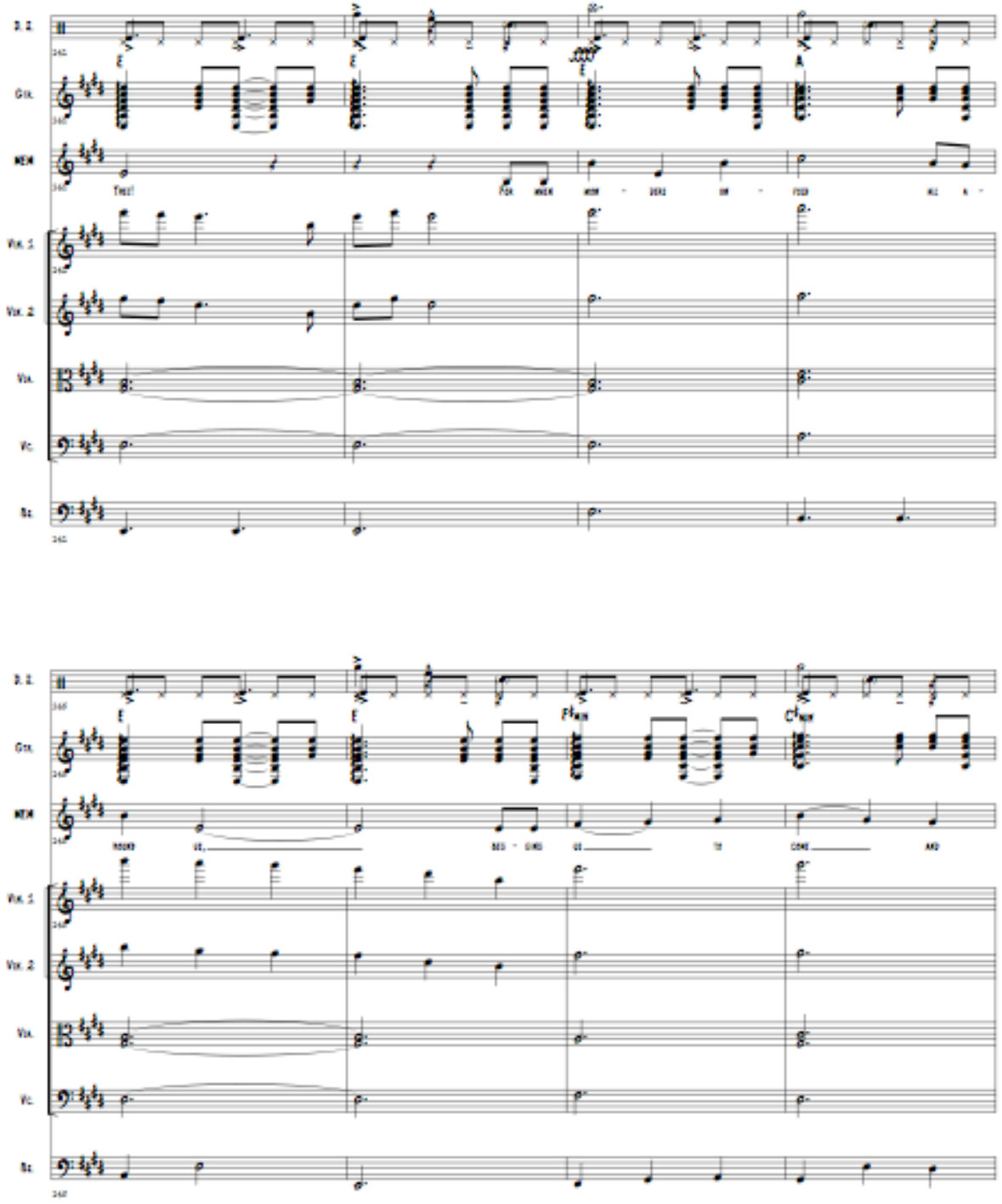


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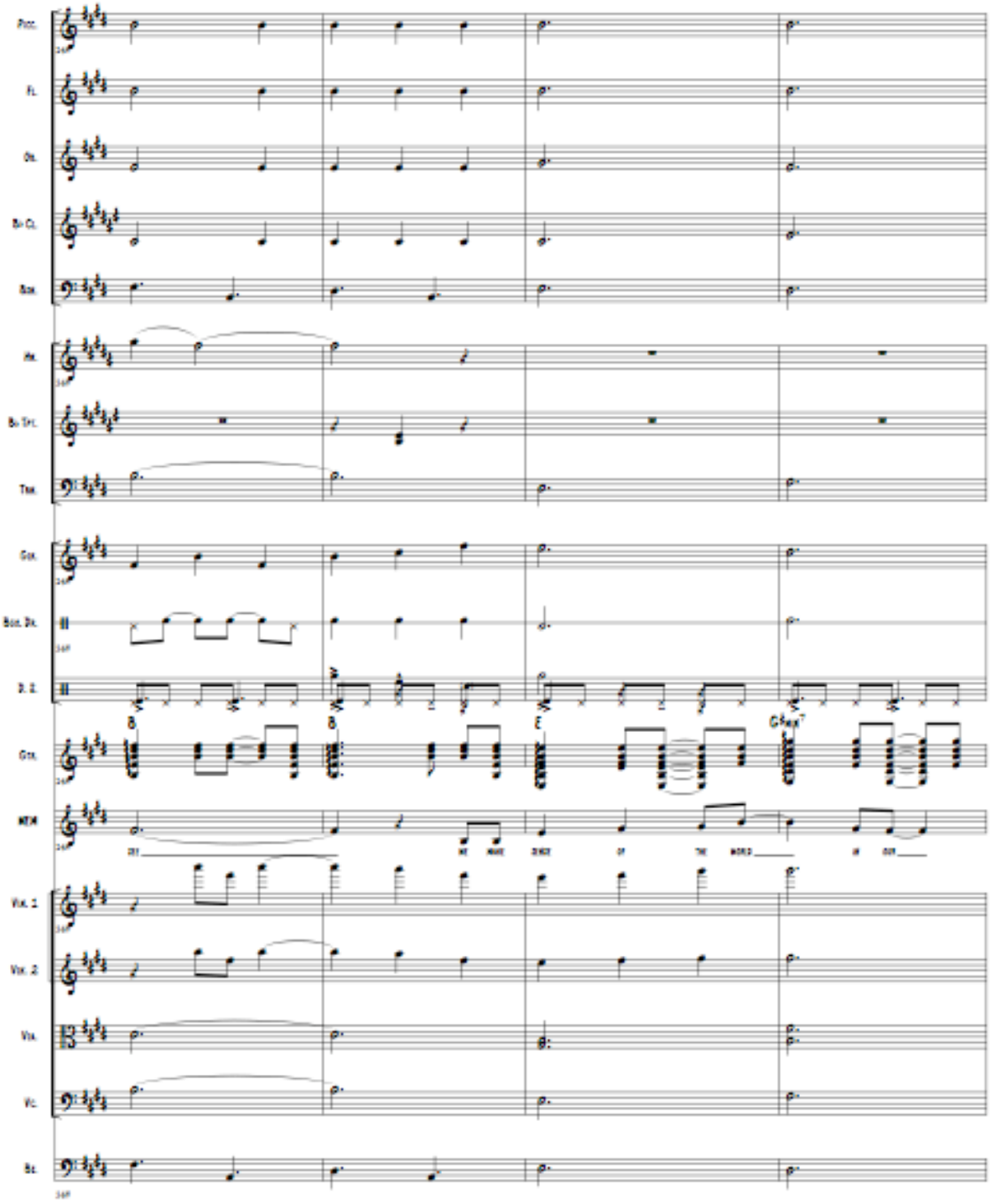


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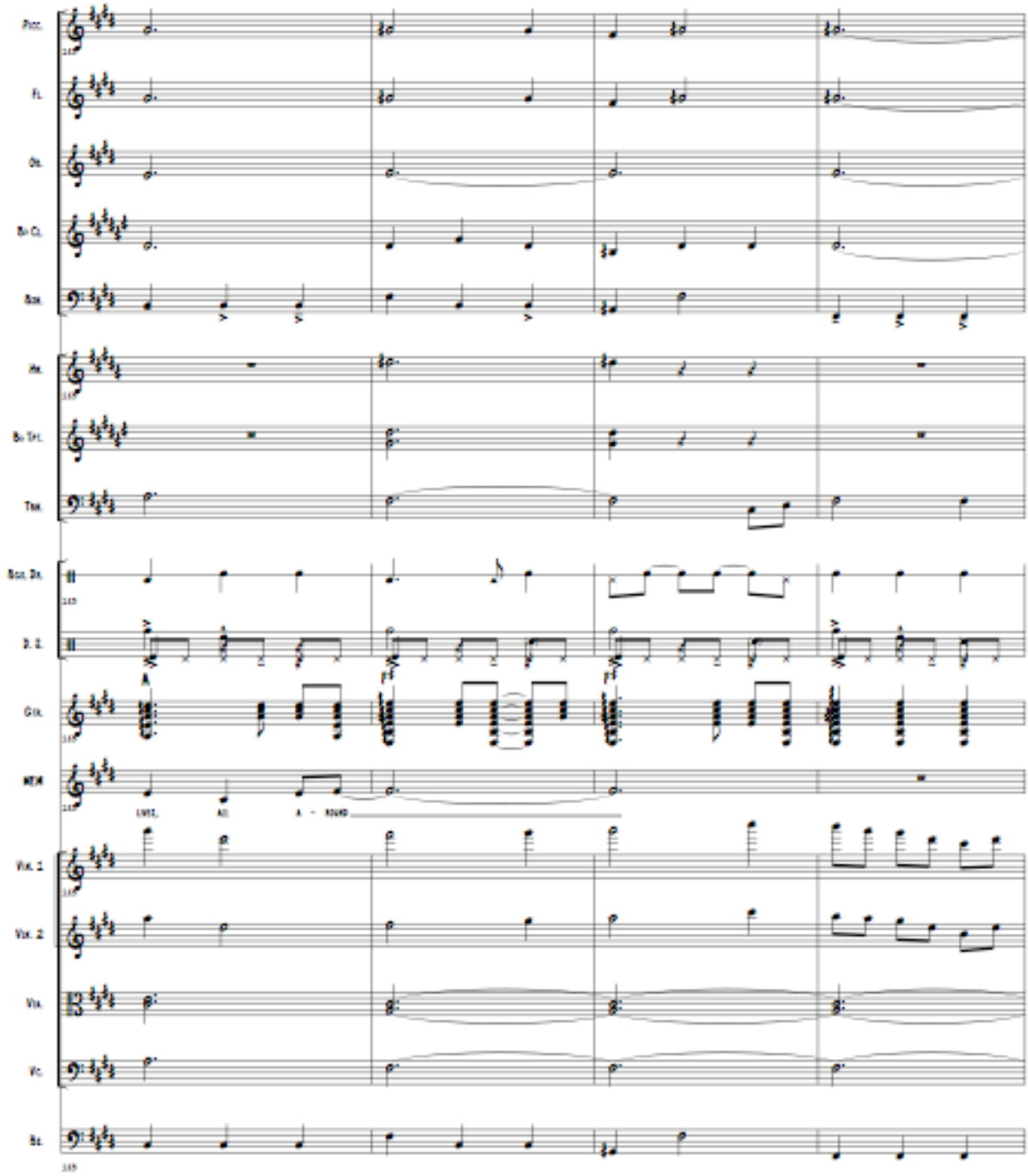


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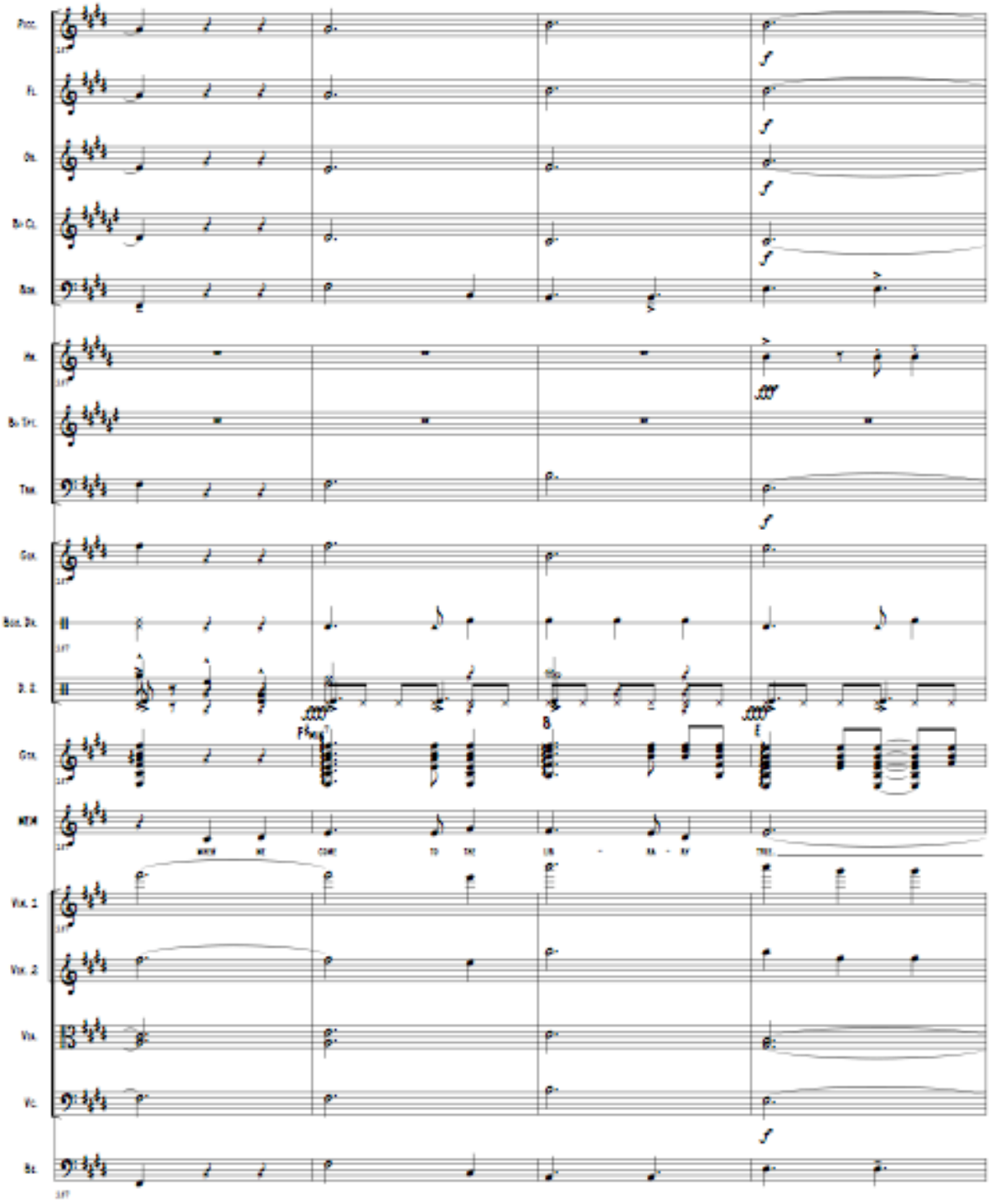


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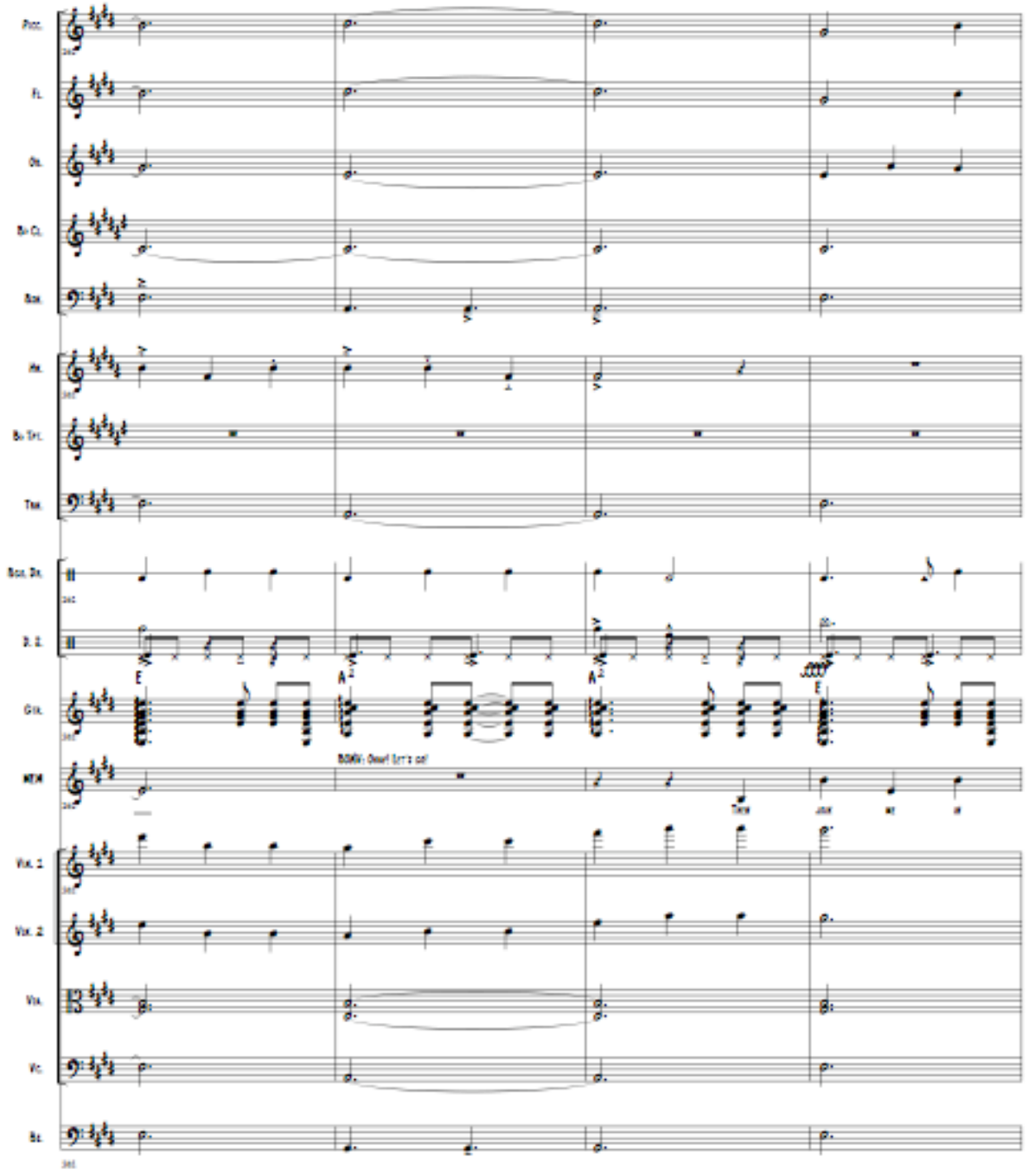


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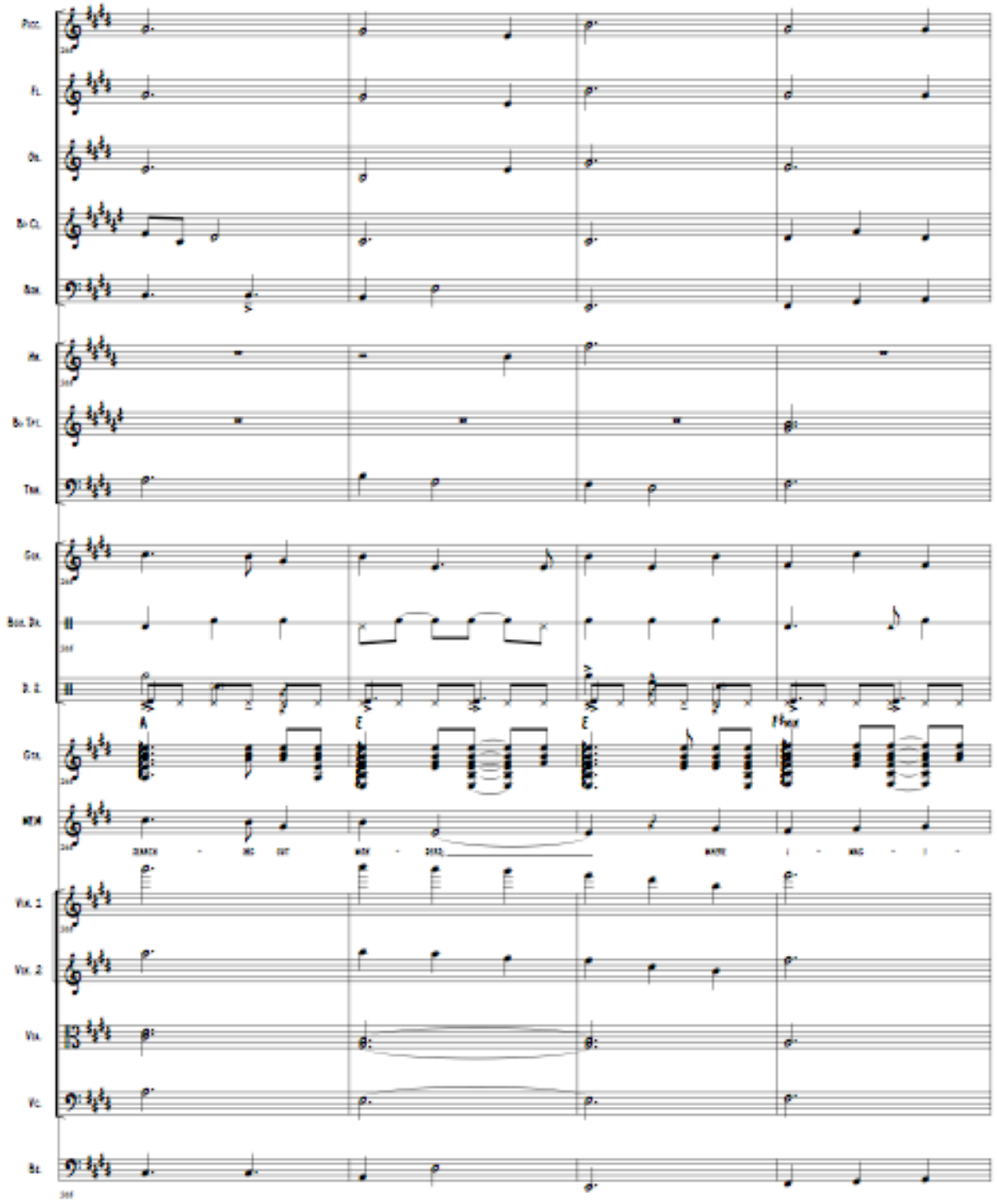


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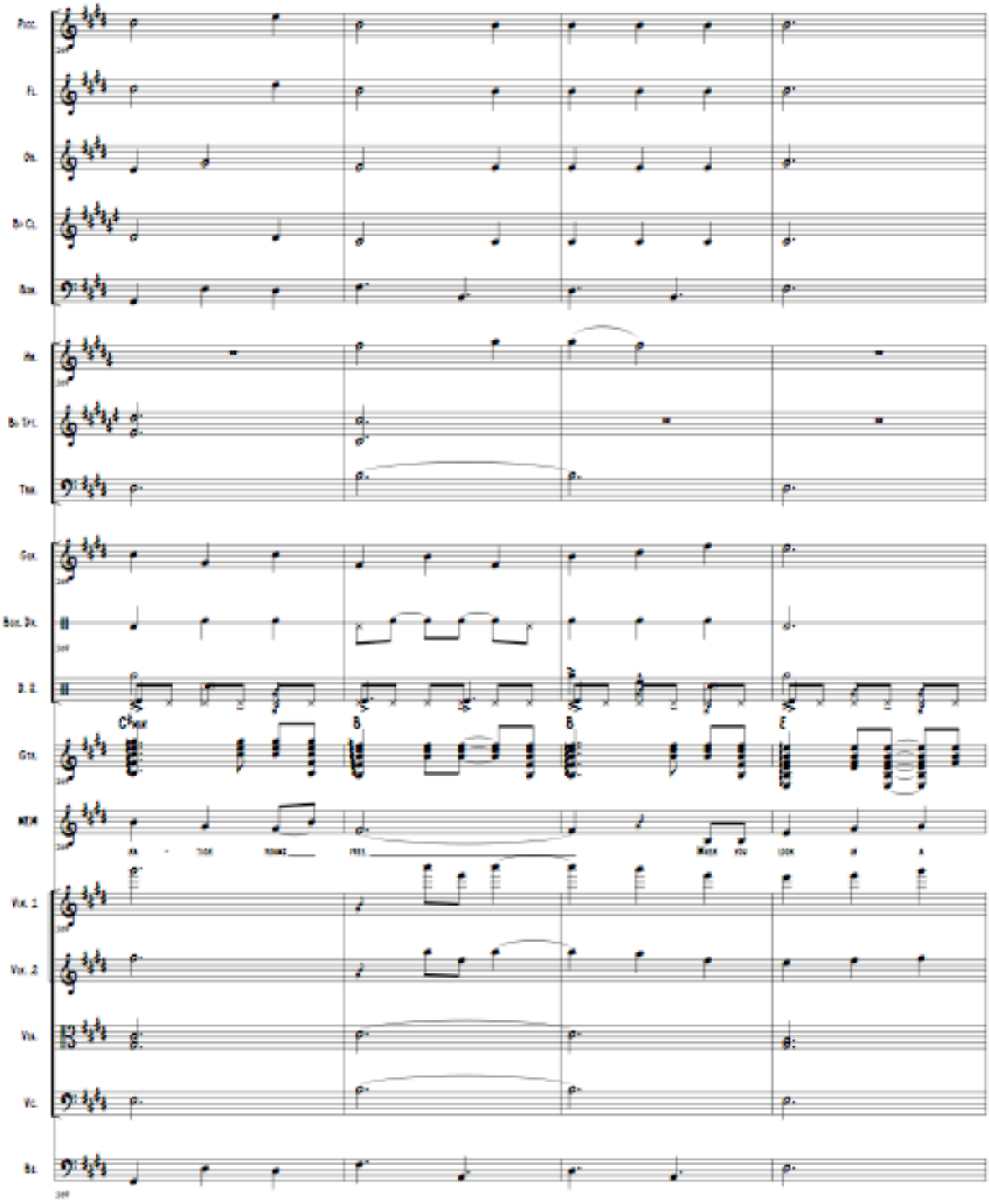


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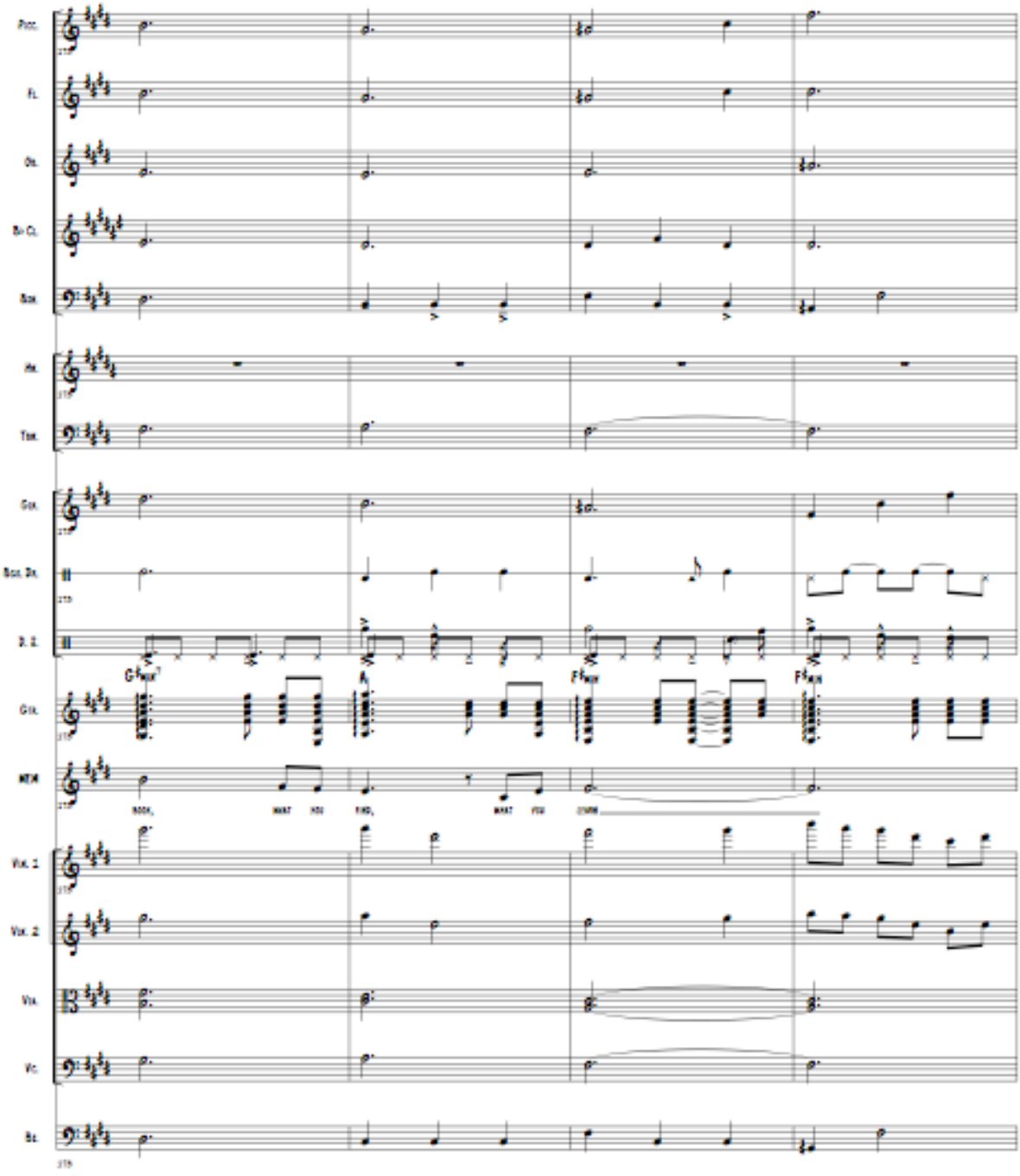


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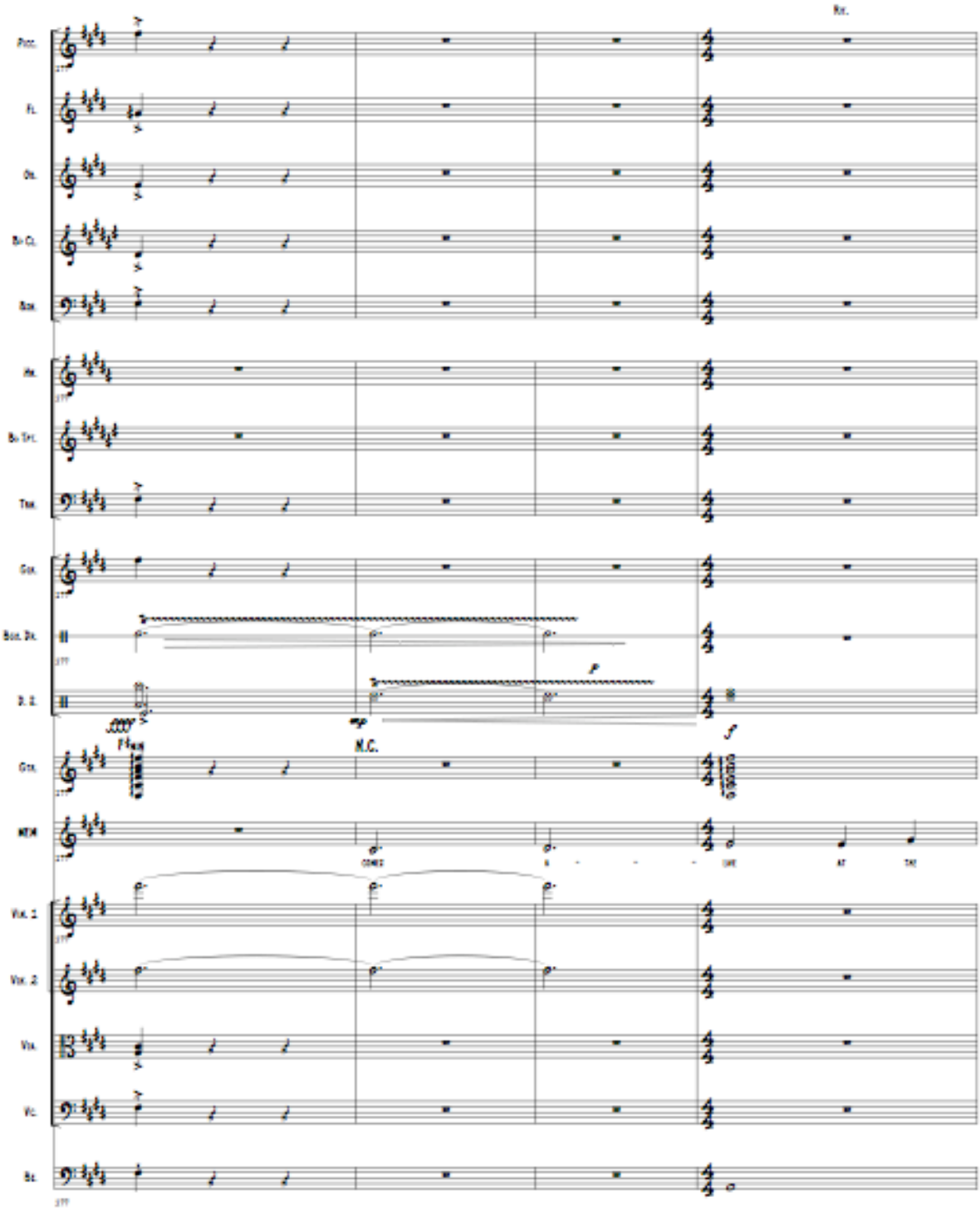


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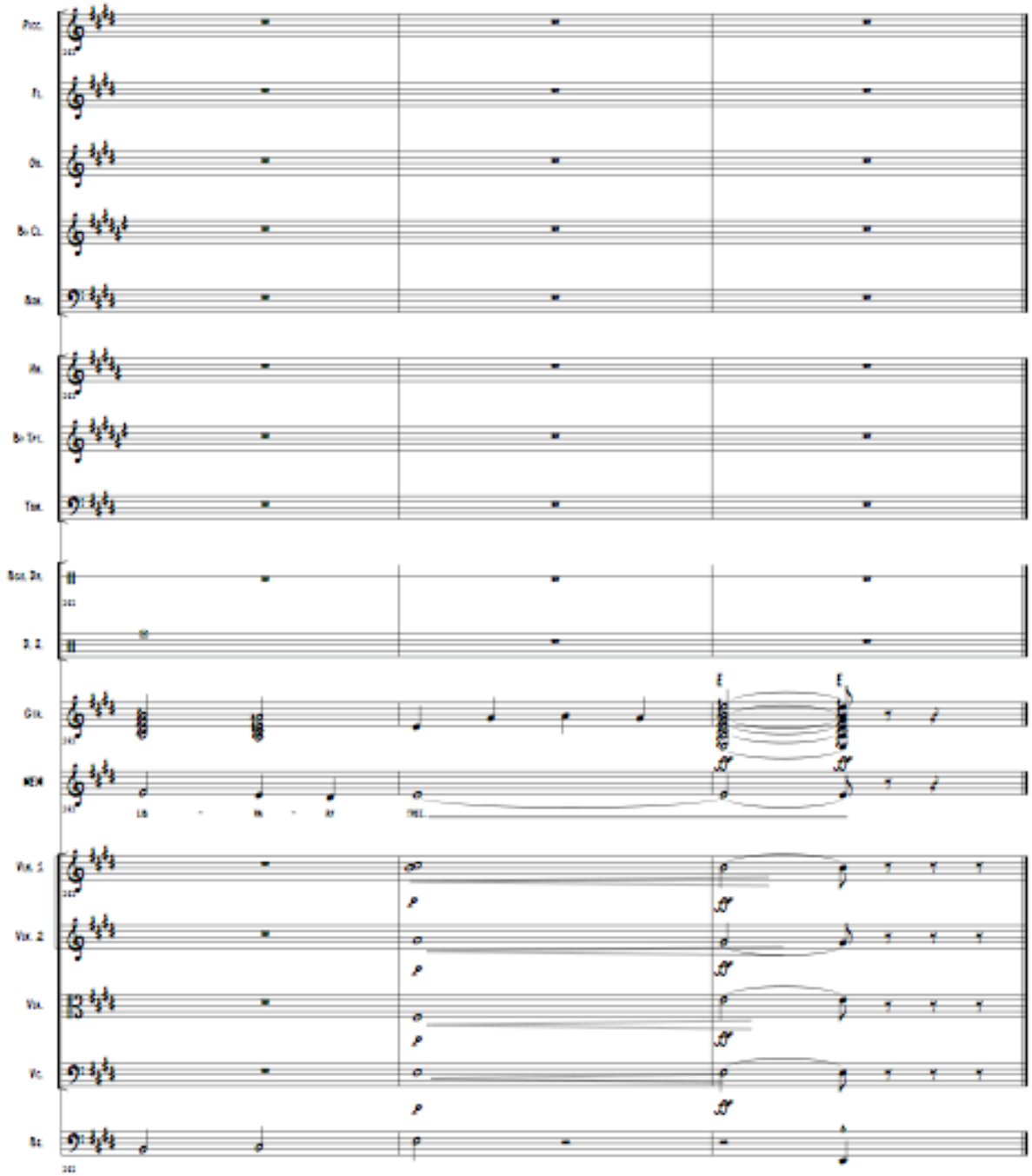


The Library Tree



The Library Tree



The Library Tree



FULL SCORE

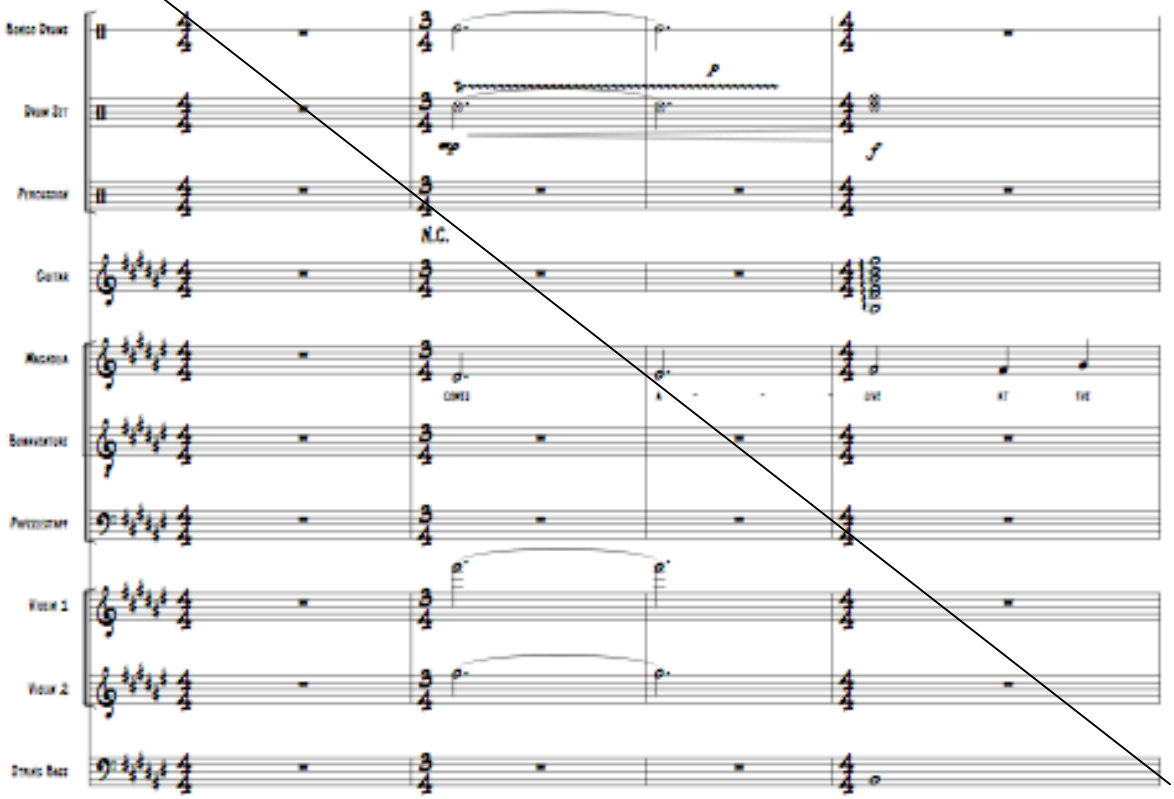
Cut

#8A) The Library Tree

(ORIGINAL ENDING)
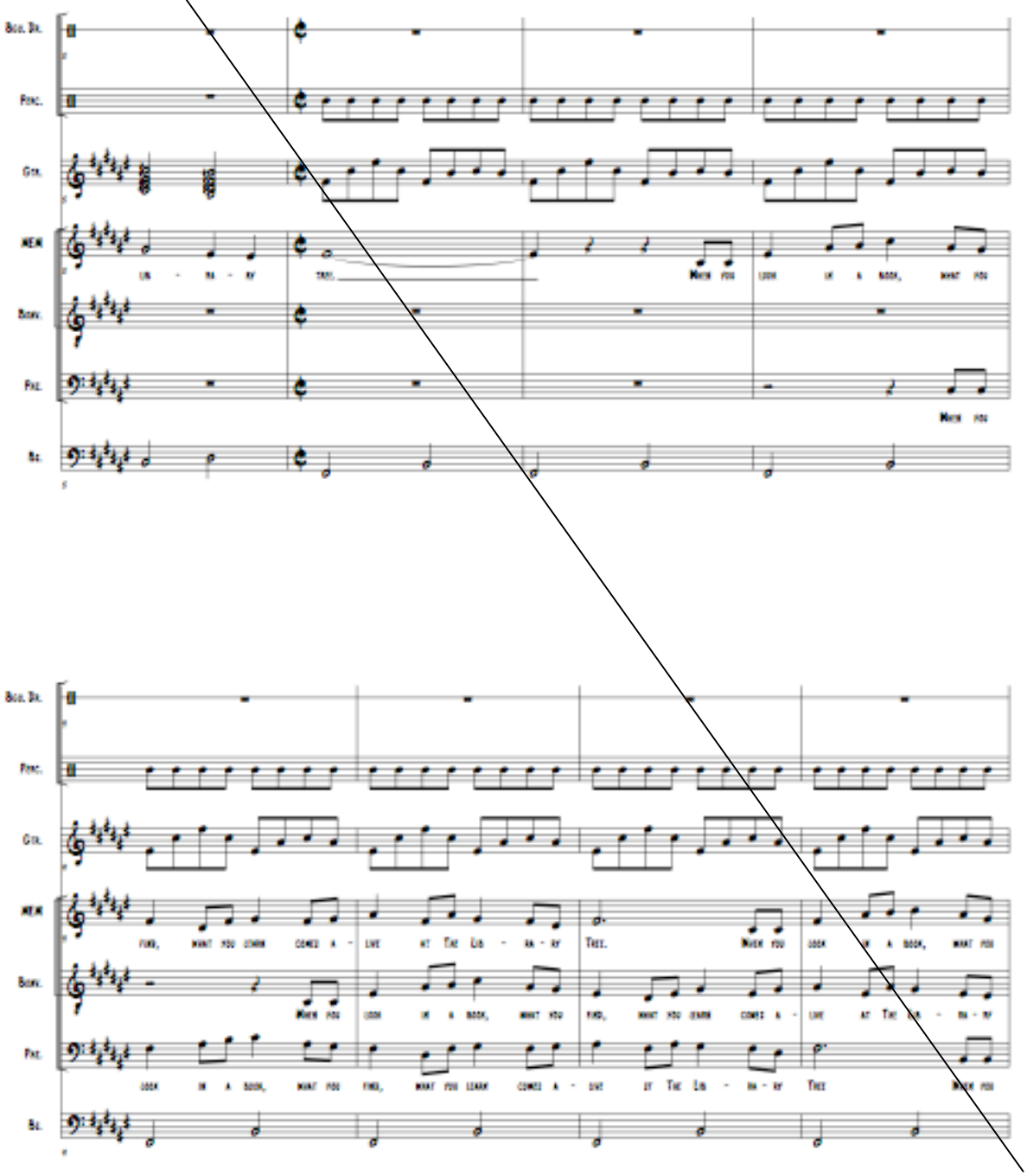
Music & Lyrics by Allen Reeves Ware

(MEASURE 177)
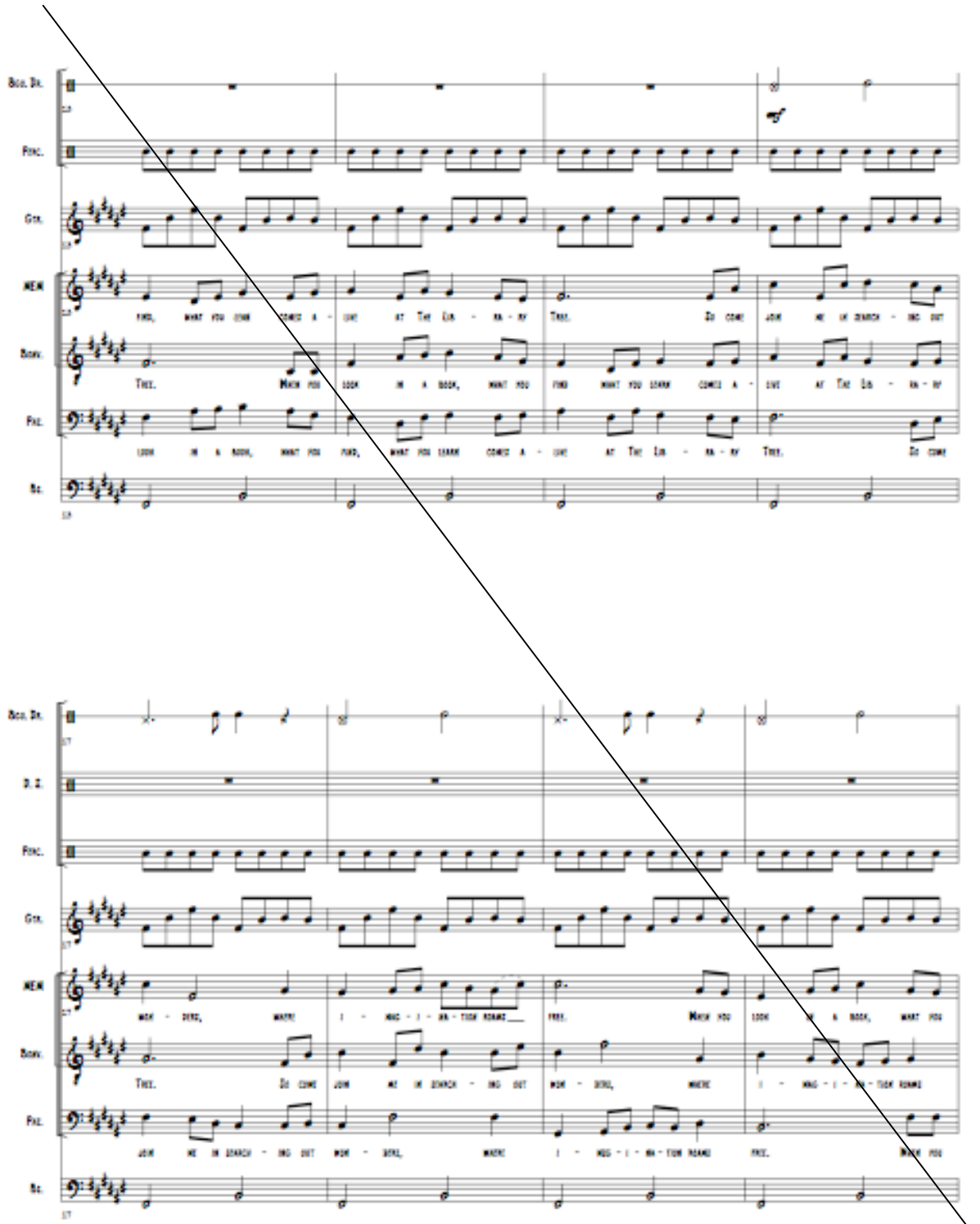


© 2006/2011
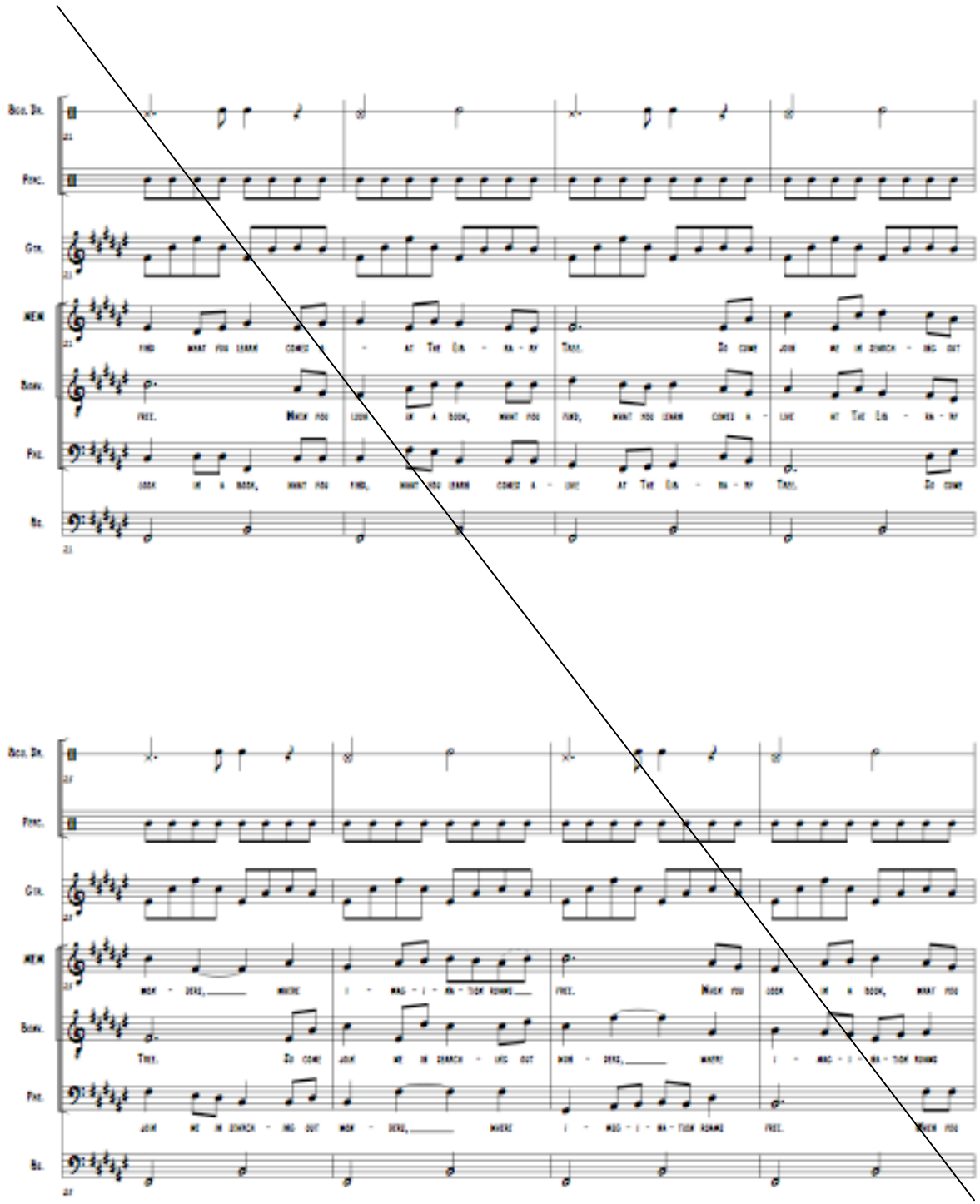
The Library Tree (original ending)
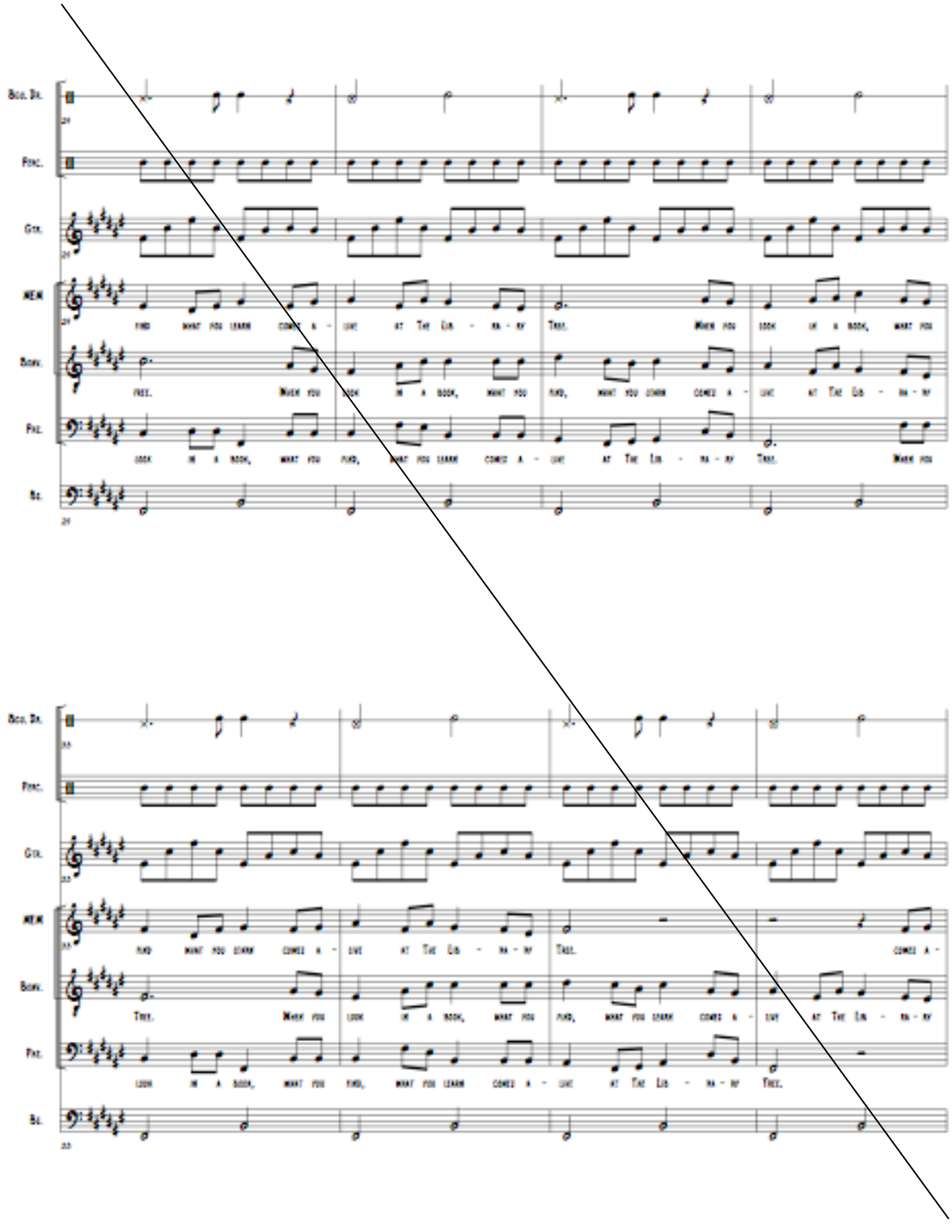


The Library Tree (original ending)
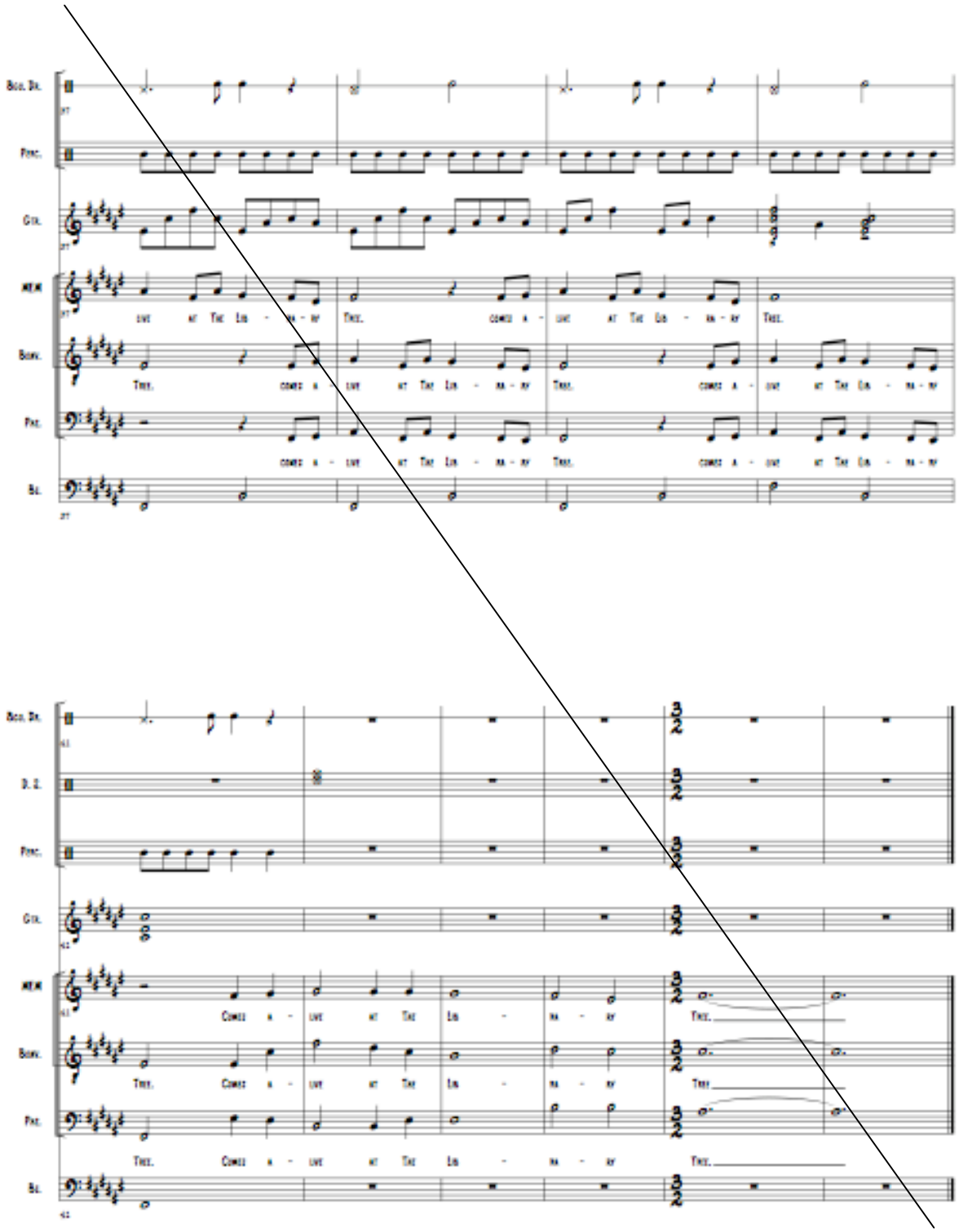


The Library Tree (original ending)



The Library Tree (original ending)



The Library Tree (original ending)
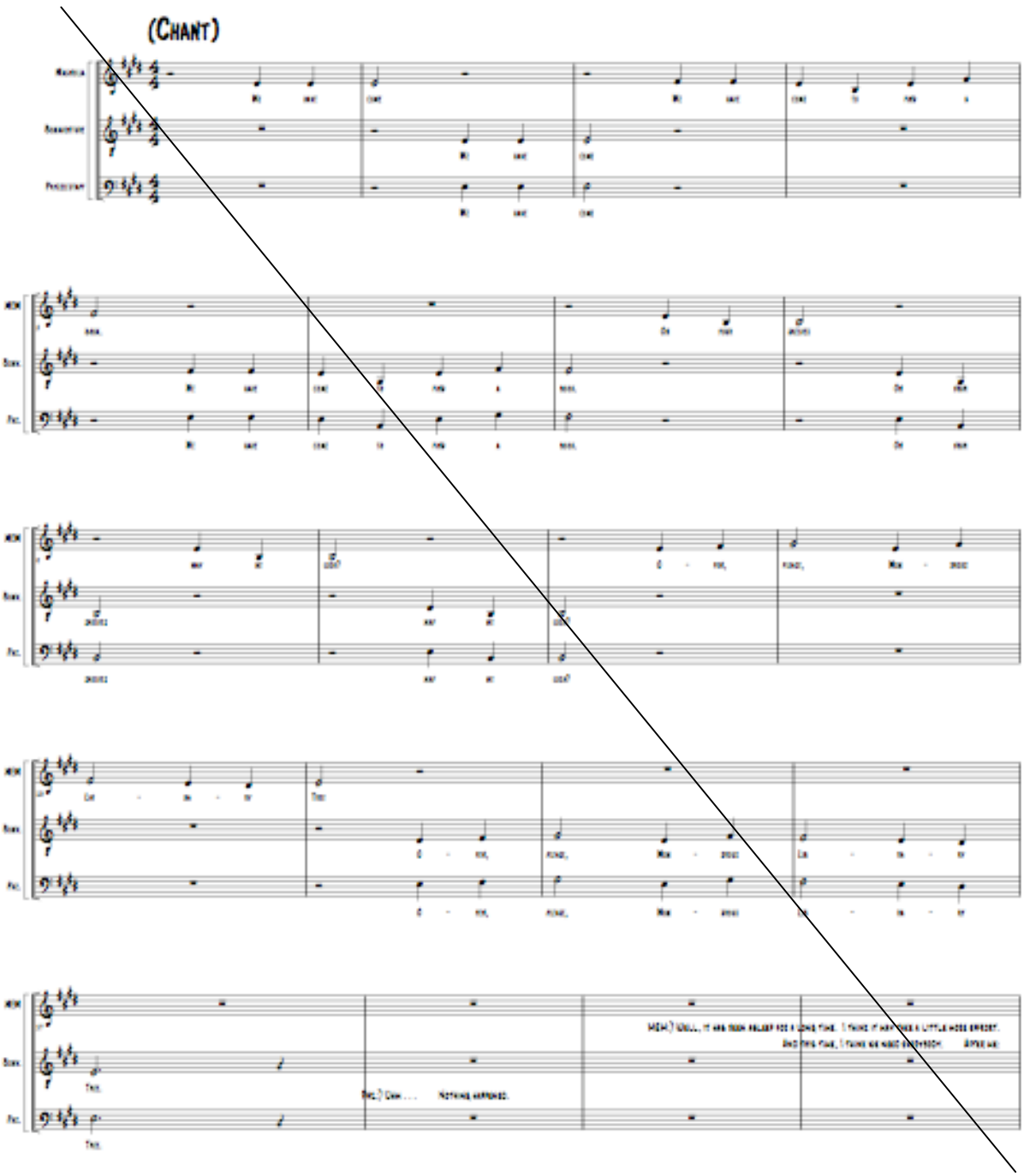


Cut

~~#8B) Library Tree Chant~~ & #9) The Tree Opens
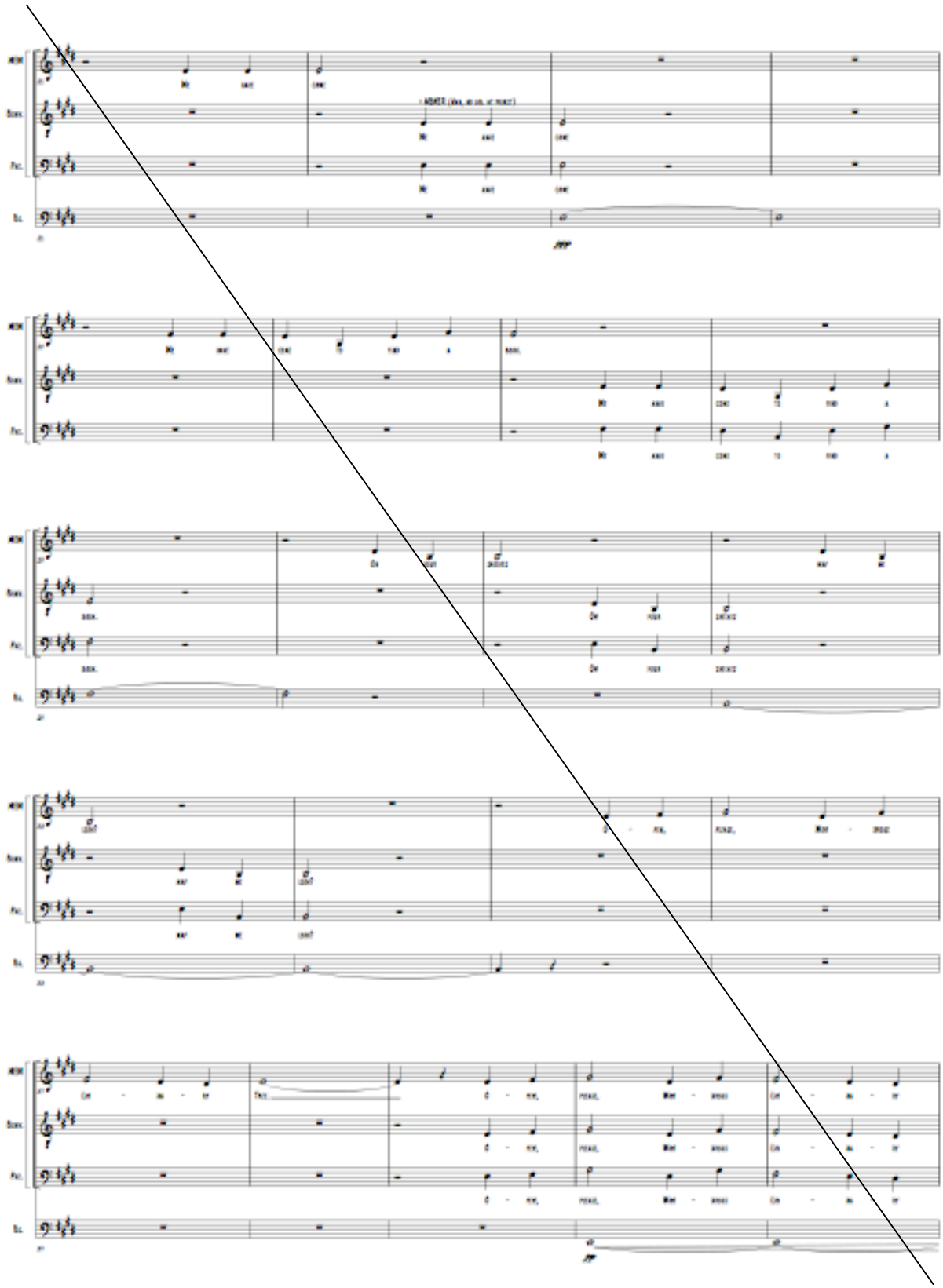
FULL SCORE

Music & Lyrics by Allen Reeves Ware
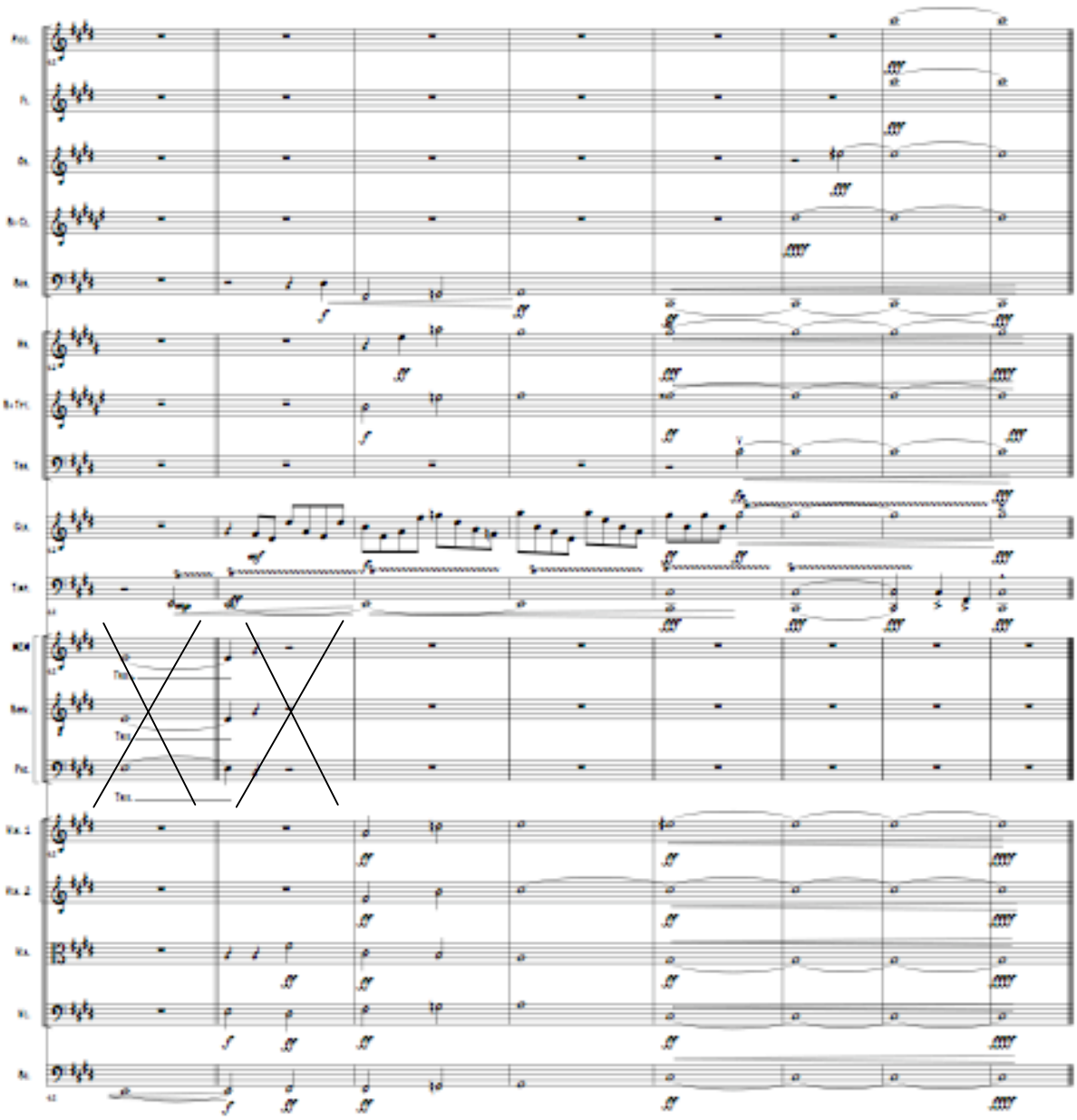


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Library Tree Chant & Tree Opens



Library Tree Chant & Tree Opens
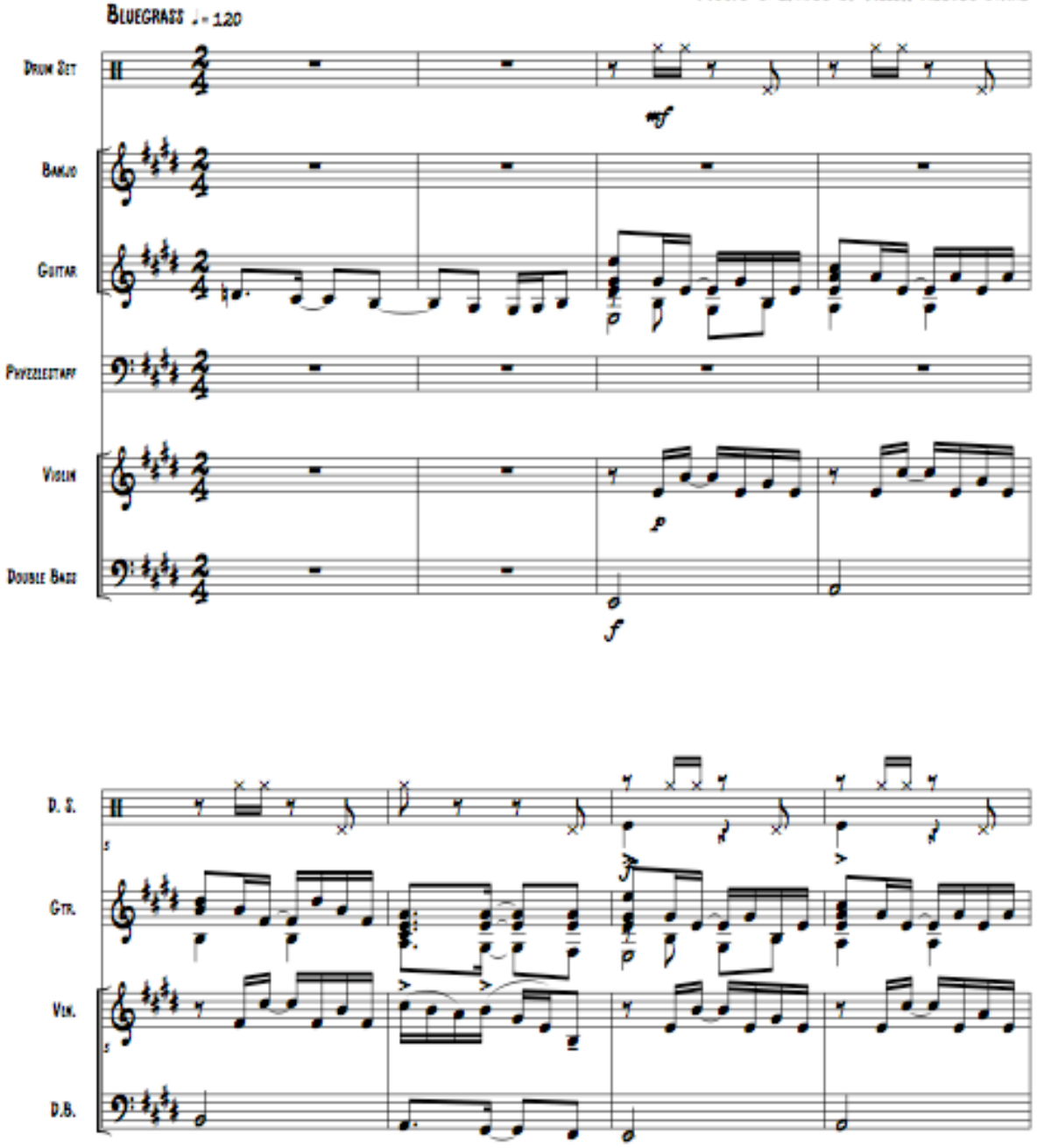
(The Tree Opens)



FULL SCORE
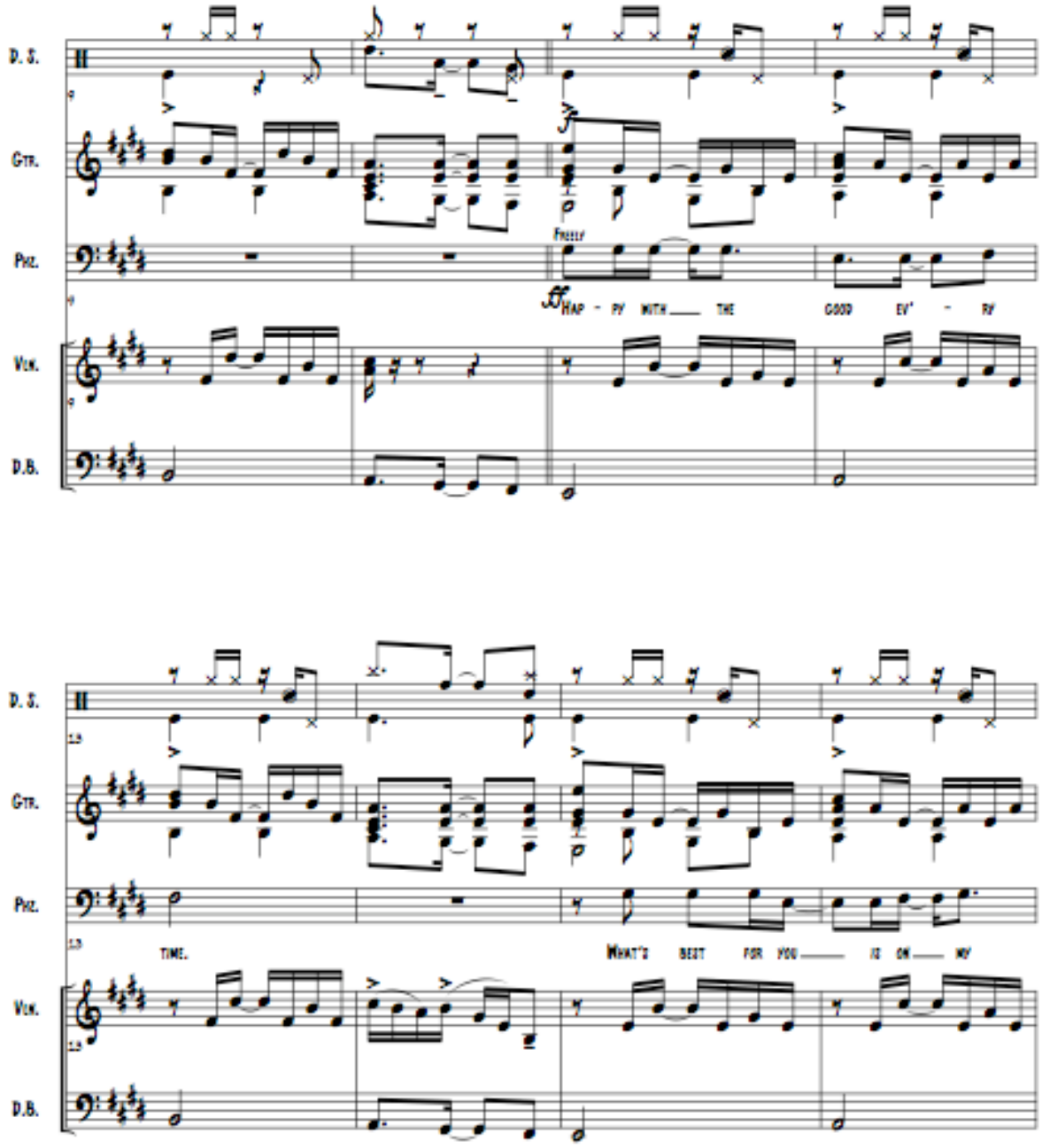
#10) Happy With the Good

Music & Lyrics by Allen Reeves Ware
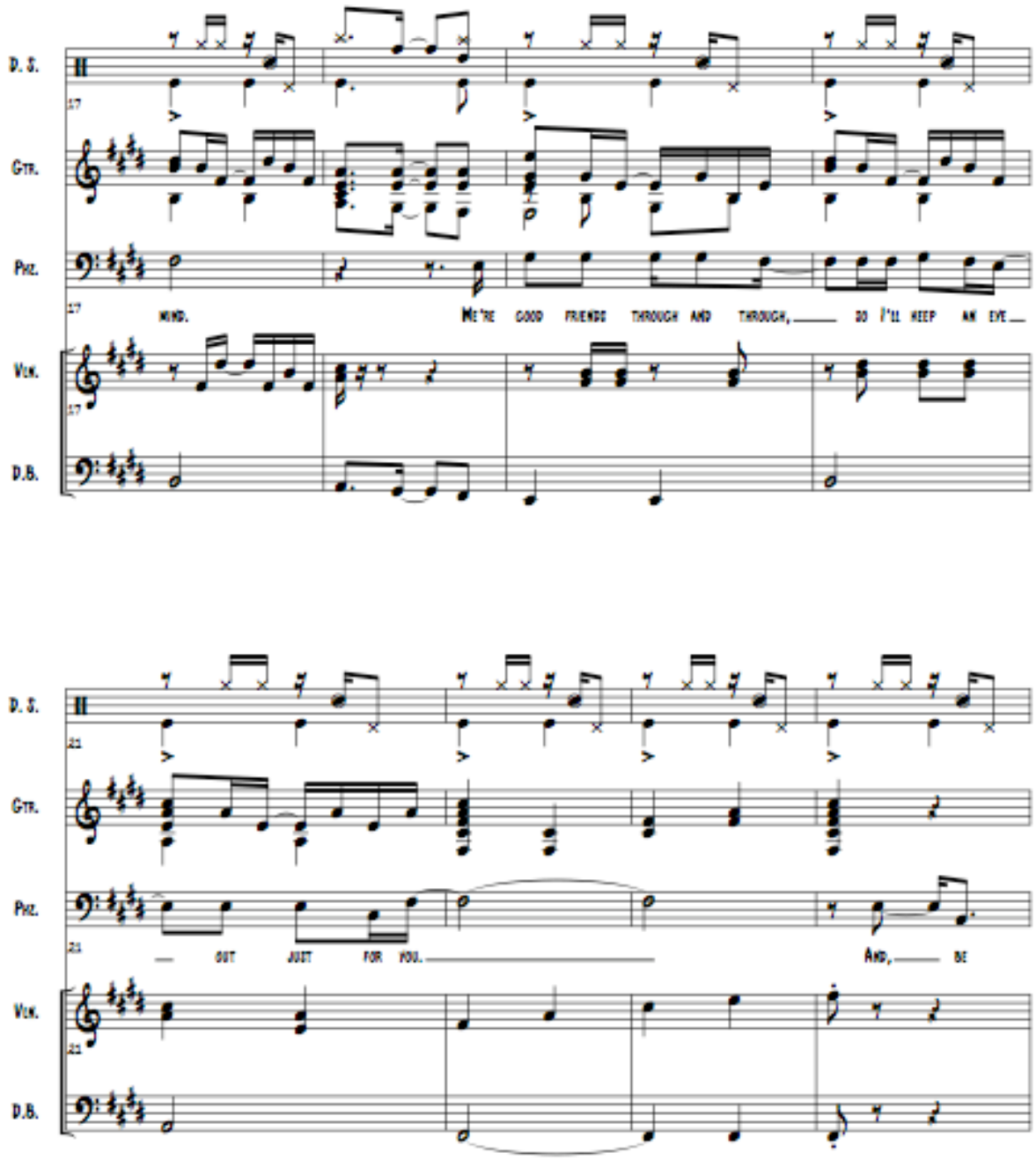


©2009, 2010
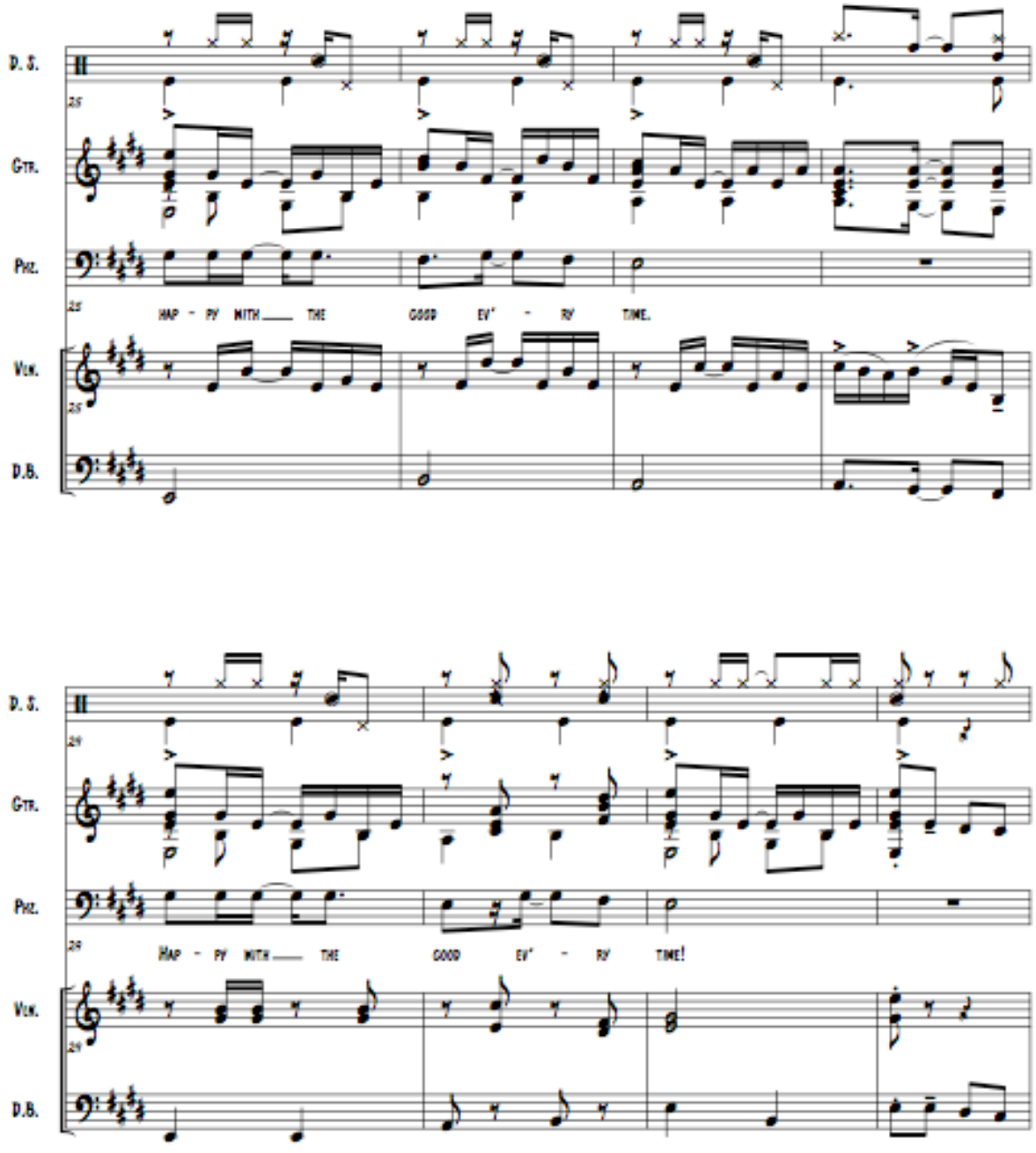
Happy With the Good
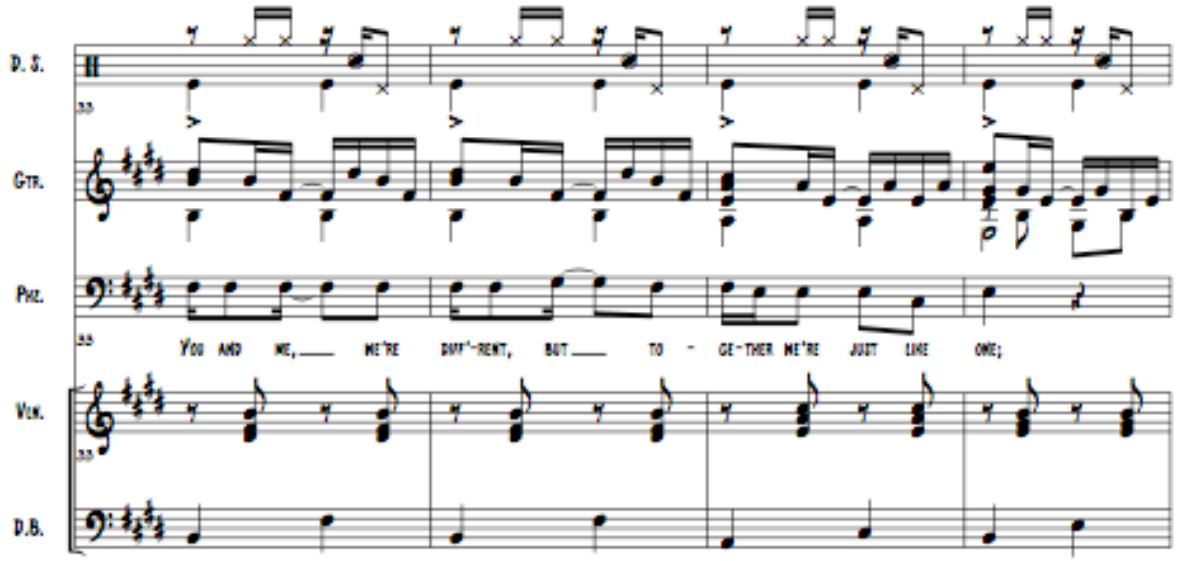


Happy With the Good
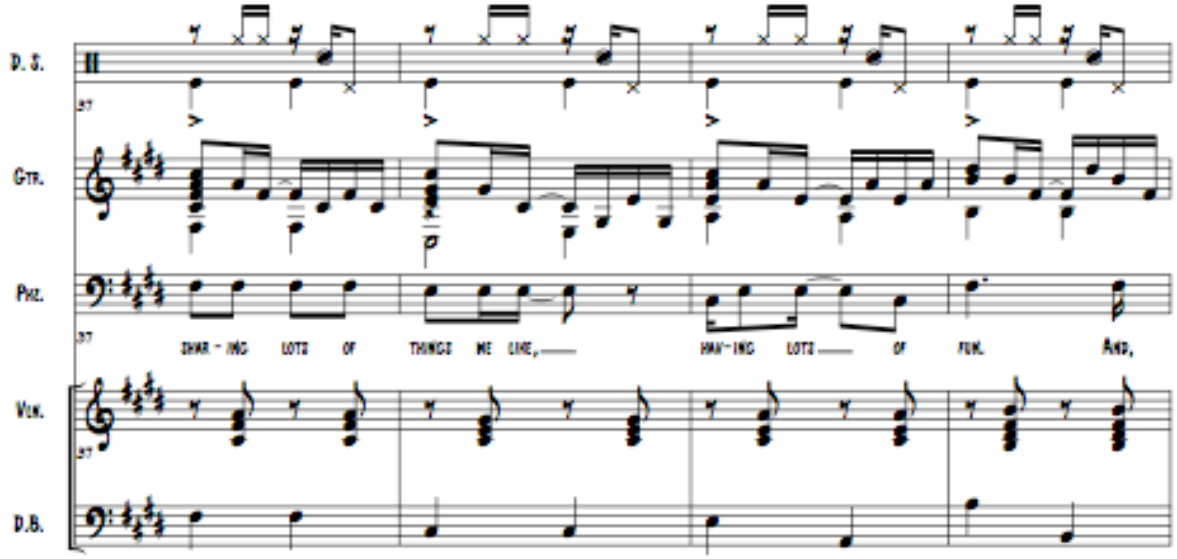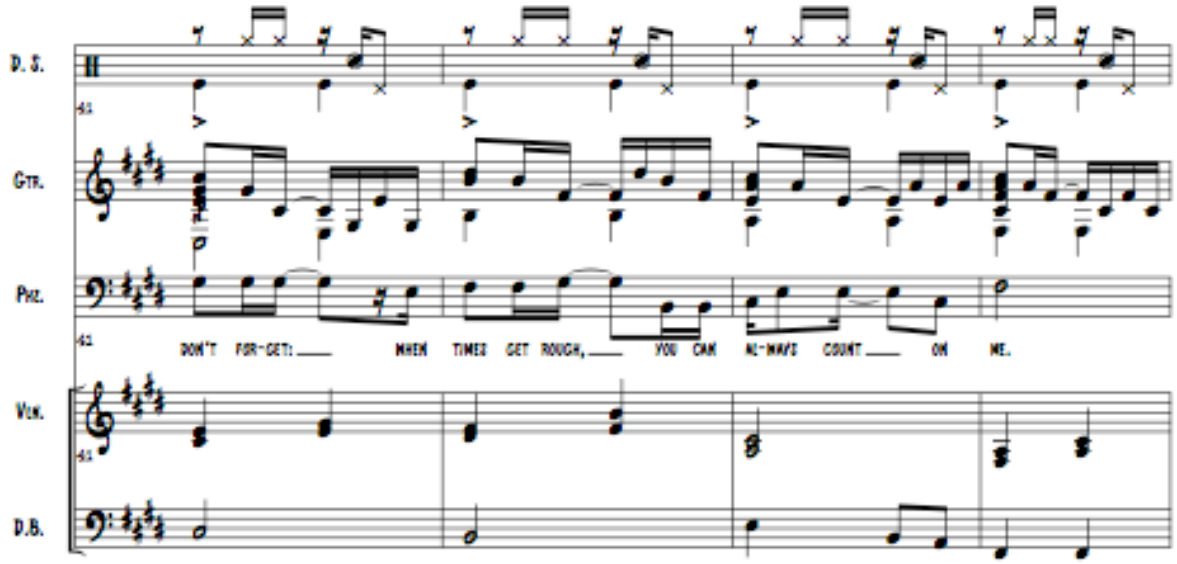


Happy With the Good
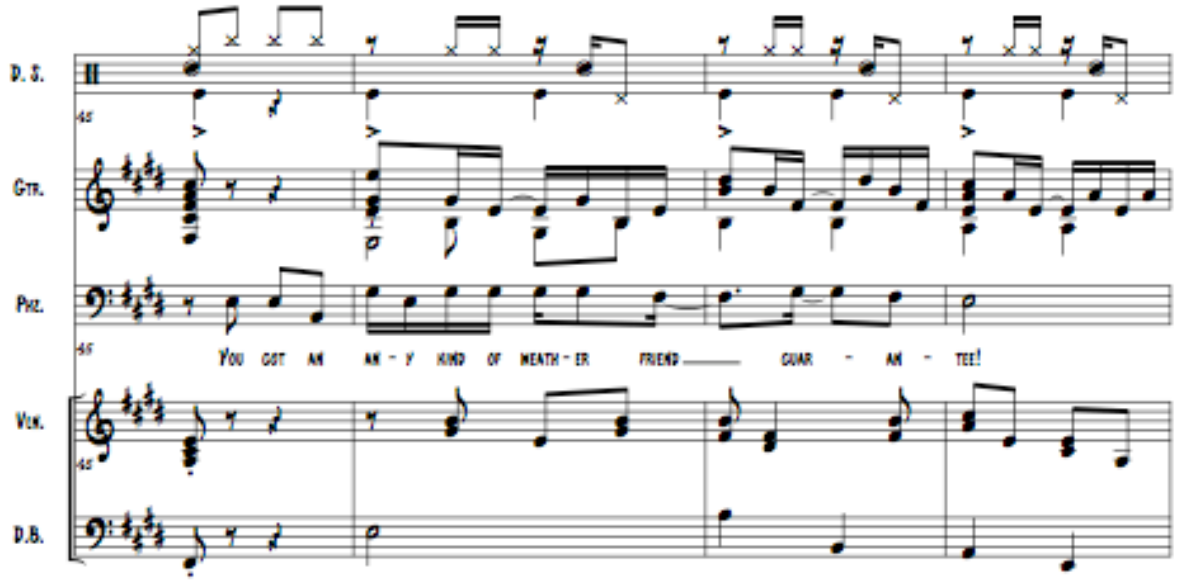


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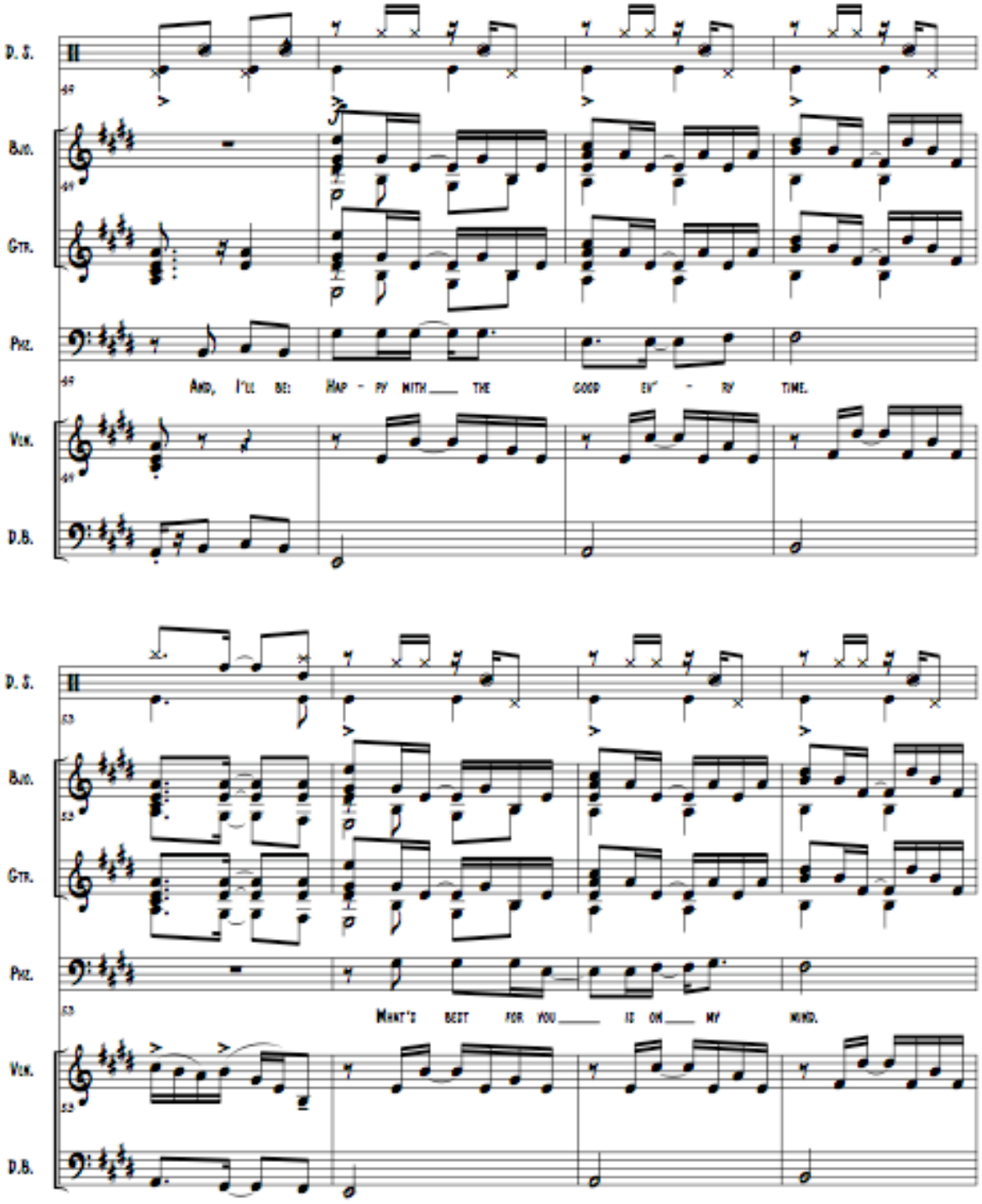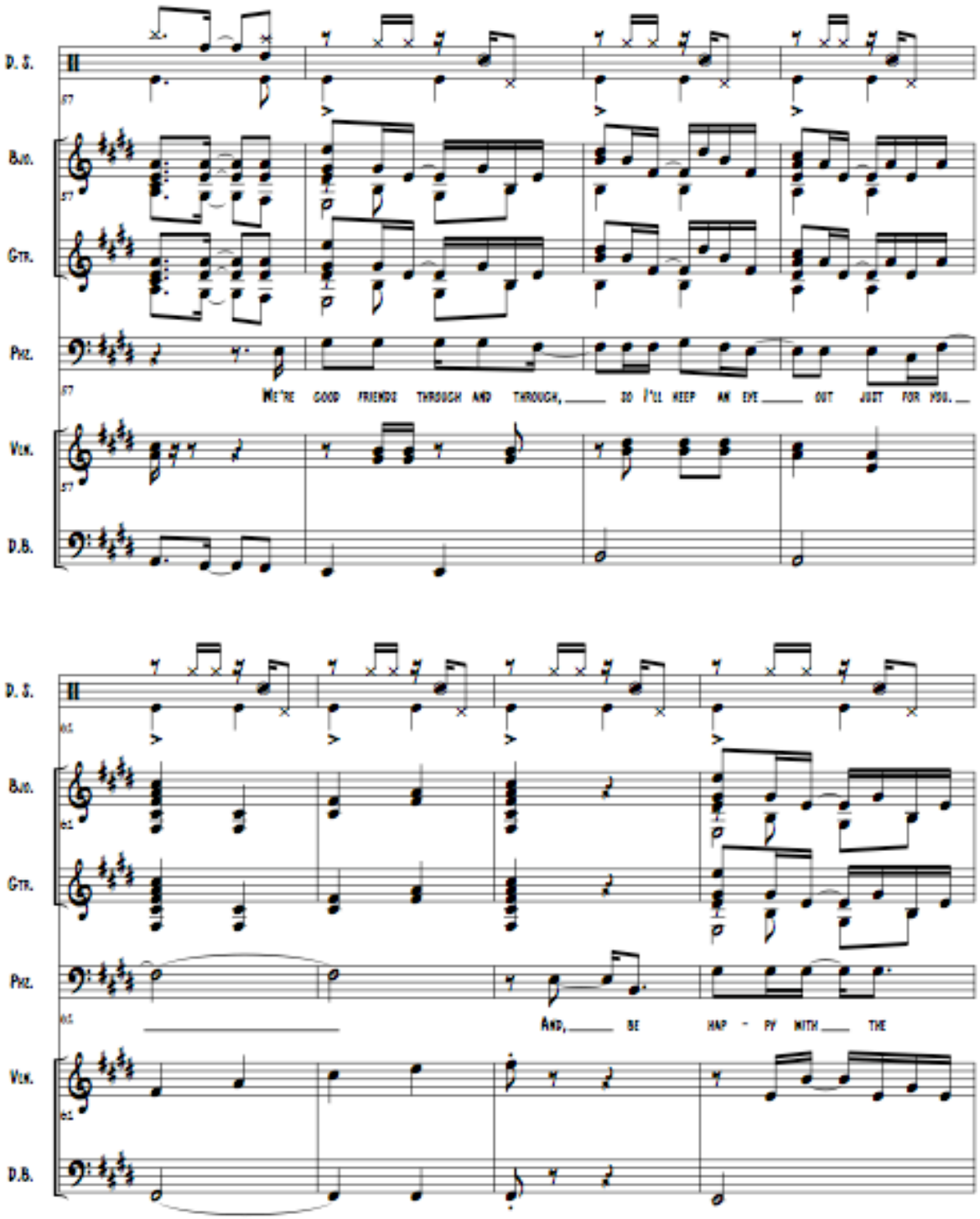





D. S.
GTR.
PNZ.
DON'T FOR-GET: WHEN TIMES GET ROUGH, YOU CAN AL-WAYS COUNT ON ME.
VLN.
D.B.


D. S.
GTR.
PNZ.
YOU GOT AN AN - Y KIND OF WEATH - ER FRIEND GUAR - AN - TEE!
VLN.
D.B.
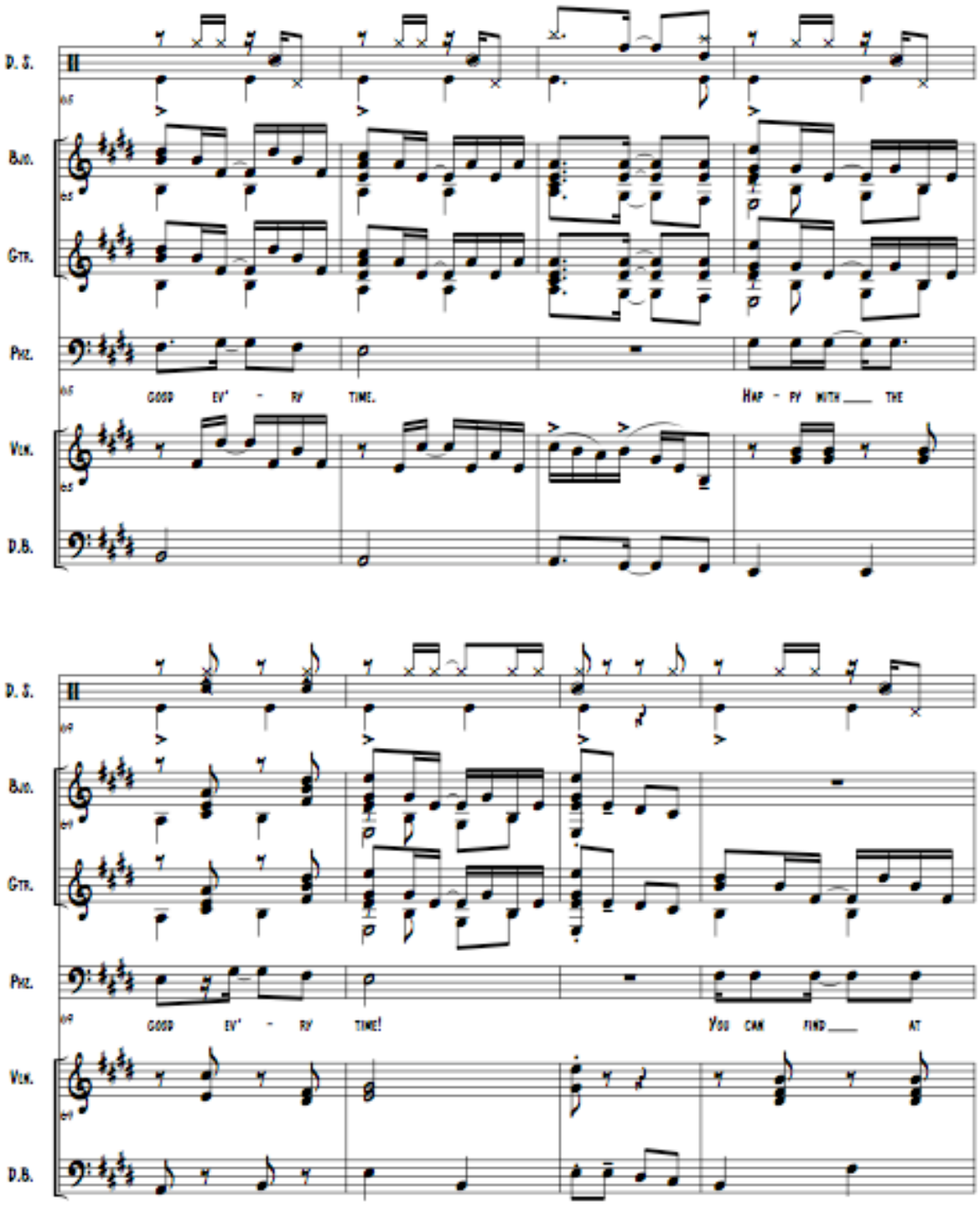
Happy With the Good
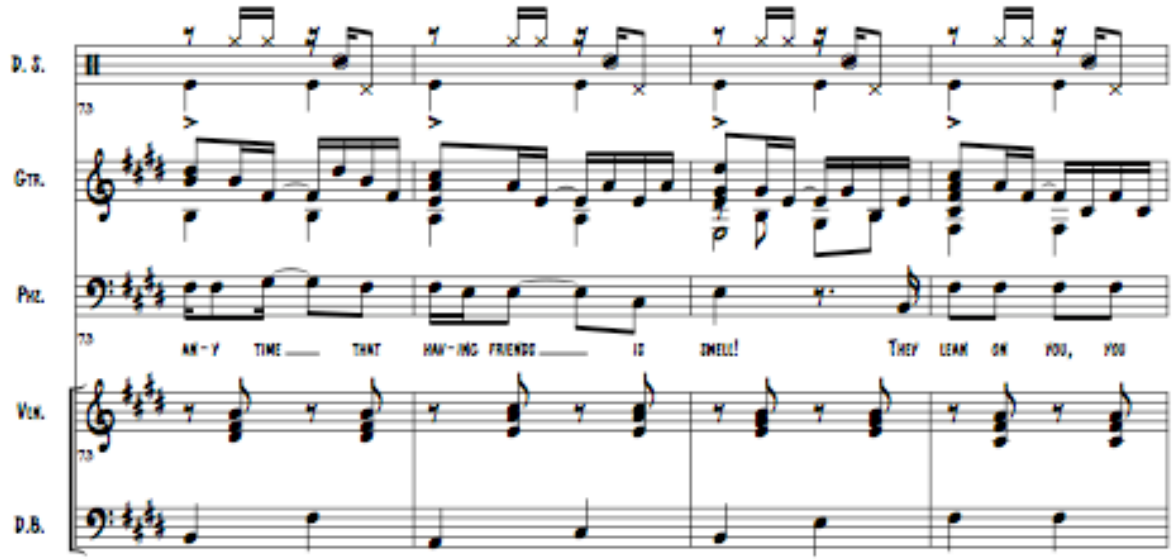


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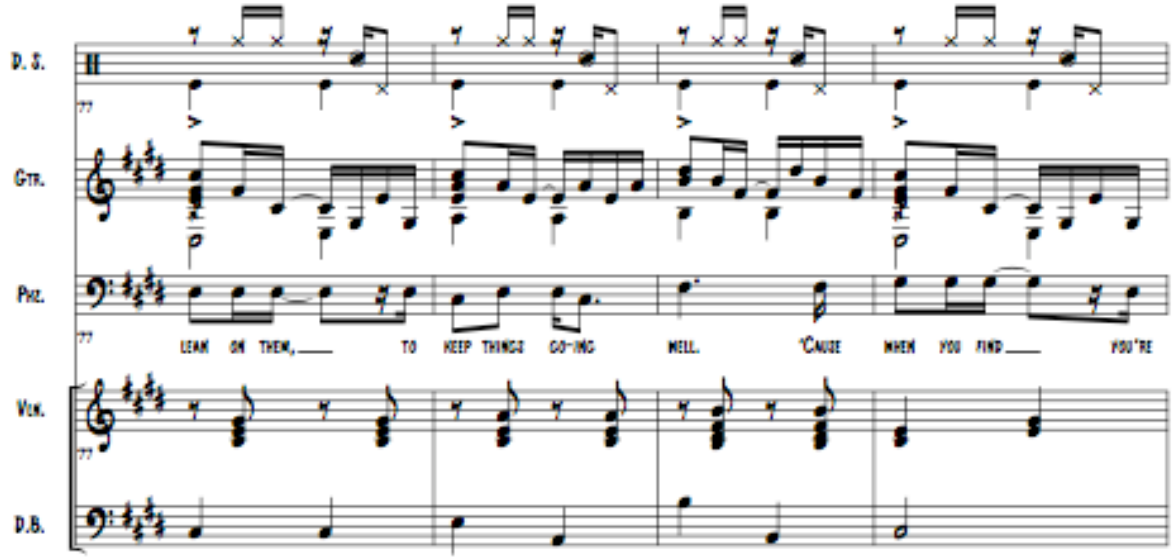


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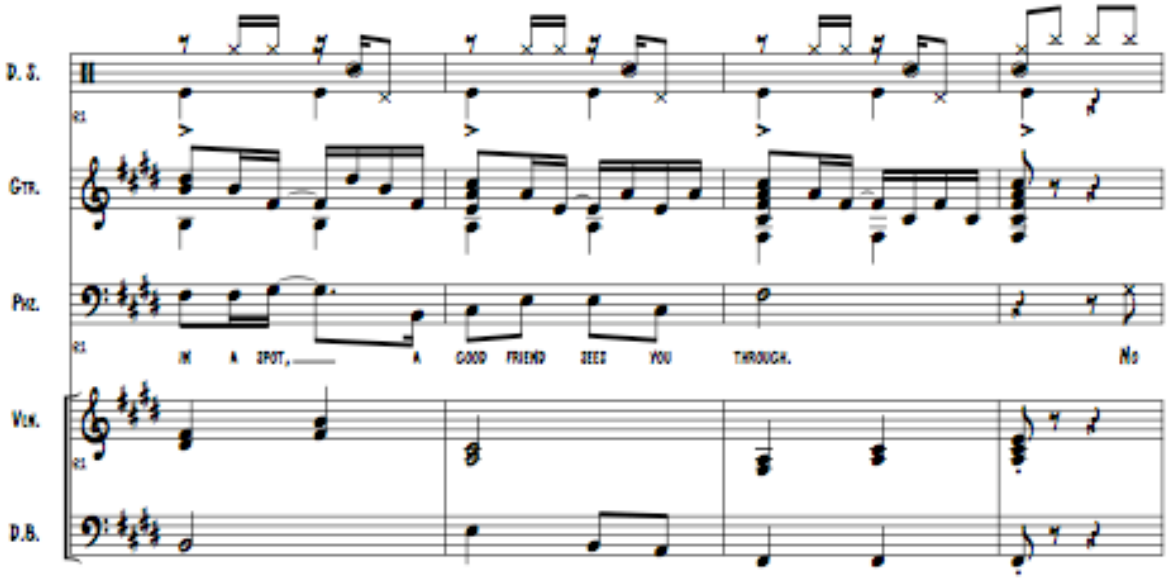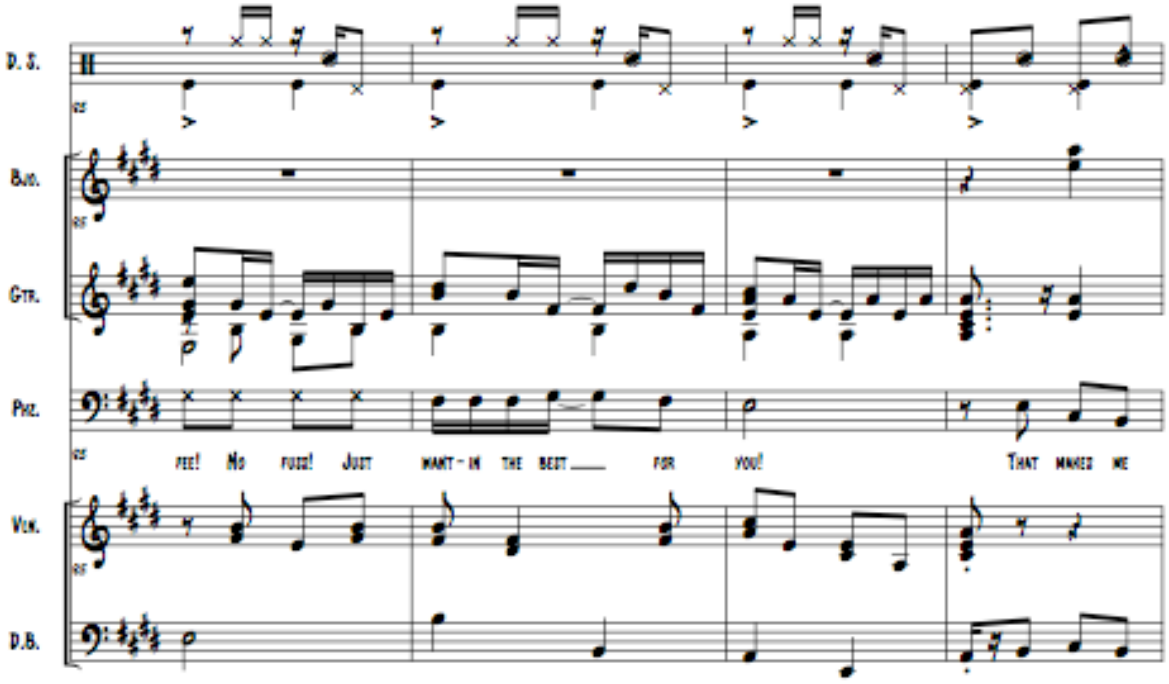


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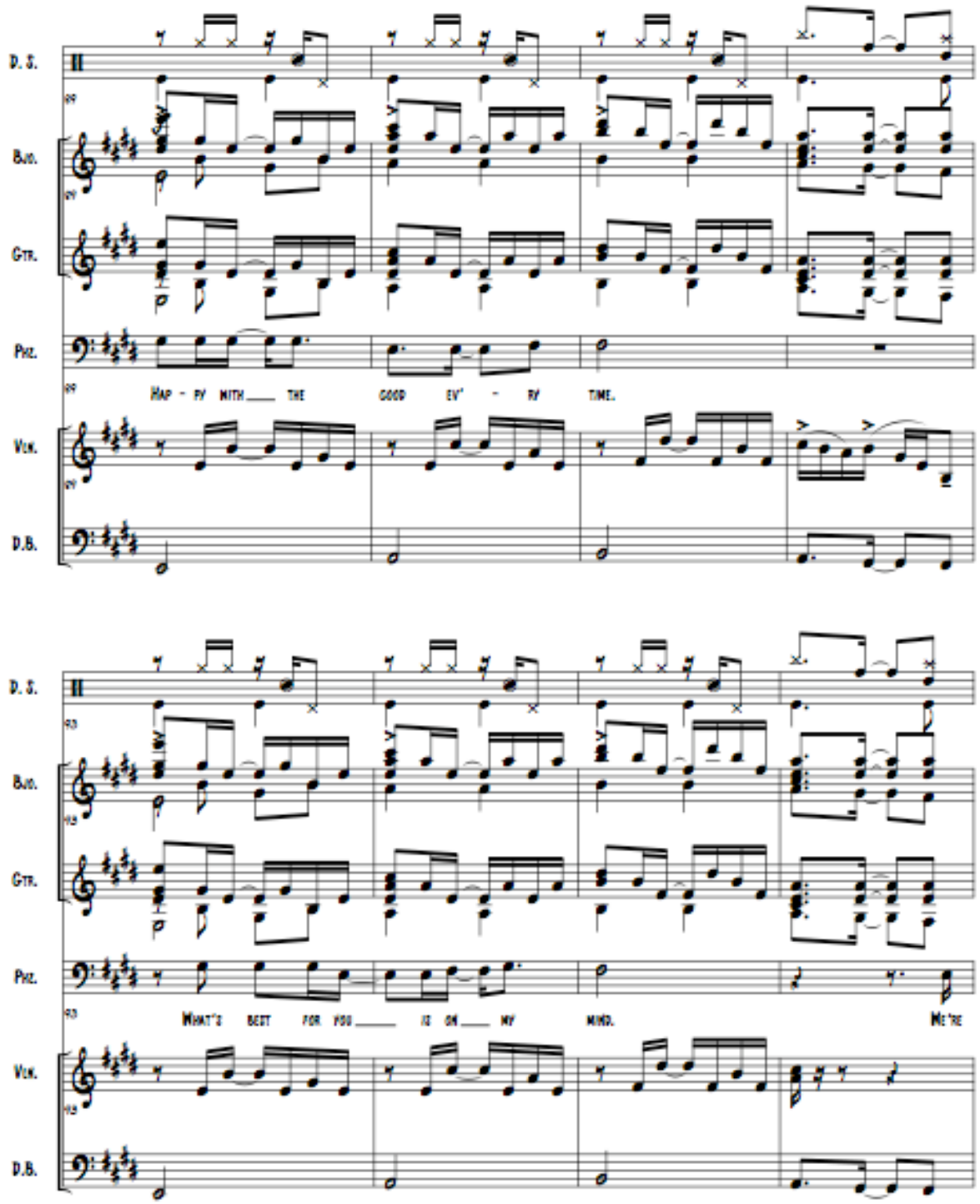




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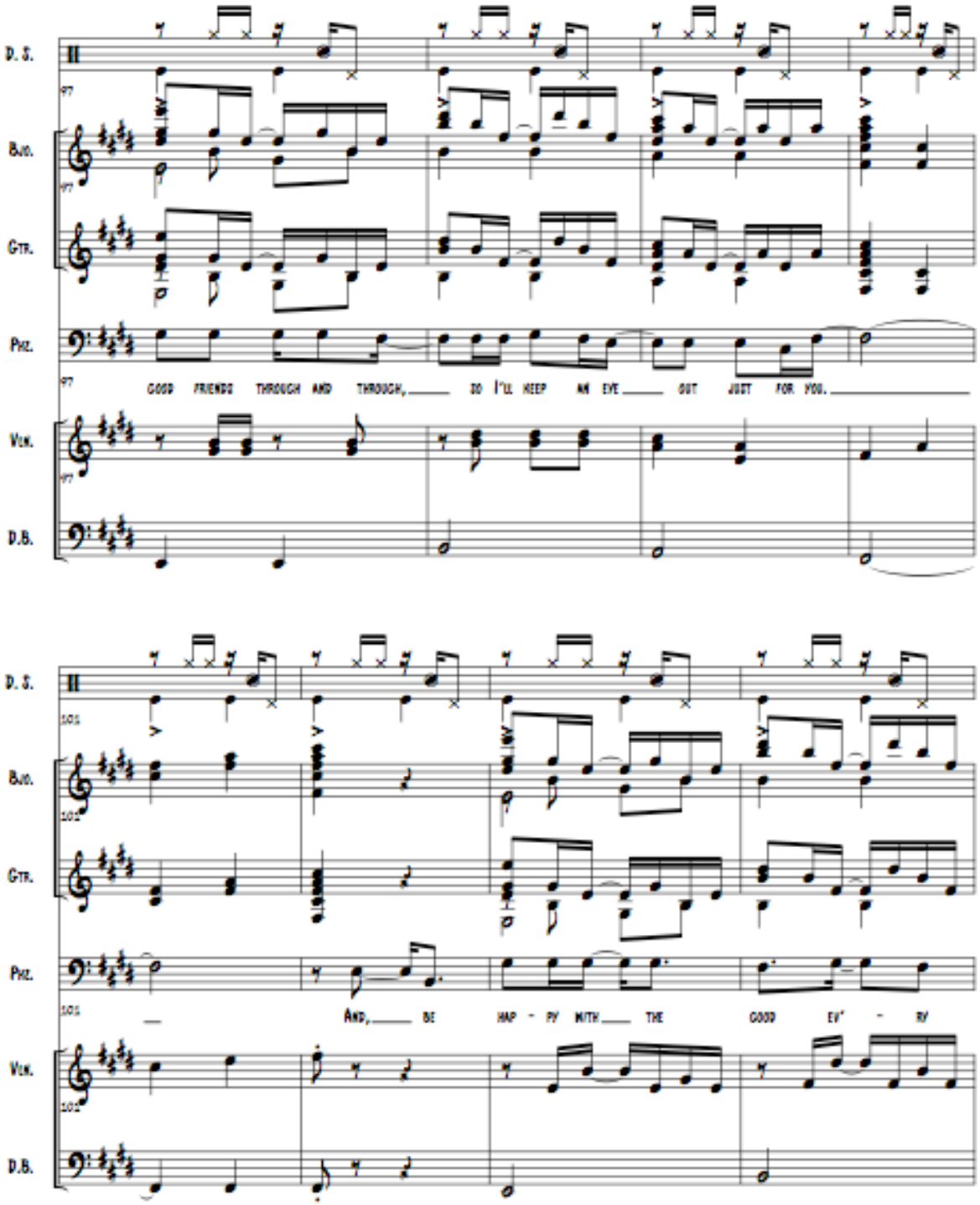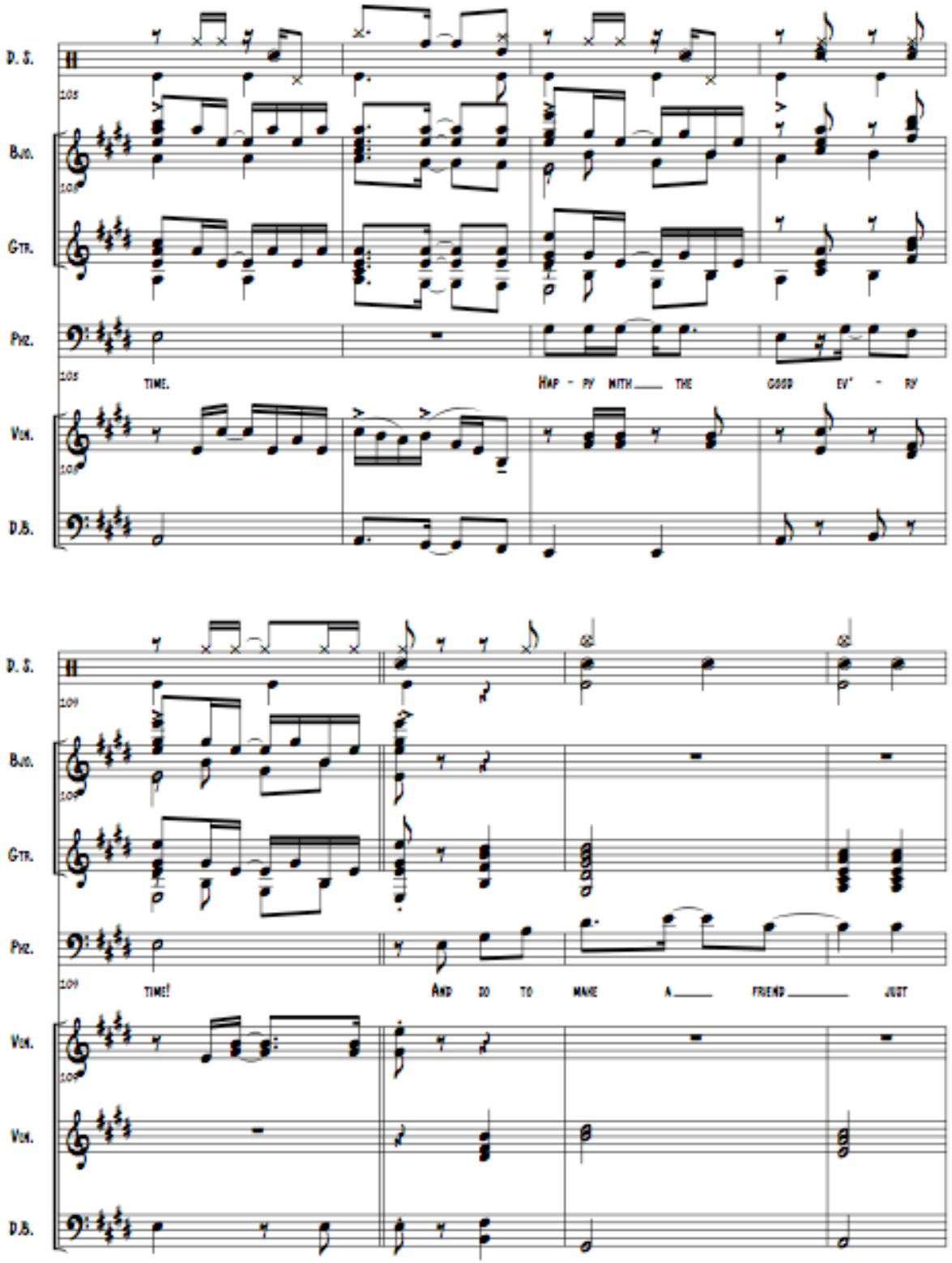




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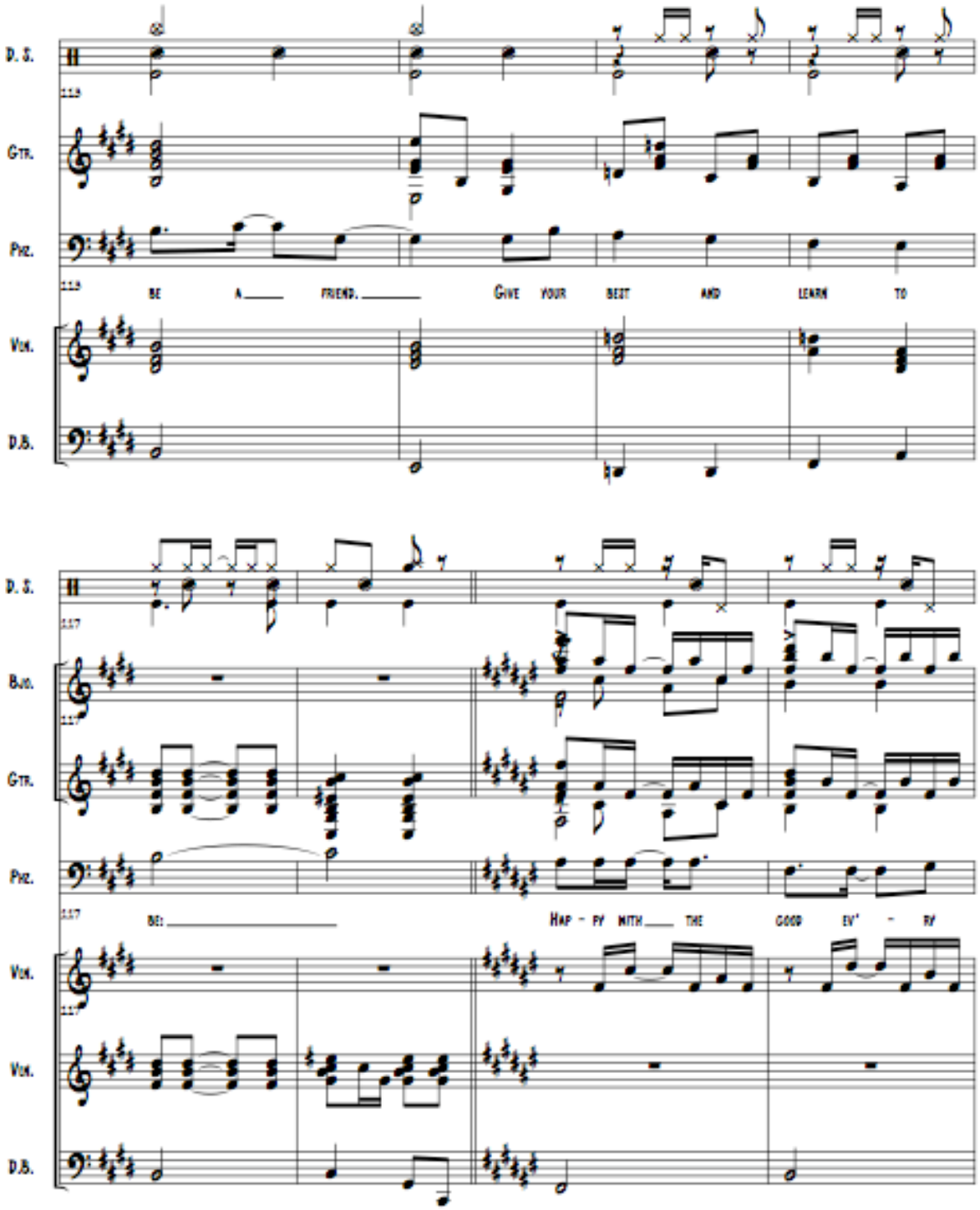


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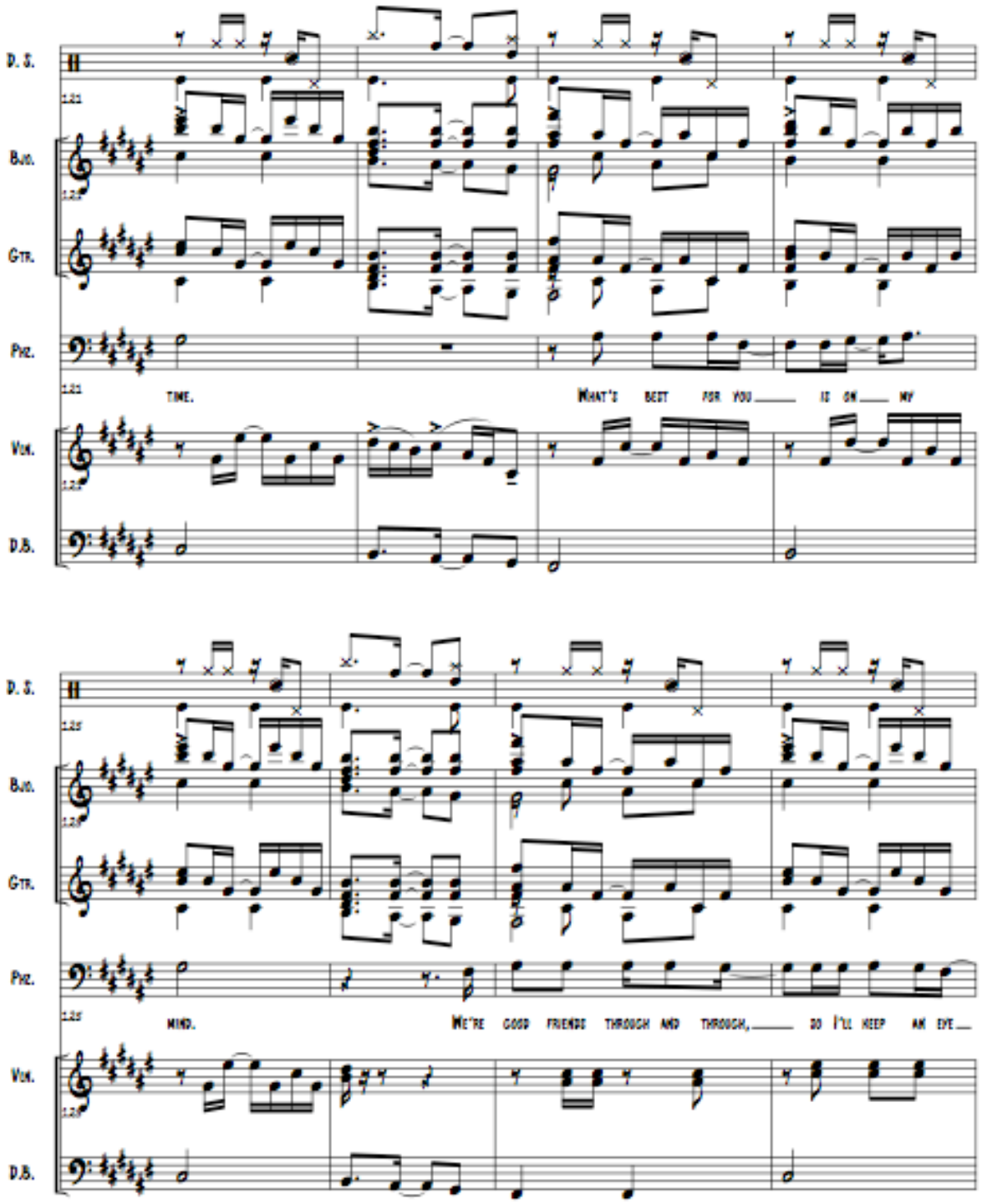


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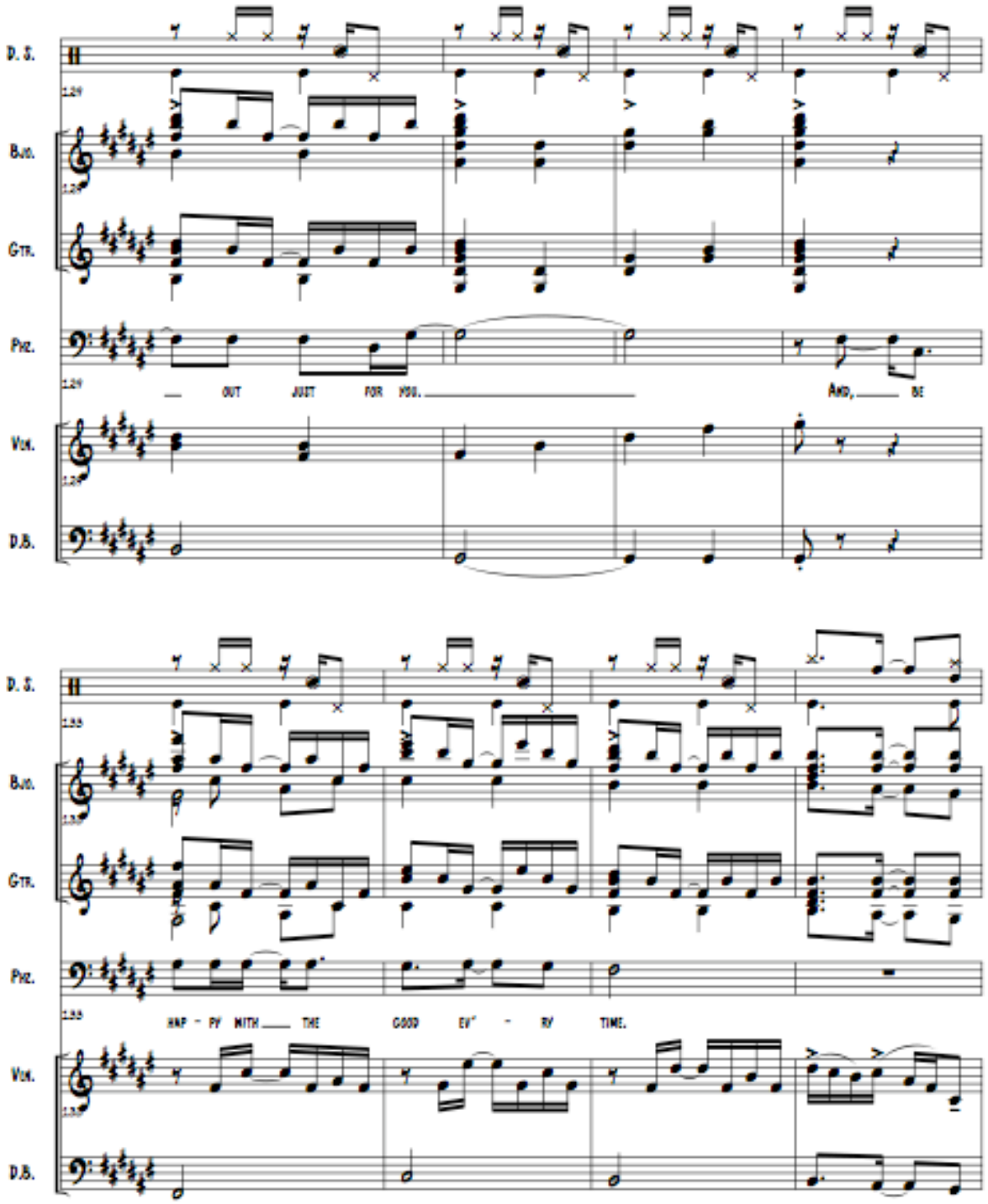


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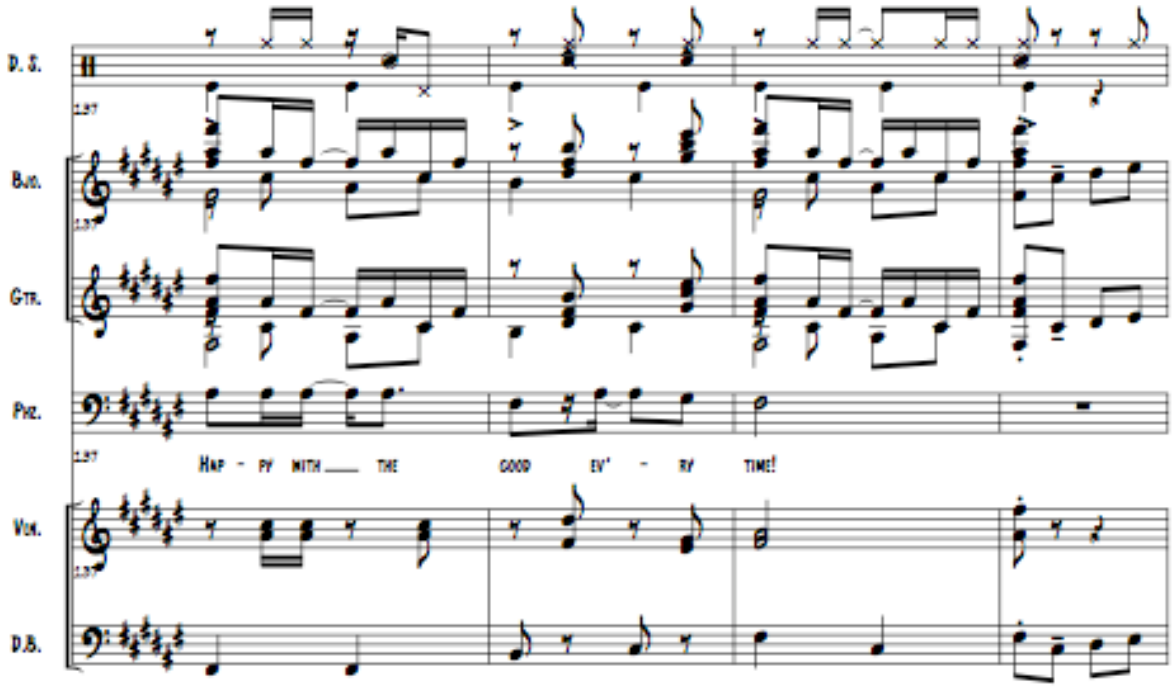


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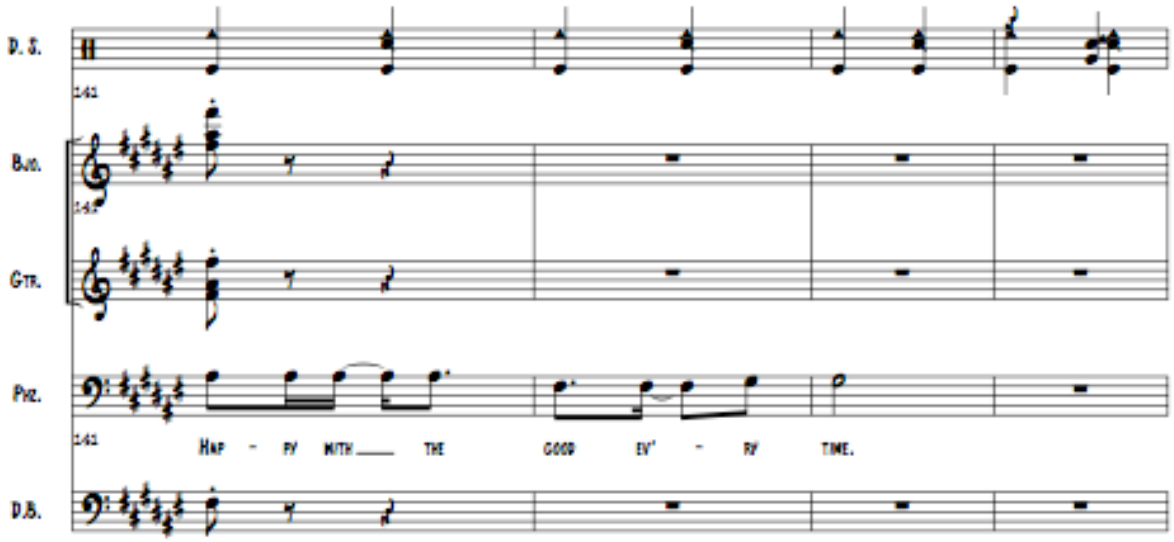


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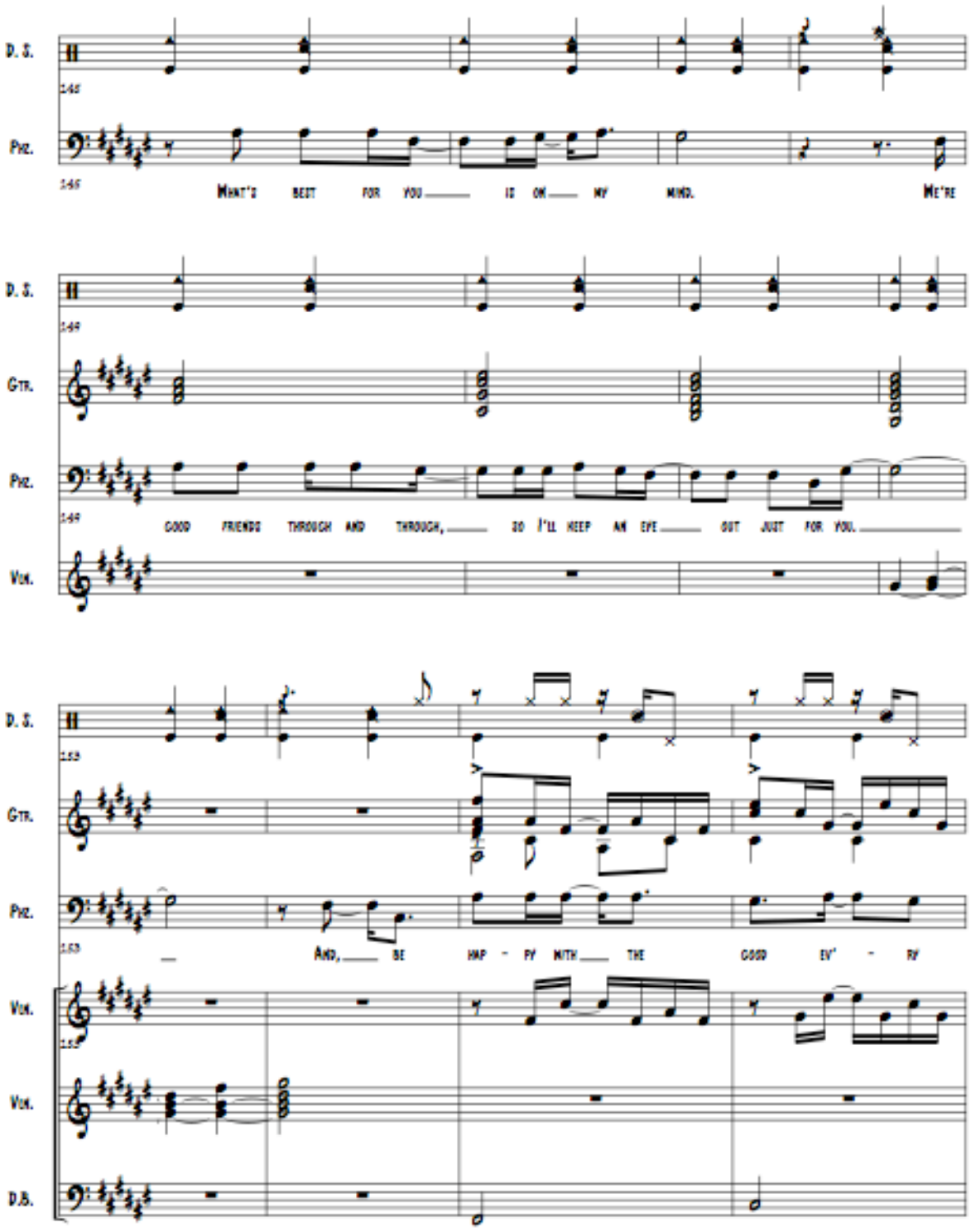


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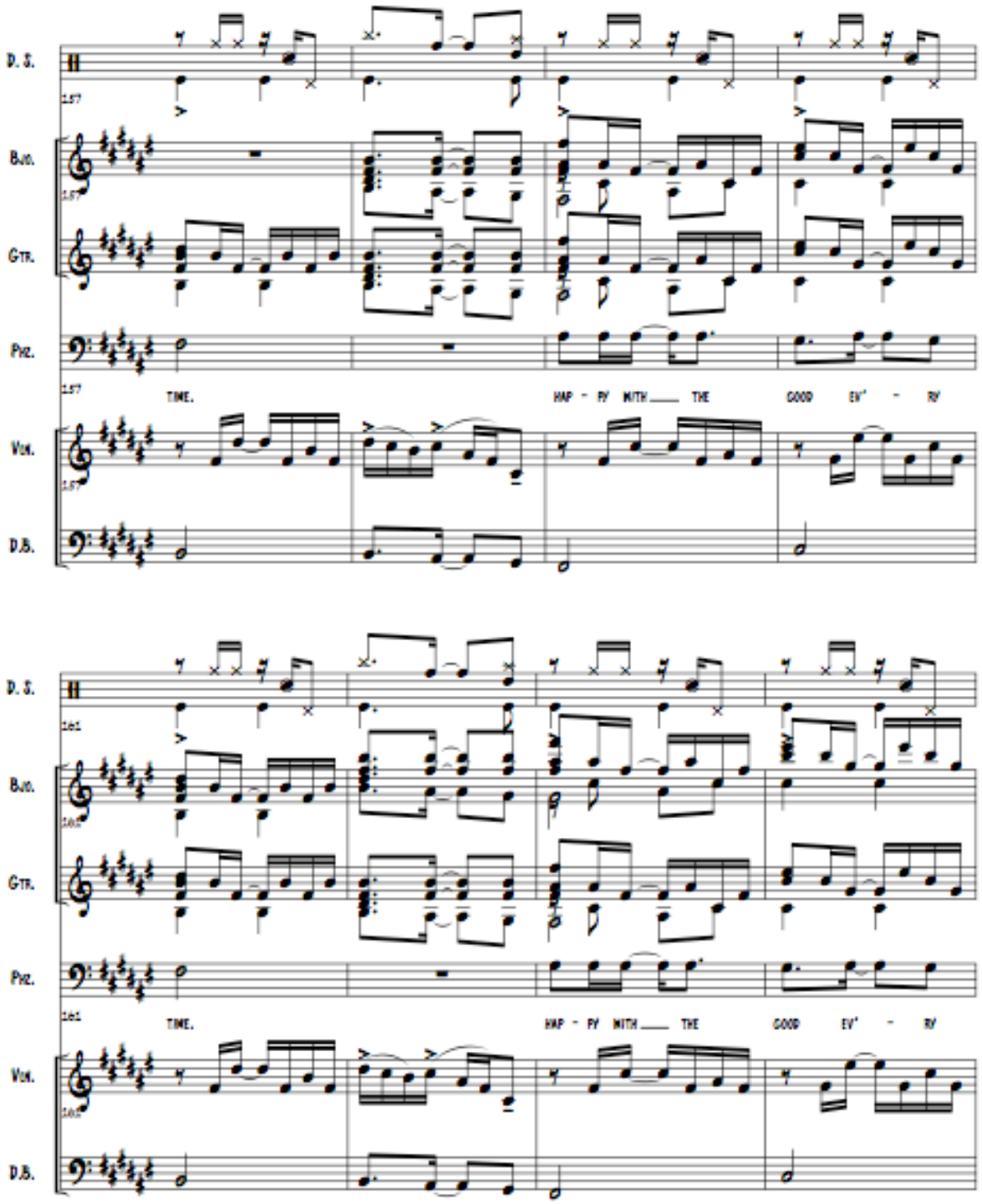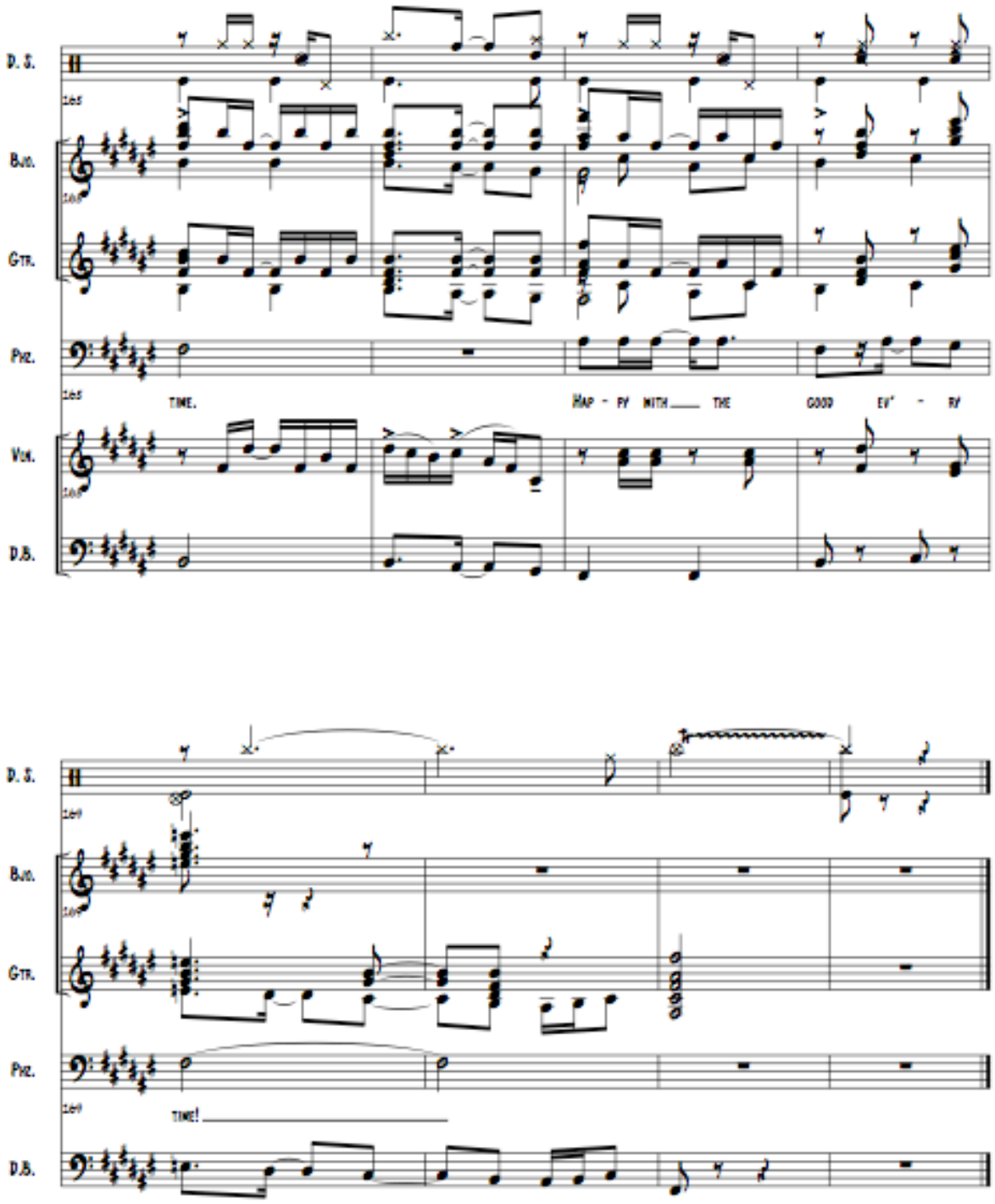




Happy With the Good



Happy With the Good
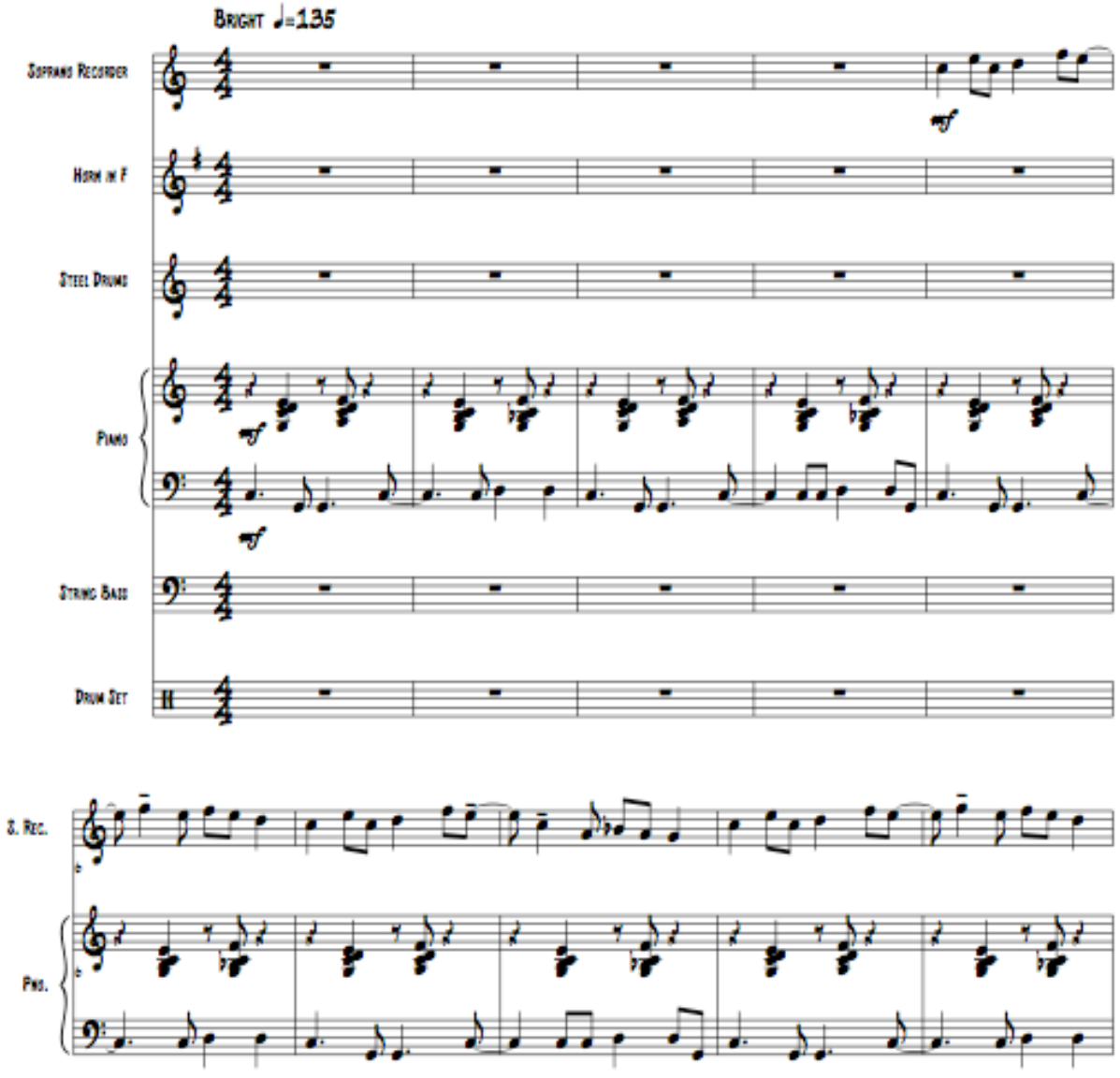


Happy With the Good



FULL SCORE
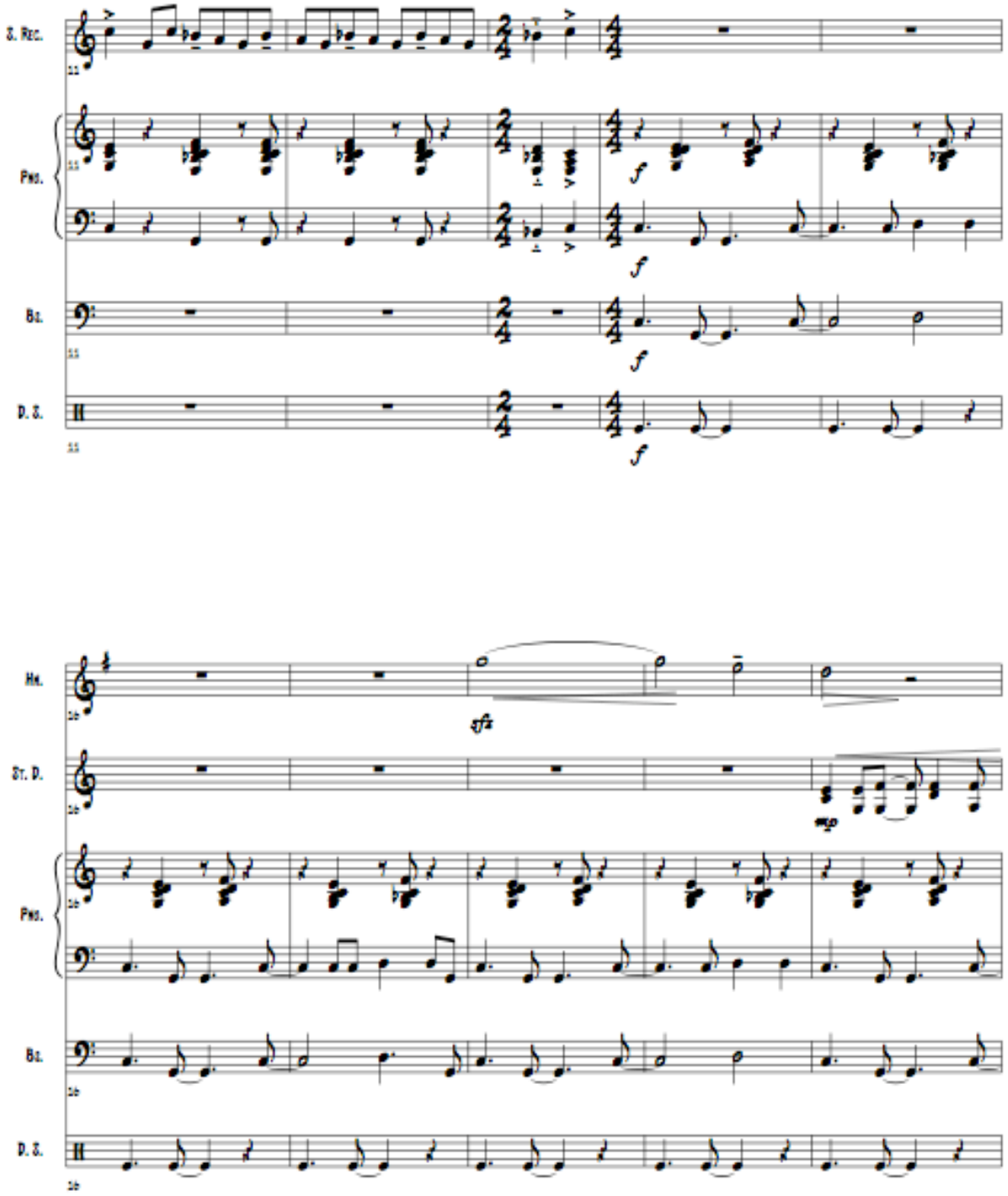
#11) Phyzzlestapf Main Theme

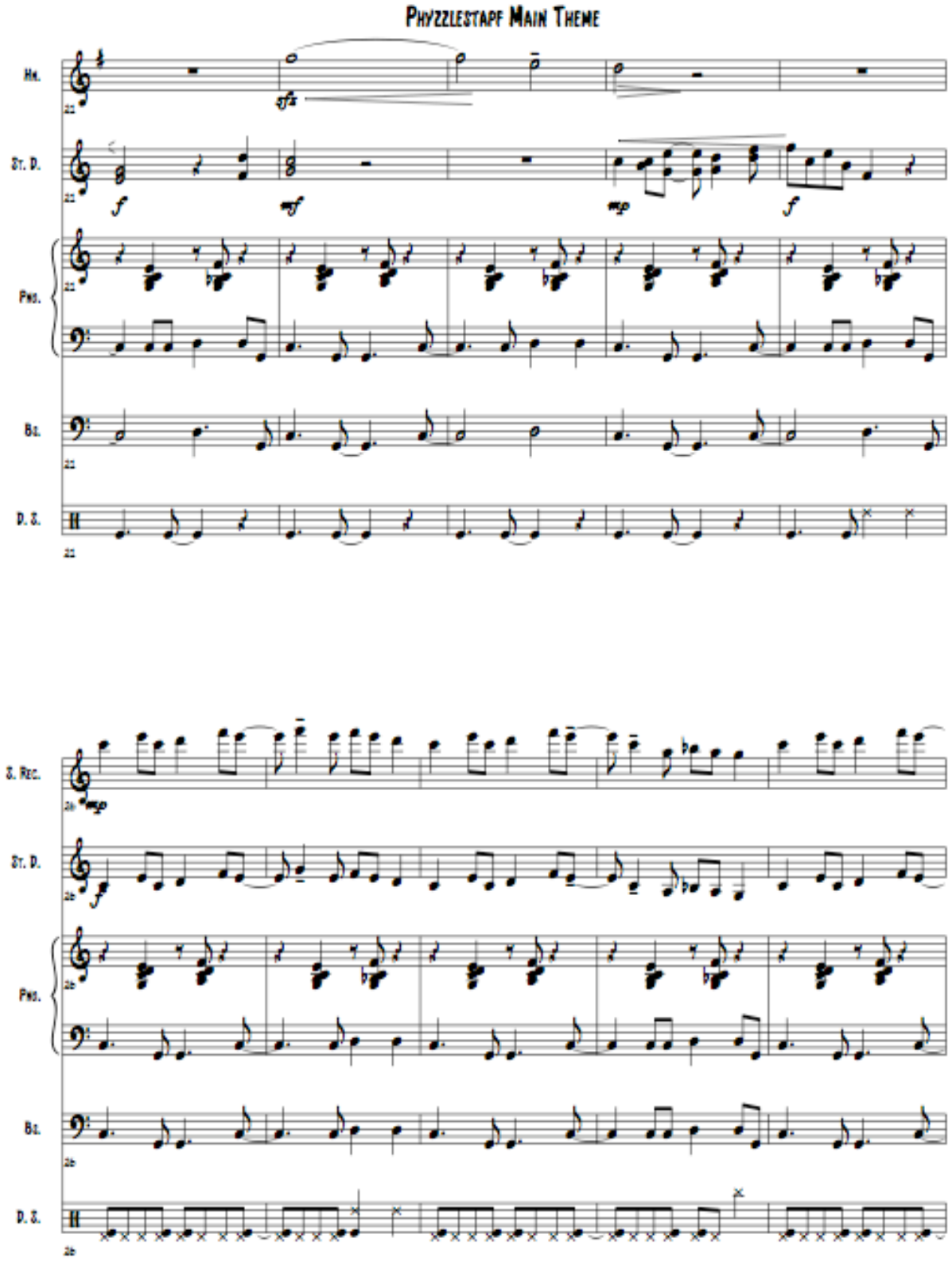
Allen Reeves Ware

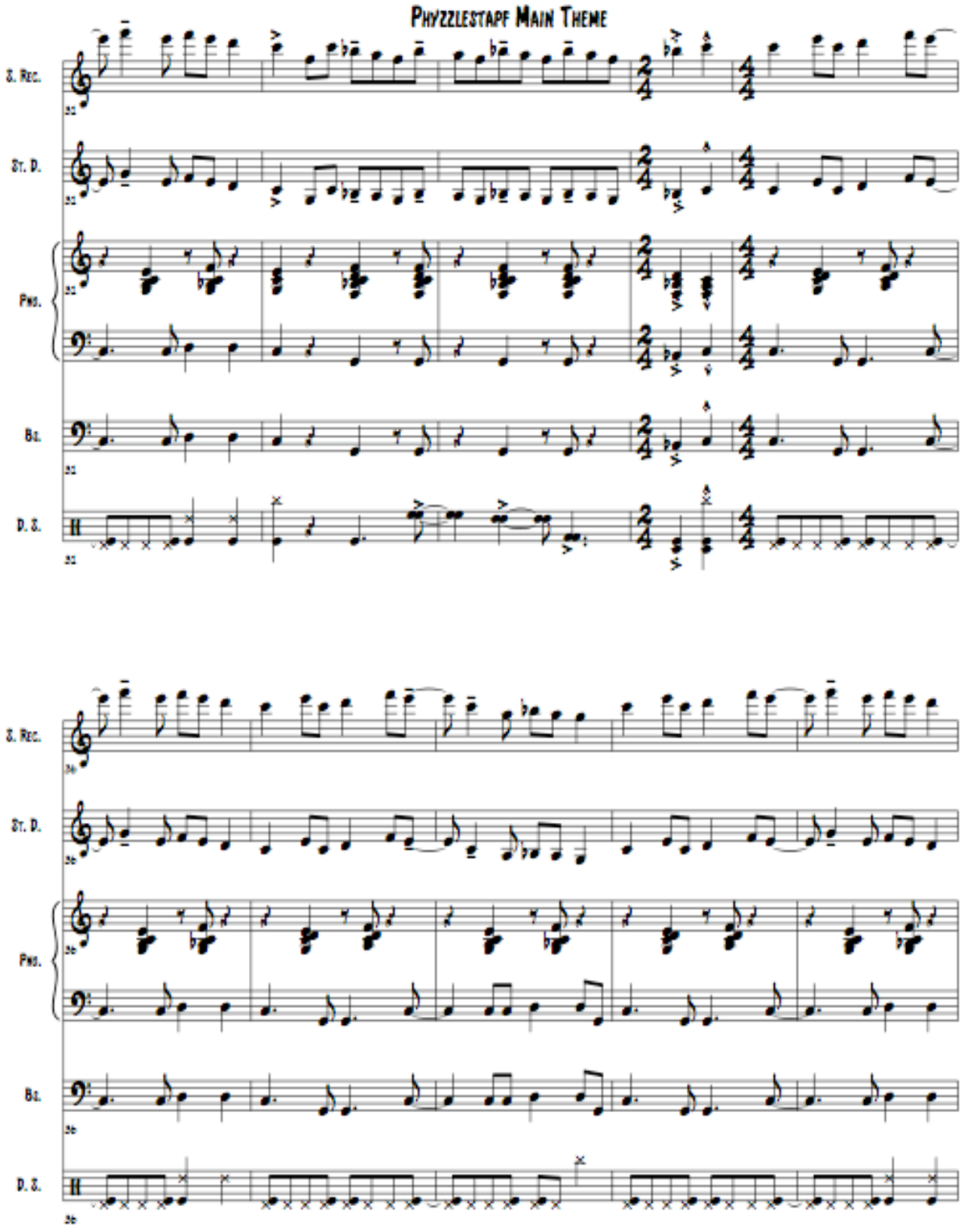


© 2009
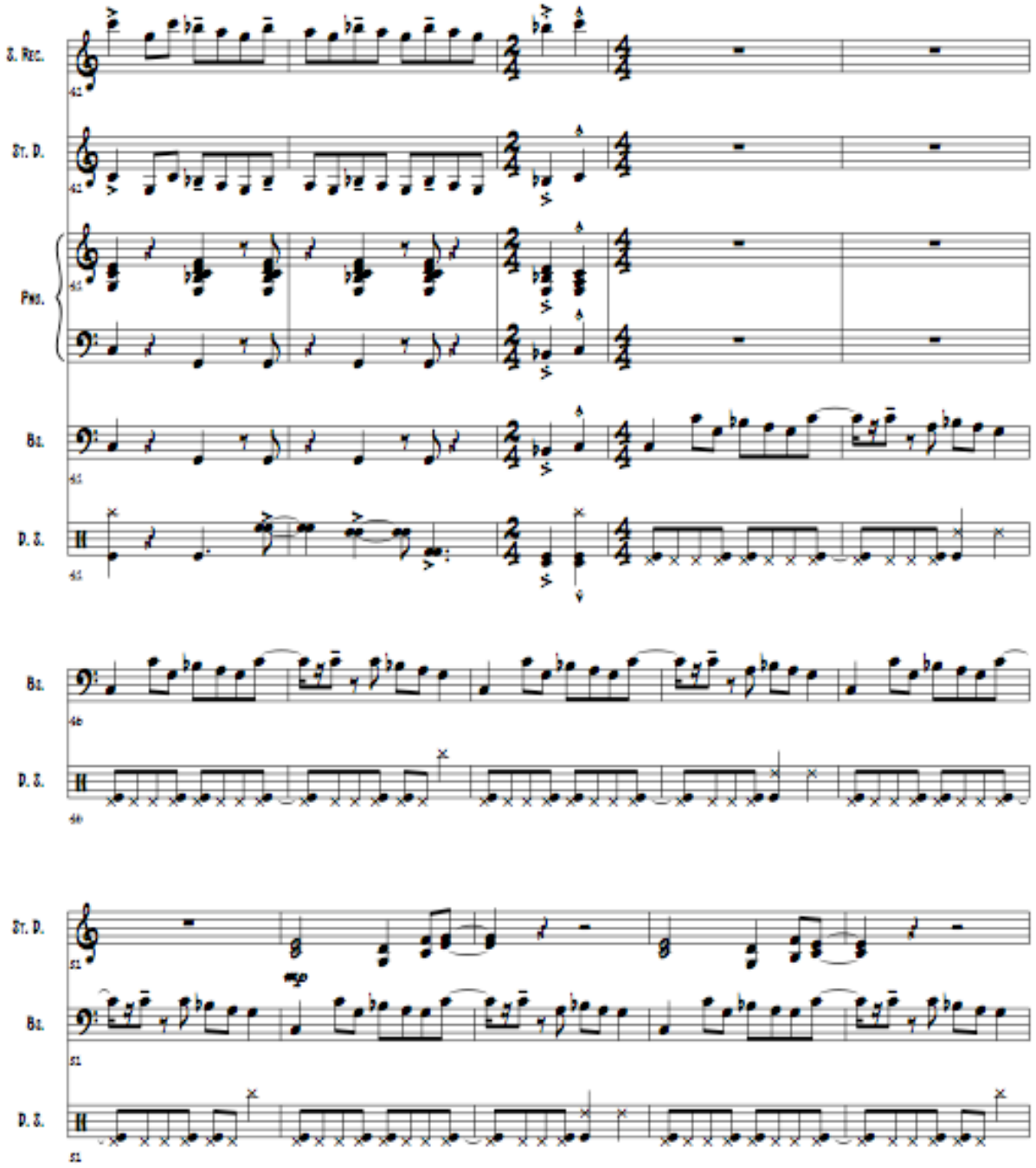
Phyzzlestapf Main Theme
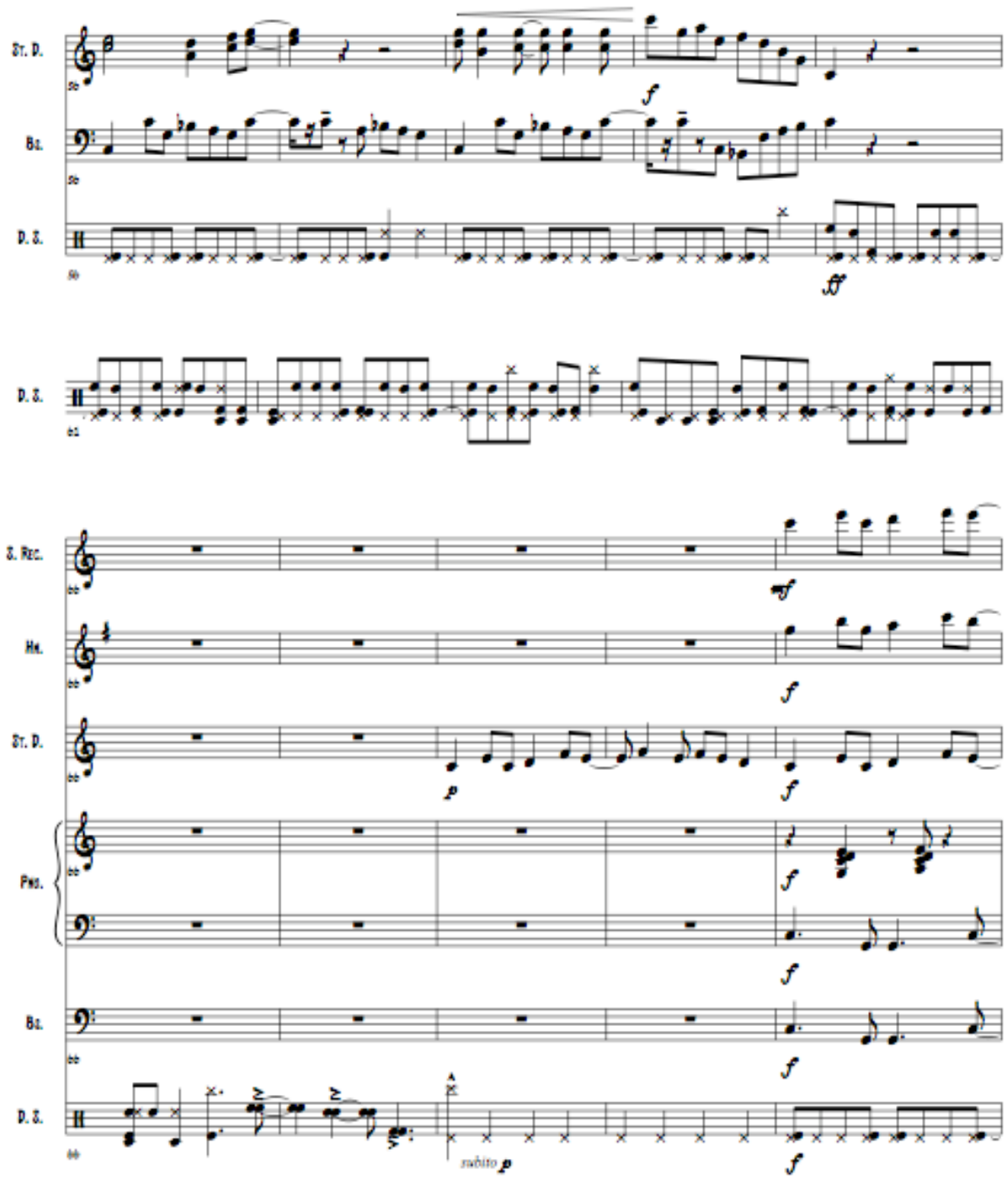



Phyzzlestapf Main Theme
Hn.
St. D.
Pno.
Bs.
D. S.
S. Rec.
St. D.
Pno.
Bs.
D. S.
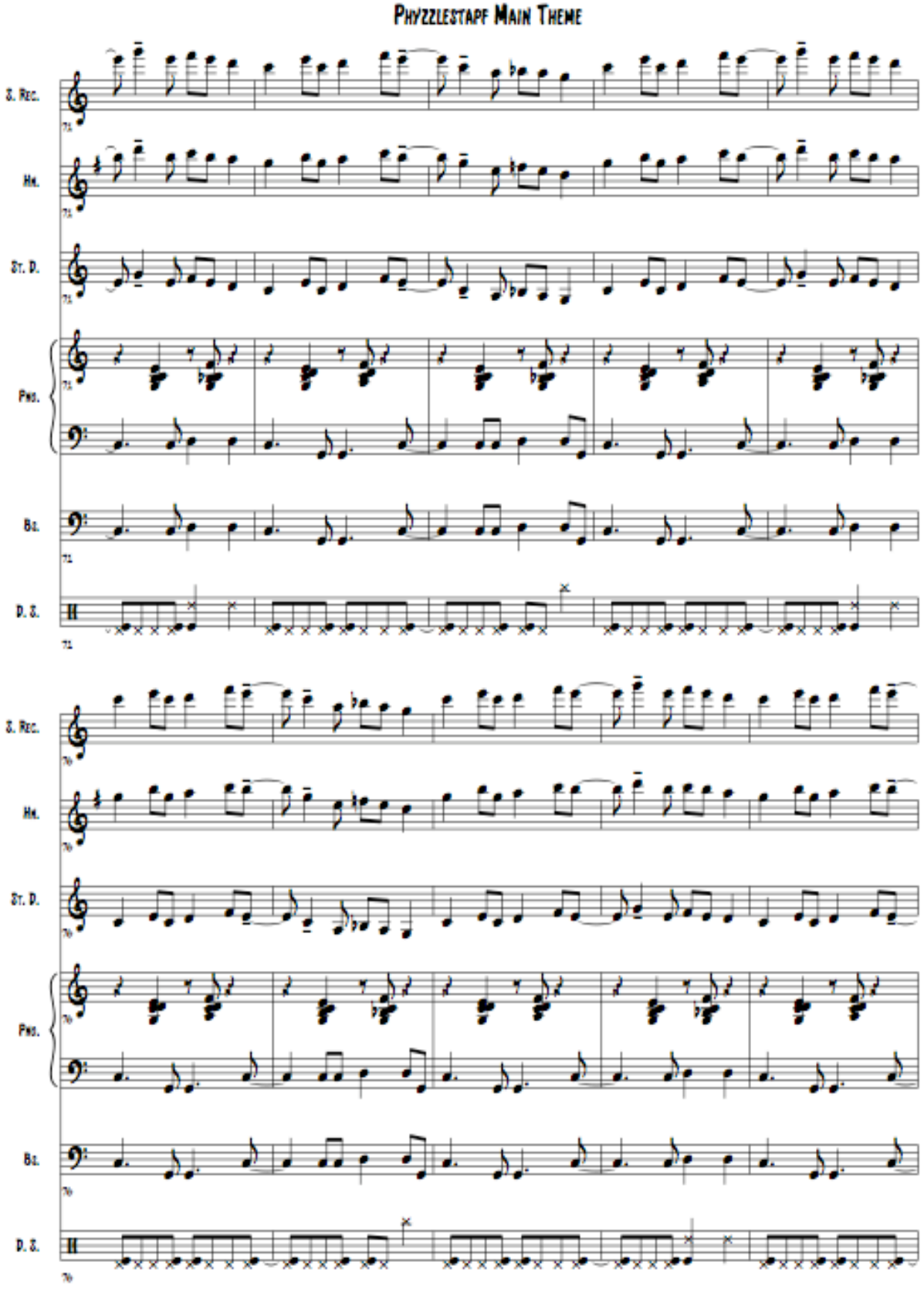

Phyzzlestapf Main Theme
S. Rec.
St. D.
Pno.
Bs.
D. S.
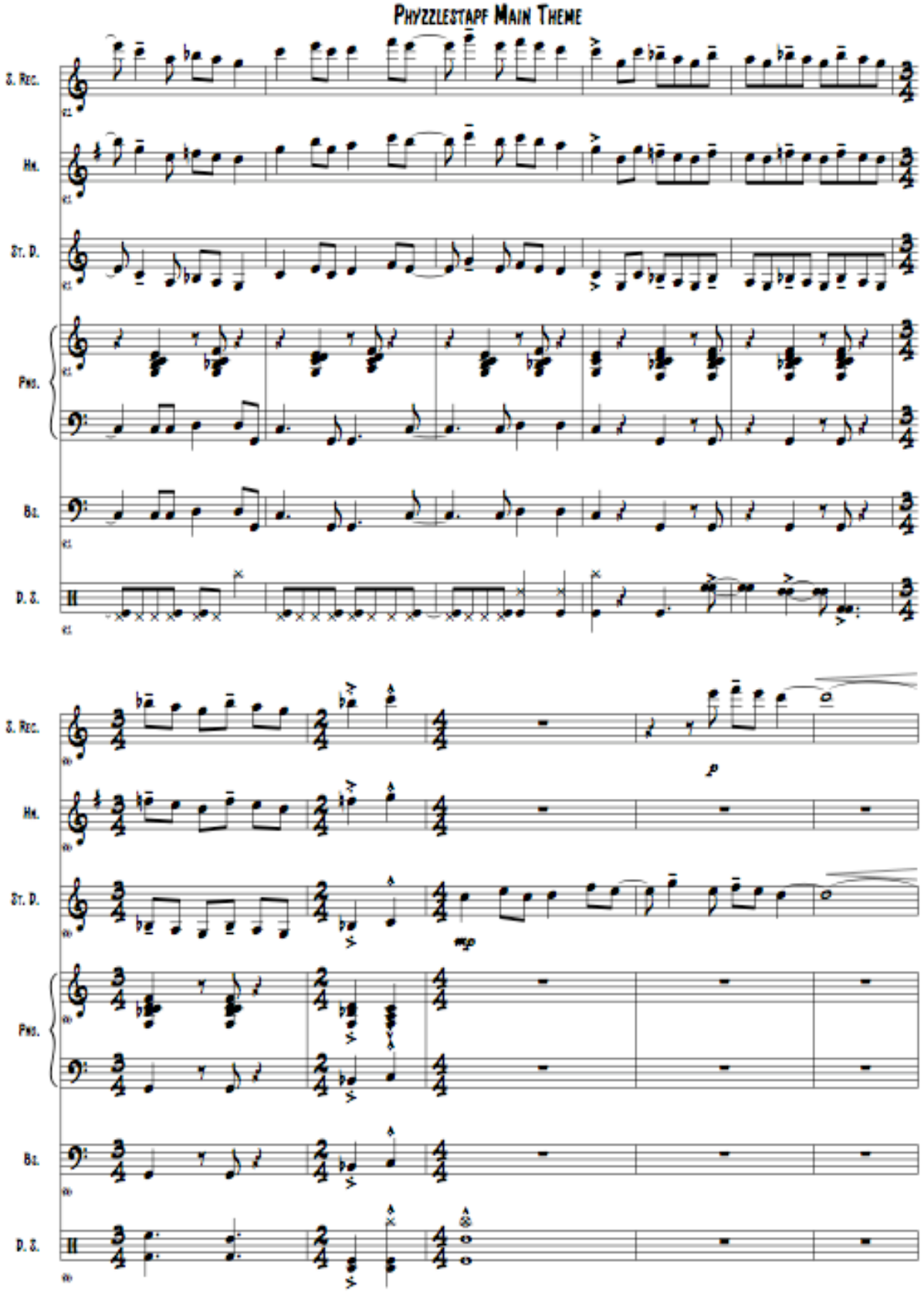
Phyzzlestapf Main Theme

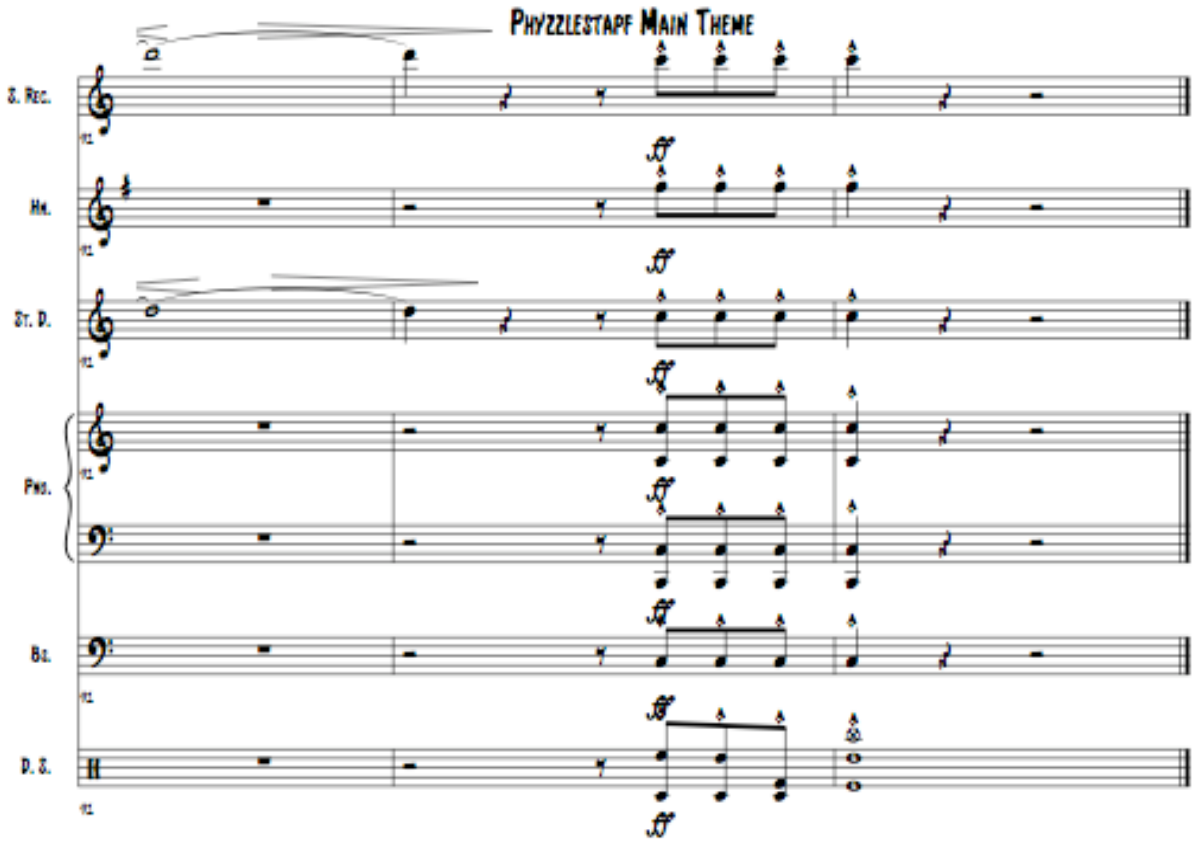


Phyzzlestapf Main Theme




Phyzzlestapf Main Theme
S. Rec.
Hn.
St. P.
Pno.
Bs.
D. S.


Phyzzlestapf Main Theme
S. Rec.
Hn.
Str. P.
Pno.
Bs.
D. S.
p
mp


Phyzzlestapf Main Theme
S. Rec.
Hn.
St. P.
Pno.
Bs.
D. S.

APPENDIX G

Expanded Discussion of The Lollipop Dragon

Previous Material Featuring The Lollipop Dragon

To create a new program based upon a preexistent character, such as The Lollipop Dragon, a review of that character's previous depictions is essential to the establishment of a foundation for further creative development. Knowledge of how the character may have been used in the past is useful in determining that character's future potential. Additionally, artistic evaluation of previous material is important in determining whether the original and/or previous incarnations of The Lollipop Dragon are compatible with the researcher's artistic vision in the current study.

This report covers the history of The Lollipop Dragon, as related by his creator, Roger Himmel (personal communication, April 19, 2004). Additionally, selected previous material featuring The Lollipop Dragon has been reviewed and evaluated by the researcher of the current study. That evaluation is included in this report.

The History of The Lollipop Dragon

The Lollipop Dragon and the Kingdom of Tumtum were created by Roger Himmel in 1964, in a story written in his senior year of high school. The next year, Himmel entered college at Kent State where he met artist/illustrator and fellow student Luther Peters. Peters would create the look of The Lollipop Dragon and the Kingdom of Tumtum. When Himmel and Peters attempted to publish their picture book, they were encouraged to develop The Lollipop Dragon for educational media. In 1969, the two

men developed the first of a series of filmstrips and coloring books featuring The Lollipop Dragon. The series focused on values clarification, while also including some holiday adventures, and some stories on "career awareness." Himmel and Peters licensed the characters of Tumtum to the Society for Visual Education (S.V.E.), where The Lollipop Dragon continued to appear in filmstrips and books. Himmel and Peters, operating as the Lollipop Dragon Trust, continued to license the character to a variety of companies over the subsequent twenty-five, or more, years. Himmel reported being fairly active personally in production for about twenty of those years. In addition to S.V.E., other entities received licensed use The Lollipop Dragon, including Rand-McNally for geography lessons and coloring books, Nesco Imports, and Standard Publishing for Vacation Bible School curriculum. S.V.E. remained the main source for curriculum featuring The Lollipop Dragon through its filmstrips, read along books with tapes, and eventually CD-ROM materials, in the late 1990's through 2000.

Himmel admitted to having been disappointed in some of The Lollipop Dragon material, citing specifically a deal with Blair Entertainment for two animated holiday specials. According to Himmel, the two specials – Thanksgiving and Christmas – were animated in Budapest, with audio work recorded in England. The final products were shelved for about ten years. Next followed sporadic television airings during the subsequent ten years. At this time, the specials have not been aired in more than a decade. However, at the time of the current study, poor quality copies of a few of The Lollipop Dragon animated programs may be viewed through internet sources, such as YouTube.

Another disappointment for Himmel, related in good humor, was an attempt by Himmel and Peters to promote The Lollipop Dragon to P.B.S. According to Himmel, in the early 1970's, the Lollipop Dragon was pitched to the Children's Television Workshop. Himmel reported that The Workshop producers passed on the large green dragon, as they already had a certain big yellow bird! Admittedly, this researcher has found no other reference to this particular occurrence.

Once federal monies for educational material dried up, The Lollipop Dragon Trust became less active. Himmel sadly admitted that little more has been done with The Lollipop Dragon. S.V.E. informed Himmel that the company was no longer developing material featuring The Lollipop Dragon. Additionally, S.V.E. intended to sell off its stock of products featuring the character. Himmel, naturally disappointed, suggested that The Lollipop Dragon might not have been fully exploited in its previous productions. Specifically, Himmel reiterated that the animated material had been poorly handled. He expressed the opinion that The Lollipop Dragon could make a comeback as a character on P.B.S., preferably as a puppet (Roger Himmel, personal communication, April 19, 2004).

Review of Selected Materials Featuring The Lollipop Dragon

To create a new program based upon a preexistent character, such as The Lollipop Dragon, a review of that character's previous depictions is essential to the establishment of a foundation for further creative development. Knowledge of how the character may have been used in the past is useful in determining that character's future potential.

The Lollipop Dragon is featured in Roger Himmel's *Kindness to Animals* (1978). The book's themes of love, responsibility, and ethical treatment of animals is apparent.

Though the drawings are crude and Lollipop's size appears inconsistent throughout, the story is engaging for young readers. Himmel has written a character that is friendly to both humans and animals. Lollipop is presented as gentle and caring, one who "always felt unhappy when he saw animals cry" (p. 4). He is a loveable creature who is "filled with joy that the children would now be kind to their pets" (p. 16). This particular story is the better of the available Lollipop Dragon material. This better quality no doubt arises from the book having been written by the dragon's creator.

Other works by different authors are of lesser quality. Though the appearance of Lollipop remains close to Luther's drawings, the various filmstrip adventures seem lacking. Dorothy Keffer (1978) created stories for the filmstrips *Music adventures of the Lollipop Dragon*. The series includes "The day the music stopped," where a mixed up magician causes all musical sounds to go away. Lollipop, though barely involved in the story, does help the children convince the magician to undo his wayward spell. The moral of the story is a bit muddled, suggesting that the people of Tumtum learn that there are many things that make people happy. The next two adventures in the series are hardly better. Neither "The Lollipop Dragon Rhythm Band," nor "The Mixed-Up Musician," seems to have a moral to their respective story. The Rhythm Band does teach more about music than the other segments, but its story is the least engaging.

Another series of filmstrips is entitled *Seasonal Adventures of the Lollipop Dragon* written by William R. Clark (1982). Clark presents a story for each of the seasons: "Winter", "Spring", "Summer" and "Autumn." The Lollipop Dragon dreams of meeting the giant, abominable Snow Dragon, who wants to keep Tumtum frozen in winter year 'round. The story ends with an all too convenient *deus ex machina* when the

All-Star Dragon hockey team shows up carrying golden hockey sticks – the only thing known to break the hypnotic spell of the Snow Dragon. The silliness of the story may cause the very young to giggle, but older children may not be engaged. The rest of the series is hardly better. Though the second story is to be about springtime, the main event of the story is The Lollipop Dragon, and his female dragon friend Apple Blossom, meeting a blind child. However, the story doesn't seem to know whether its focus is seasonal or students with disabilities. One comment made by The Lollipop Dragon might be found shocking, or offensive, in its ignorance; Lollipop says with a tear, "I wish he could see. Then maybe he'd be happy." And later in the story, the blind child rides a bicycle with the other children, his disability misrepresented. "Summer" is a cute story, yet deals with the causes of the season in a way that could be too complex for younger viewers to grasp. Older children might find the filmstrip boring. Though this story does present a moral, it is a simple one; "with love and friendship, even the hottest day of the summer can be a lot of fun" (Clark, 1982). "Summer" then gives way to "Autumn." When Lollipop explains the seasons, it is once again in a manner that may be too advanced for the targeted pre-school audience. However, a leaf contest presented in the story may hold a young child's fancy.

Karen Frankel (1977) writes the better entry in the selected filmstrip collection. *Safety Adventures of the Lollipop Dragon* brings together four stories about safety; "School Bus Safety," "Choosing a Safe Place to Play," "Choosing a Safe Way to Cross the Street," "Remembering and Using Safety Rules." Though the stories in this series are not necessarily better than the previously reviewed filmstrips, the focus of each adventure remains intact. Lollipop is presented as a warm and supportive listener. Frankel

seemingly intends for the children in the story to be role models. An excellent feature of this series is a stopping point in each of the filmstrips. During the break, children are encouraged to talk through problems presented and develop their own solutions. Then the story continues, showing how the citizens of Tumtum resolved their safety issues. Though the series seems sound, some may find one moment bothersome. In "Remembering and Using Safety Rules" the wise Lollipop Dragon witnesses a child in danger, but doesn't say anything, because "he wanted to say the right thing" (Frankel). This series limits The Lollipop Dragon's involvement as an active participant, relegating him to an observer and sometimes mediator.

All three series are produced by S.V.E. and, therefore, have consistent production values. The animation is improved over *Kindness to Animals* (Himmel, 1978). A common problem throughout all these particular filmstrip series is the manner in which The Lollipop Dragon, as a character, is presented. He observes, he gets an idea, but keeps it to himself. He's depicted as already possessing great knowledge, meaning he rarely discovers things for himself. Of the material reviewed, only one filmstrip offered any explanation for The Lollipop Dragon's pre-existent great knowledge: he loves to read (Keffer, 1978). However, the character's demeanor is that of a slow, plodding individual, with a deep, droll voice, all of which belies his supposed great intellect. Though these are presented as adventures of The Lollipop Dragon, the titular character is usually not the primary character. Action in the story centers upon others, with Lollipop observing the adventure and interacting sparsely. The Lollipop Dragon often has the answer, but he waits for others to figure it out on their own. He's rarely a guide, but often a kind, warm listener. Given his enormous size, The Lollipop Dragon can rarely do much more. The

dragon's deep voice is likely intended to portray his great size, but the vocal characterization lacks flexibility. That lack of flexibility limits the range of emotion. While the children of Tumtum consider The Lollipop Dragon to be their best friend, it seems unlikely that the modern young student would connect to Lollipop at all. The various series are intended for pre-school and primary children, yet much of the narrative and dialogue sounds patronizing. The language is a type of "talking down," something author E.B. White reproves:

> Anybody who writes down to children is simply wasting...time. You have to write up, not down. Children are demanding….Children love words that give them a hard time, provided they are in a context that absorbs their attention. (cited in Fox, 1993, p. 51)

Standard Publishing began its relationship with The Lollipop Dragon prior to 1981, according to Standard's VBS Editor Cathy G. Griffith (personal communication, May 3, 2004). The Lollipop Dragon appeared as part of the 1982 Vacation Bible School season in a kit on "Manners in God's House." That year, material included puppets and skits, along with an activity booklet and coloring books (Standard, personal communication).

Roger Himmel had expressed disappointment at the character never having been fully exploited (personal communication, April 19, 2004). Despite the onset of new media and new technologies, The Lollipop Dragon's development remained unimproved. An online teacher resource journal posted a review of Lollipop's last known adventure (Taylor, 2000). The material, once again produced by S.V.E., now S.V.E. & Churchill Media, is a CD-ROM entitled *Lollipop Dragon Explores Communities*. Here the review reiterates problems that have haunted The Lollipop Dragon in the past. Certain word definitions are criticized as too advanced for the younger members of the audience, yet

older students are easily bored with the material. Though the technological aspects of the CD-ROM were fairly well received, the animation and cartoon characters were deemed uninteresting. Ultimately, the reviewer did not recommend the material.

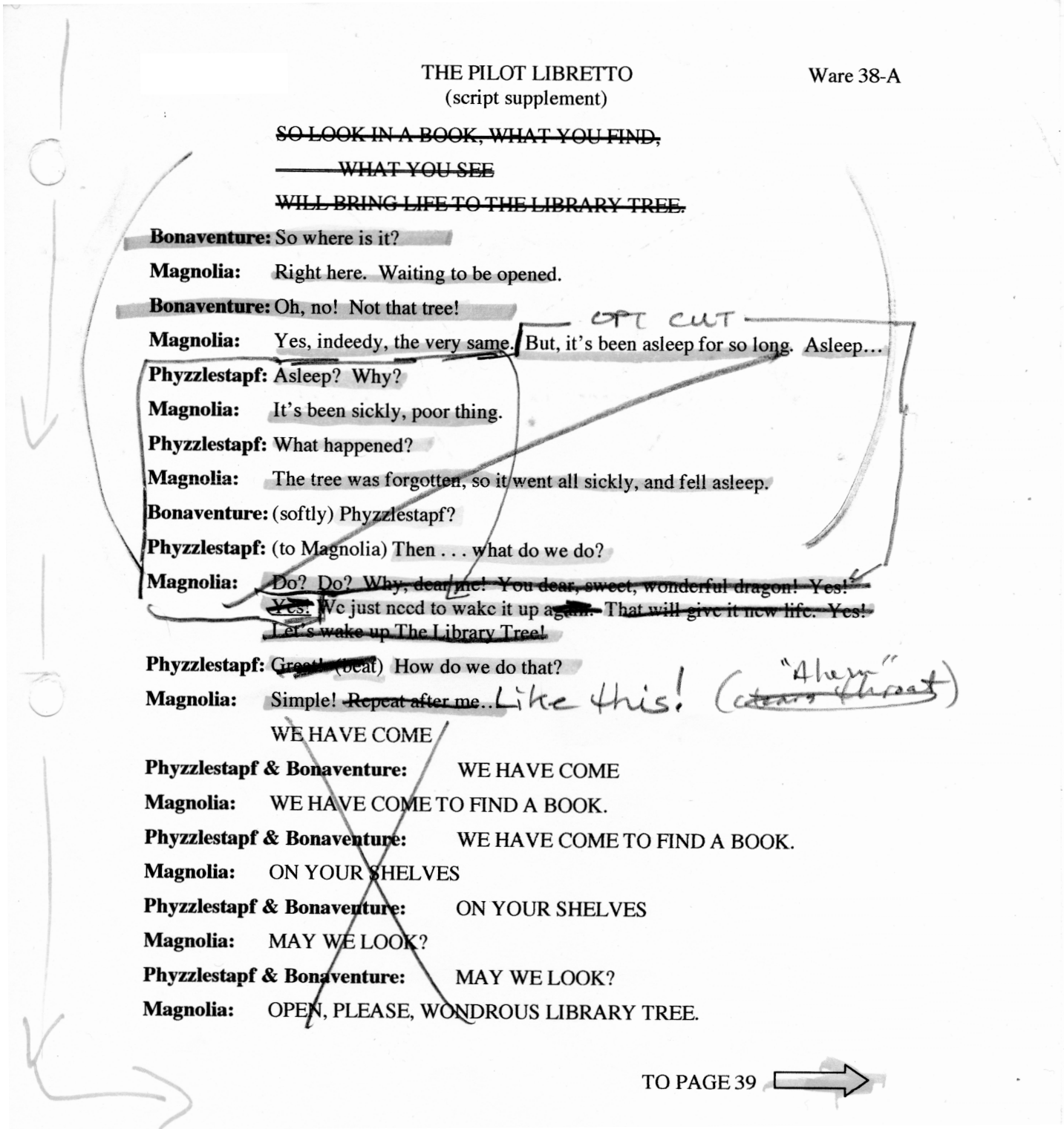
The Current State of The Lollipop Dragon

October 2000 seemed to be the last run for the Lollipop Dragon. Himmel had hoped Lollipop might have become a lead in a children's program. Rather than using animation, he had desired to see Lollipop in puppet form. Upon receiving news from SVE that the company had no further interest in developing the character, Himmel had accepted that the Lollipop Dragon was effectively dead. However, Himmel believed that he and creative partner, Luther Peters, might have interest in reviving the character. He was open to a discussion about developing a puppet version of The Lollipop Dragon's adventures (personal communication, April 19, 2004).

Himmel did review a video of "Bookworm Gets Stuck." He referred to the project as "fun," but clearly the skit presented neither Himmel's nor Peters' version of the character (personal communication, September 24, 2004). If a new license were to be granted for the character, it would be only to recreate Himmel's and Peters' vision of The Lollipop Dragon, and only in their world of Tumtum. As time for developing the current study approached, communication with Himmel dwindled to nothing. Official permission to use The Lollipop Dragon did not come.

APPENDIX H

Excerpt of Director's Shooting Script with Corresponding Storyboard



THE PILOT LIBRETTO (script supplement) Ware 38-A

~~SO LOOK IN A BOOK, WHAT YOU FIND,~~
~~WHAT YOU SEE~~
~~WILL BRING LIFE TO THE LIBRARY TREE.~~

Bonaventure: So where is it?

Magnolia: Right here. Waiting to be opened.

Bonaventure: Oh, no! Not that tree!

Magnolia: Yes, indeedy, the very same. But, it's been asleep for so long. Asleep…

Phyzzlestapf: Asleep? Why?

Magnolia: It's been sickly, poor thing.

Phyzzlestapf: What happened?

Magnolia: The tree was forgotten, so it went all sickly, and fell asleep.

Bonaventure: (softly) Phyzzlestapf?

Phyzzlestapf: (to Magnolia) Then . . . what do we do?

Magnolia: ~~Do? Do? Why, dear me! You dear, sweet, wonderful dragon! Yes! Yes!~~ We just need to wake it up ~~again. That will give it new life. Yes!~~ Let's wake up The Library Tree!

Phyzzlestapf: ~~Great!~~ (beat) How do we do that?

Magnolia: Simple! ~~Repeat after me..~~ Like this! ("Ahem" ~~clears throat~~)

WE HAVE COME

Phyzzlestapf & Bonaventure: WE HAVE COME

Magnolia: WE HAVE COME TO FIND A BOOK.

Phyzzlestapf & Bonaventure: WE HAVE COME TO FIND A BOOK.

Magnolia: ON YOUR SHELVES

Phyzzlestapf & Bonaventure: ON YOUR SHELVES

Magnolia: MAY WE LOOK?

Phyzzlestapf & Bonaventure: MAY WE LOOK?

Magnolia: OPEN, PLEASE, WONDROUS LIBRARY TREE.

TO PAGE 39 ⇨

Phyzzlestapf & Bonaventure: OPEN, PLEASE, WONDROUS LIBRARY TREE

Nothing happens.

Phyzzlestapf: Uhm…nothing happened.

Magnolia: Well, it has been asleep for a long time. I think it will take a little more effort.

She turns to the audience.

And I mean everybody. After me…

WE HAVE COME

ALL: WE HAVE COME

Magnolia: WE HAVE COME TO FIND A BOOK.

ALL: WE HAVE COME TO FIND A BOOK.

Magnolia: ON YOUR SHELVES

ALL: ON YOUR SHELVES

Magnolia: MAY WE LOOK?

ALL: MAY WE LOOK?

Magnolia: OPEN, PLEASE, WONDROUS LIBRARY TREE.

ALL: OPEN, PLEASE, WONDROUS LIBRARY TREE

A LIGHT FADES UP from within the tree. It shines through cracks in the front of the tree, outlining the edges of a door. The light grows brighter as the door opens like a book cover. The light increases until the entire set is engulfed in bright light.

The LIGHT FADES to reveal the opened tree. Rows of books can be seen extending to a tunnel at the back of the tree, presumably leading to more stacks of books.

Phyzzlestapf & Bonaventure: Wow.

Magnolia: Yes, it's a wonderful sight. And I thought I might never open this wonderful tree again.

Phyzzlestapf: Why keep it closed?

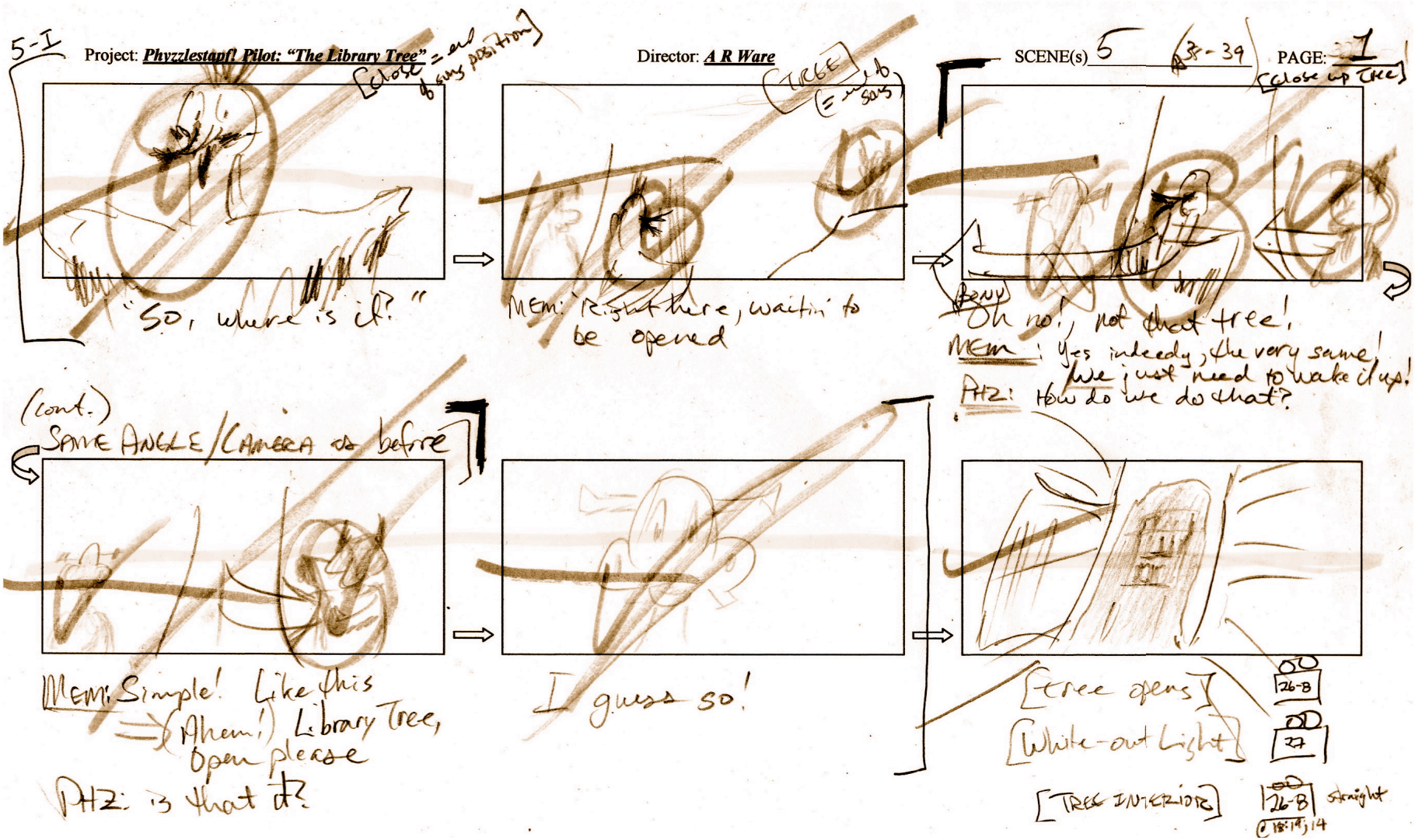
Magnolia: I didn't want to, but the Library Tree was almost forgotten. Oh, but look: there's still life in it yet. Just look at all those books. Isn't that just the most beautiful sight?

Abner: No way! It's just more books to get stuck in! Go away! Bad books!

Magnolia: No, these are wonderful books. And they are just what you need.

Phyzzlestapf: Wait, I don't understand. Do you mean that the very thing Abner needs to get unstuck from this book is…another book?

Characters and Libretto ©Allen Reeves Ware


5-I
Project: Phyzzlestapfl Pilot: "The Library Tree"
Director: A R Ware
SCENE(s) 5
#3-39
PAGE: 1
[close up tree]
"So, where is it?"
MEM: Right there, waitin' to be opened
Benny: Oh no! not that tree!
MEM: Yes indeedy, the very same! We just need to wake it up!
PHZ: How do we do that?
(cont.)
SAME ANGLE/CAMERA as before
MEM: Simple! Like this (Ahem!) Library Tree, open please
PHZ: is that it?
I guess so!
[tree opens]
[White-out Light]
[TREE INTERIOR]
26-B
27
26-B straight
(18:19), 14

APPENDIX I

Sample Curriculum Unit Based on the Phyzzlestapf Pilot Episode[1]

NOTE – ***Students receive a pre-test before viewing the puppet play, "Phyzzlestapf!" A follow-up test is administered after viewing the performance. The following curriculum is applied after the second test. Notice that Day 5 is expected to occur before a weekend break (including a "weekend assignment"), and Day 7 is a Library Day.***

Most lessons are expected to last about 20 minutes. Friday lessons (5&10) may take longer. Instructors (Interns) are asked to journal about the two-week experience. Supervising Classroom Teachers are asked to record observations from the experience as well, writing at least one summative review for each of the two weeks.

ACTIVITY 1

Subject: Character Education – Elementary (3-5)

Activity: Day I – Introduction and Re-Telling

THEME – Examples and elements of "Friendship"

Objective: Students use recall and critical thinking skills in retelling the story presented in *Phyzzlestapf!* and identifying themes (keywords) of friendship.

T.E.K.S.[2]: Language Arts and Reading

Grade 3 (110.5(b))

(1) Listening/speaking/purposes. The student listens attentively and engages actively in various oral language experiences. The student is expected to:

(C) participate in rhymes, songs, conversations, and discussions (K-3);

(2) Listening/speaking/culture. The student listens and speaks to gain knowledge of his/her own culture, the culture of others, and the common elements of cultures. The student is expected to:

(A) connect experiences and ideas with those of others through speaking and listening (K-3); and

(3) Listening/speaking/audiences/oral grammar. The student speaks appropriately to different audiences for different purposes and occasions. The student is expected to:

(A) choose and adapt spoken language appropriate to the audience, purpose, and occasion, including use of appropriate volume and rate (K-3);

(C) ask and answer relevant questions and make contributions in small or large group discussions (K-3);

(D) present dramatic interpretations of experiences, stories, poems, or plays (K-3); and

(4) Listening/speaking/communication. The student communicates clearly by putting thoughts and feelings into spoken words. The student is expected to:

(C) retell a spoken message by summarizing or clarifying (K-3).

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[1] *Phyzzlestapf!* characters, story and curriculum ©Allen Reeves Ware

[2] Texas Essential Knowledge and Skills (T.E.K.S.) found at http://ritter.tea.state.tx.us/teks/

(9) Reading/comprehension. The student uses a variety of strategies to comprehend selections read aloud and selections read independently. The student is expected to:

(B) establish purposes for reading and listening such as to be informed, to follow directions, and to be entertained (K-3);

(C) retell or act out the order of important events in stories (K-3).

Grade 4 (110.6(b))

(1) Listening/speaking/purposes. The student listens actively and purposefully in a variety of settings. The student is expected to:

(A) determine the purposes for listening such as to gain information, to solve problems, or to enjoy and appreciate (4-8);

(C) understand the major ideas and supporting evidence in spoken messages (4-8).

(2) Listening/speaking/critical listening. The student listens critically to analyze and evaluate a speaker's message(s). The student is expected to:

(A) interpret speakers' messages (both verbal and nonverbal), purposes, and perspectives (4-8);

(12) Reading/text structures/literary concepts. The student analyzes the characteristics of various types of texts (genres). The student is expected to:

(G) understand literary forms by recognizing and distinguishing among such types of text as stories, poems, myths, fables, tall tales, limericks, plays, biographies, and autobiographies (3-7);

(H) analyze characters, including their traits, motivations, conflicts, points of view, relationships, and changes they undergo (4-8);

(I) recognize and analyze story plot, setting, and problem resolution (4-8).

Grade 5 (110.7(b)

(1) Listening/speaking/purposes. The student listens actively and purposefully in a variety of settings. The student is expected to:

(A) determine the purposes for listening such as to gain information, to solve problems, or to enjoy and appreciate (4-8);

(C) understand the major ideas and supporting evidence in spoken messages (4-8).

(2) Listening/speaking/critical listening. The student listens critically to analyze and evaluate a speaker's message(s). The student is expected to:

(A) interpret speakers' messages (both verbal and nonverbal), purposes, and perspectives (4-8);

(11) Reading/literary response. The student expresses and supports responses to various types of texts. The student is expected to:

(B) interpret text ideas through such varied means as journal writing, discussion, enactment, and media (4-8).

Social Studies:

Grade 3 (113.5(b))

(10) Citizenship. The student understands characteristics of good citizenship as exemplified by historic figures and ordinary people. The student is expected to:

(A) identify characteristics of good citizenship such as a belief in justice, truth, equality, and responsibility for the common good;

(D) identify ordinary people who exemplify good citizenship.

(13) Culture. The student understands the role of real and mythical heroes in shaping the culture of communities, the state, and the nation. The student is expected to:

(D) identify how selected fictional characters such as Robinson Crusoe created new communities.

(16) Social studies skills. The student applies critical-thinking skills to organize and use information acquired from a variety of sources including electronic technology. The student is expected to:

(C) interpret oral, visual, and print material by identifying the main idea, identifying cause and effect, and comparing and contrasting.

Grade 4 (113.6(b))

(22) Social studies skills. The student applies critical-thinking skills to organize and use information acquired from a variety of sources including electronic technology. The student is expected to:

(D) identify different points of view about an issue or topic.

Grade 5 (113.7(b))

(25) Social studies skills. The student applies critical-thinking skills to organize and use information acquired from a variety of sources including electronic technology. The student is expected to:

(D) identify different points of view about an issue or topic.

Fine Arts:

Grade 3 Theatre (117.13(b))

(1) Perception. The student develops concepts about self, human relationships, and the environment, using elements of drama and conventions of theatre. The student is expected to:

(C) respond to sound, music, images, and the written word with voice and movement and participate in dramatic play, using actions, sounds, and dialogue; and

(D) reflect the environment, portray character, and demonstrate actions in classroom dramatizations.

(2) Creative expression/performance. The student interprets characters, using the voice and body expressively, and creates dramatizations. The student is expected to:

(B) participate in a variety of roles in real life and imaginative situations through narrative pantomime, dramatic play, and story dramatization;

(C) dramatize literary selections, using shadow play and ***puppetry***(emphasis mine); and

(3) Creative expression/performance. The student applies design, directing, and theatre production concepts and skills. The student is expected to:

(D) cooperate and interact with others in dramatic play.

(5) Response/evaluation. The student responds to and evaluates theatre and theatrical performances. The student is expected to:

(A) evaluate and apply appropriate audience behavior consistently.

Grade 4 Theatre (117.16(b))

(1) Perception. The student develops concepts about self, human relationships, and the environment, using elements of drama and conventions of theatre. The student is expected to:

(D) express emotions and ideas, using interpretive movements, sounds, and dialogue;

(2) Creative expression/performance. The student interprets characters, using the voice and body expressively, and creates dramatizations. The student is expected to:

(B) describe clearly characters, their relationships, and their surroundings;

(3) Creative expression/performance. The student applies design, directing, and theatre production concepts and skills. The student is expected to:

(D) interact cooperatively with others in brief dramatizations.

(5) Response/evaluation. The student responds to and evaluates theatre and theatrical performances. The student is expected to:

(A) identify and apply appropriate audience behavior at performances.

Grade 5 Theatre (117.19(b))

(1) Perception. The student develops concepts about self, human relationships, and the environment, using elements of drama and conventions of theatre. The student is expected to:

(D) express emotions and relate ideas, using interpretive movement and dialogue;

(2) Creative expression/performance. The student interprets characters, using the voice and body expressively, and creates dramatizations. The student is expected to:

(B) describe characters, their relationships, and their surroundings in detail;

(3) Creative expression/performance. The student applies design, directing, and theatre production concepts and skills. The student is expected to:

(D) interact cooperatively with others in brief dramatizations.

(5) Response/evaluation. The student responds to and evaluates theatre and theatrical performances. The student is expected to:

(A) analyze and apply appropriate audience behavior at a variety of performances;

Materials: Tabletop puppet theatre from Curriculum Kit.
Bulletin board curriculum pieces

Preset: Set up decorations on bulletin board, leaving an area blank to add daily words.
Set up tabletop puppet theatre.

Procedure: Teacher says to students: "Last week we attended a play. Can anyone tell me what the play was about?"
"Let's work together to remember the play and see if we can discover again what the story was truly about."
"The first person we met was; who?"
Model use of the puppet kit by bringing out the Phyzzlestapf character.
["We see him here. What kind of creature is he?" (*A dragon*). "Who can tell me his name?"]
(*Phyzzlestapf* – pronounced: "Fizzle-stahf")
"Remember that we met Phyzzlestapf cleaning up around his cave, and what happened next?"
(*A book fell on Phyzzlestapf's head. Abner was in the book.*)
"And what was wrong with Abner?" (*He was stuck in the book.*)
"Who remembers how that happened?"
Have a select couple of students play out the scene with the puppet kit as they remember, telling the first part of story where Phyzzlestapf finds Abner and learns of the worm's predicament.
Ask: "What happened next?"
Identify a student who remembers that Bonaventure tried to help, Abner was scared so Phyzzlestapf carried him away and Bonaventure chased them around until he (Bonaventure) got stuck in a tree. Have that student play Bonaventure for the retelling with the puppet kit.
After the retelling, the teacher says: " So, Abner has a serious problem, doesn't he? Remember that Phyzzlestapf put Abner in a safe place. Where was that?" (*In the cave.*) "Abner needs some help, doesn't he? Does anyone want to help him?" (*Yes. Phyzzlestapf wants to help.*) "Why do you think Phyzzlestapf wants to help Abner?"
Follow up with a discussion about the theme of the play. When the theme "friendship" is uncovered, place that word on the bulletin board and identify it as the theme for the play and for the next two weeks.
Conclude: "When Phyzzlestapf decided to help his friend, he received advice from someone. Does anyone remember who that was?" (*Mother Norris.*)
Have a new couple of students play out this scene with the puppet kit.

Extension: Ask students: "If you were Mother Norris, what kind of advice might you give to Phyzzlestapf?" Have pairs play out their answers on the puppet kit.

Modifications: Allow struggling learners to partner with another student, or work with a team. Struggling learners can operate puppets while their partners narrate. Challenge advanced learners to explain the difference between the friendship of Abner and Phyzzlestapf and the friendship of Phyzzlestapf and Mother Norris.

ACTIVITY 2

Subject: Character Education – Elementary (3-5)

Activity: Day 2 –Re-Telling

THEME – Examples and elements of "Friendship"

Objective: Students use recall and critical thinking skills in retelling the story presented in *Phyzzlestapf!* and identifying themes (keywords) of friendship.

T.E.K.S.: *Same as Activity 1*

Materials: Tabletop puppet theatre from Curriculum Kit.
Bulletin board curriculum pieces

Preset: Decorations on bulletin board
Tabletop puppet theatre

Procedure: Teacher says to students: "Last week we attended a play. Yesterday, we began to discover what the play was about"
"Let's work together to remember more of the play and see if we can discover more about the story."
"When we stopped last time, Mother Norris helped Phyzzlestapf figure out how he could help his friend, Abner. Does anyone remember what Phyzzlestapf decides to do?" (*He goes looking for help.)*
"First, Phyzzlestapf travels through the a place called the Wonky Forest where he meets a silly bunch of creatures called 'The Gobbledygooks.' But, they are not any help. Does anyone know why?" (*They speak nonsense. They didn't seem to understand what Phyzzlestapf was saying.*)
"Next, Phyzzlestapf made his way to The Great Bamboo Barrier. Does anyone remember what that is?" (*A gate*)
"And who did Phyzzlestapf meet there?" ["What was he?" "Does anyone know his name?"](*He met a guard or "gatekeeper." The guard's name is Ugo Nukie* – last name pronounced: "nyoo-key")
"Who can tell us what happened there?"
Have a select couple of students play out the scene with the puppet kit as they remember, telling the part of story where Phyzzlestapf meets Ugo and how Ugo will not let Phyzzlestapf through the gate. Prompt as necessary with comments such as; "What happened next?" or " How did Phyzzlestapf get through the gate?"
The teacher may use a ball of play-dough© to represent the giant, sticky bolder that trapped Ugo and allowed Phyzzlestapf to go through the gate. The teacher may play this part, or give the "boulder" to a student to act out the scene.

Ask: "Now that Phyzzlestapf is through the gate to Discovery Valley, who does he meet next? Does anyone remember what happens next?"
Have a select couple of students play out the scene with the puppet kit as they remember, telling the part of story where Phyzzlestapf meets the professor and the professor gives Phyzzlestapf a map. Prompt as needed.
Say: "Meanwhile…do you know what that word means?" (*In this case, 'meanwhile' means that at the same time Phyzzlestapf was following his map, something else was happening back at his cave.)*
"So, do we remember what happened back at the cave? When the play came back to the cave, we saw Abner, still stuck in his book, hop out of the cave. Then someone talked to him from the tree. Does anyone remember who that was? (*Bonaventure.*) "What happened?"
Have a select couple of students play out the scene with the puppet kit as they remember, telling the part of story where Bonaventure tries to make friends with Abner, but Abner is afraid to be friends. Prompt as necessary with comments such as; "What did Bonaventure want?"(*To be friends.*) "Why doesn't Abner want to be friends?"(*He is afraid of birds.*) "What happened next?" "Did they become friends?" "How?"
Have the students act out the part of the story as they remember where the Gobbledygooks try to go fishing, using Abner as bait, until Bonaventure scares them away and rescues Abner.
Conclude: "What happened to Bonaventure when he helped Abner?" (*He got more stuck in the tree.*) "Is there anything we can learn from what happened to Bonaventure?"
Follow up with a discussion about the scene. Redirect the students to the theme "friendship" on the bulletin board. Allow students to identify, through discussion, how friendship was shown in the scene. Allow the group to choose a word that best describes that aspect of friendship. Place that word on the bulletin board under the main theme "Friendship."

Extension: Ask students: "If you were Bonaventure, what could you say to Abner to be his friend?" Have students play out their answers on the puppet kit.

Modifications: Allow struggling learners to partner with another student, or work with a team. Struggling learners can operate puppets while their partners narrate. Challenge advanced learners to explain the difference between what Abner and Bonaventure thinks friendship is.

ACTIVITY 3

Subject: Character Education – Elementary (3-5)

Activity: Day 3 –Re-Telling and Add a Scene

THEME – Telling stories of "Friendship" and using students' imaginations

Objective: Students use recall and critical thinking skills in retelling the story presented in *Phyzzlestapf!* and identifying themes (keywords) of friendship. Students use their imaginations to add a scene to the play.

T.E.K.S.: *Same as Activities 1 & 2 and:*
Language Arts and Reading:

Grade 3 (110.5(b))

(12) Reading/inquiry/research. The student generates questions and conducts research using information from various sources. The student is expected to:

(H) demonstrate learning through productions and displays such as oral and written reports, murals, and dramatizations (2-3);

(14) Writing/purposes. The student writes for a variety of audiences and purposes and in various forms. The student is expected to:

(C) write to communicate with a variety of audiences (1-3).

Grade 4 (110.6(b))

(5) Listening/speaking/audiences. The student speaks clearly and appropriately to different audiences for different purposes and occasions. The student is expected to:

(A) adapt spoken language such as word choice, diction, and usage to the audience, purpose, and occasion (4-8);

(C) present dramatic interpretations of experiences, stories, poems, or plays to communicate (4-8);

(D) use effective rate, volume, pitch, and tone for the audience and setting (4-8);

(15) Writing/purposes. The student writes for a variety of audiences and purposes, and in a variety of forms. The student is expected to:

(A) write to express, discover, record, develop, reflect on ideas, and to problem solve (4-8);

(C) write to inform such as to explain, describe, report, and narrate (4-8);

(E) exhibit an identifiable voice in personal narratives and in stories (4-5); and

(F) choose the appropriate form for his/her own purpose for writing, including journals, letters, reviews, poems, narratives, and instructions (4-5).

Grade 5 (110.7(b)

(5) Listening/speaking/audiences. The student speaks clearly and appropriately to different audiences for different purposes and occasions. The student is expected to:

(A) adapt spoken language such as word choice, diction, and usage to the audience, purpose, and occasion (4-8);

(C) present dramatic interpretations of experiences, stories, poems, or plays to communicate (4-8);

(D) use effective rate, volume, pitch, and tone for the audience and setting (4-8);

(11) Reading/literary response. The student expresses and supports responses to various types of texts. The student is expected to:

(C) support responses by referring to relevant aspects of text and his/her own experiences (4-8); and

(15) Writing/purposes. The student writes for a variety of audiences and purposes, and in a variety of forms. The student is expected to:

(A) write to express, discover, record, develop, reflect on ideas, and to problem solve (4-8);

(C) write to inform such as to explain, describe, report, and narrate (4-8);

(E) exhibit an identifiable voice in personal narratives and in stories (4-5);

(F) choose the appropriate form for his/her own purpose for writing, including journals, letters, reviews, poems, narratives, and instructions (4-5); and

(G) use literary devices effectively such as suspense, dialogue, and figurative language (5-8).

(19) Writing/writing processes. The student selects and uses writing processes for self-initiated and assigned writing. The student is expected to:

(A) generate ideas and plans for writing by using such prewriting strategies as brainstorming, graphic organizers, notes, and logs (4-8);

(25) Viewing/representing/production. The student produces visual images, messages, and meanings that communicate with others. The student is expected to:

(A) select, organize, or produce visuals to complement and extend meanings (4-8).

Social Studies:

Grade 3 (113.5(b))

(16) Social studies skills. The student applies critical-thinking skills to organize and use information acquired from a variety of sources including electronic technology. The student is expected to:

(E) interpret and create visuals including graphs, charts, tables, timelines, illustrations, and maps; and

(17) Social studies skills. The student communicates effectively in written, oral, and visual forms. The student is expected to:

(A) express ideas orally based on knowledge and experiences;

(B) create written and visual material such as stories, poems, pictures, maps, and graphic organizers to express ideas.

Fine Arts:

Grade 3 Art (117.11(b))

(2) Creative expression/performance. The student expresses ideas through original artworks, using a variety of media with appropriate skill. The student is expected to:

(C) produce drawings, paintings, prints, constructions, ceramics, and fiberart, using a variety of art materials appropriately.

Grade 3 Theatre (117.13(b))

(1) Perception. The student develops concepts about self, human relationships, and the environment, using elements of drama and conventions of theatre. The student is expected to:

(D) reflect the environment, portray character, and demonstrate actions in classroom dramatizations.

Grade 4 Art (117.14(b))

(2) Creative expression/performance. The student expresses ideas through original artworks, using a variety of media with appropriate skill. The student is expected to:

(A) integrate a variety of ideas about self, life events, family, and community in original artworks;

Grade 4 Theatre (117.16(b))

(1) Perception. The student develops concepts about self, human relationships, and the environment, using elements of drama and conventions of theatre. The student is expected to:

(E) imitate and synthesize life experiences in dramatic play; and

(F) represent environment, characterization, and actions.

(2) Creative expression/performance. The student interprets characters, using the voice and body expressively, and creates dramatizations. The student is expected to:

(D) dramatize literary selections in unison, pairs, and groups and create simple stories collaboratively through imaginative play in improvisations and story dramatizations, describing the characters, their relationships, and their environments and demonstrating a logical connection of events.

(3) Creative expression/performance. The student applies design, directing, and theatre production concepts and skills. The student is expected to:

(C) plan brief dramatizations collaboratively; and

(D) interact cooperatively with others in brief dramatizations.

Grade 5 Art (117.17(b))

(2) Creative expression/performance. The student expresses ideas through original artworks, using a variety of media with appropriate skill. The student is expected to:

(A) combine information from direct observation, experience, and imagination to express ideas about self, family, and community;

(B) compare relationships between design and everyday life; and

Grade 5 Theatre (117.19(b))

(1) Perception. The student develops concepts about self, human relationships, and the environment, using elements of drama and conventions of theatre. The student is expected to:

(A) develop characterization, using sensory and emotional recall;

(E) integrate life experiences in dramatic play; and

(F) portray environment, characterization, and actions.

(2) Creative expression/performance. The student interprets characters, using the voice and body expressively, and creates dramatizations. The student is expected to:

(D) dramatize literary selections in pairs and various groupings and create simple stories collaboratively in improvisations and story dramatizations, describing the characters, their relationships, and their environments and demonstrating a logical connection of events.

(3) Creative expression/performance. The student applies design, directing, and theatre production concepts and skills. The student is expected to:

(C) plan brief dramatizations collaboratively; and

(D) interact cooperatively with others in brief dramatizations.

Materials: Tabletop puppet theatre from Curriculum Kit.
Bulletin board curriculum pieces
Craft supplies
Maze Handout

Preset: Decorations on bulletin board
Tabletop puppet theatre

Procedure: Teacher says to students: "Last week we attended a play. This week, we are discovering together what the play was about"
"Let's work together to remember the rest of the play and see what we can discover."
"We have already remembered that Abner, the worm, is stuck in a book. His friend, Phyzzlestapf the Dragon, has gone on an adventure to find help. Yesterday, we ended with Bonaventure trying to make friends with Abner. They do become friends after Bonaventure rescues Abner from the Gobbledygooks. But, what happened to Bonaventure when he did that?" (*He got even more stuck in the tree.*)
"Now that Abner is safe, and he and Bonaventure are friends, we saw another friend wander back into the story. Who was that?" (*Phyzzlestapf.*) And, Phyzzlestapf was reading a…? (*Map.*) And, that map had some instructions for him. Does anyone remember what the map told him to do?" ["It had something to do with the tree."] (*Knock on the tree.*)
"Does anyone remember what happened after Phyzzlestapf knocked on the tree? [Who did we meet?(*Magnolia*)]"

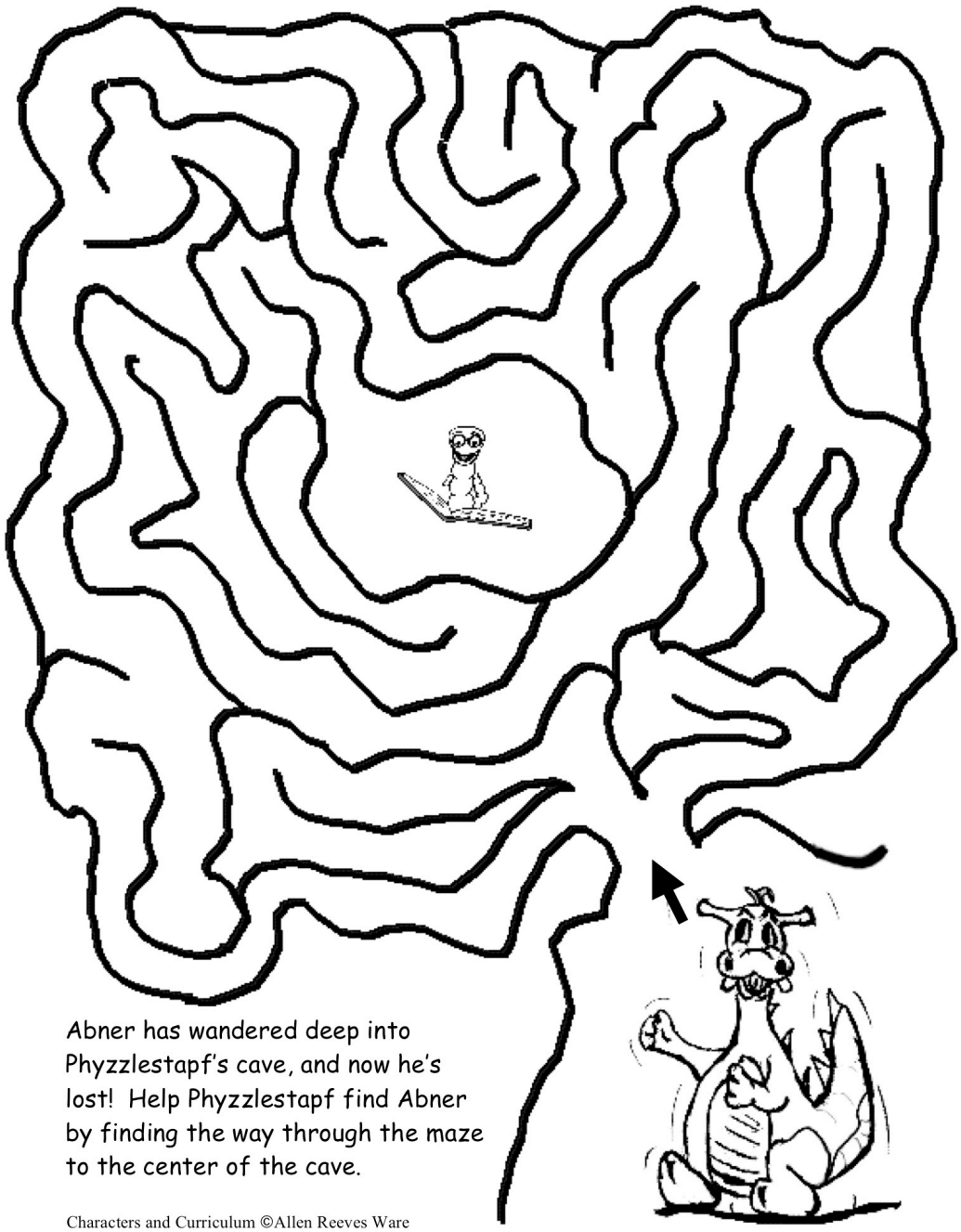
"What is so special about the tree?"[*It's a Library Tree.*] "How does Magnolia help Bonaventure?"[*She tells him how to get untangled from the tree.*] "What happens next?" "What special thing does Magnolia do for all the friends?"[*She reads a book to them.*] "How will Magnolia help Abner?"(*She will teach Abner to read.*)

Conclusion: Follow up with a discussion about the last scene. "Is Magnolia being a friend to Abner? What kind of friend? What is she doing?" Redirect the students to the theme "friendship" on the bulletin board. Have students identify, through discussion, how friendship was shown in the scene. Allow the group to choose a word that best describes that aspect of friendship. Place that word on the bulletin board under the main theme "Friendship."

Have student break into teams and create a "missing scene." Ask: "Have you ever watched a DVD and along with the movie you could watch 'deleted scenes?' Imagine that there is a scene that was cut from the play. What do you think it would look like? What would it be about? Who would be in the scene?"
Have the students work in groups to script and stage a scene for the puppet theatre. If time permits, have some teams present scenes in class. Other scenes may be presented the next day.

Extension: Maze handout.

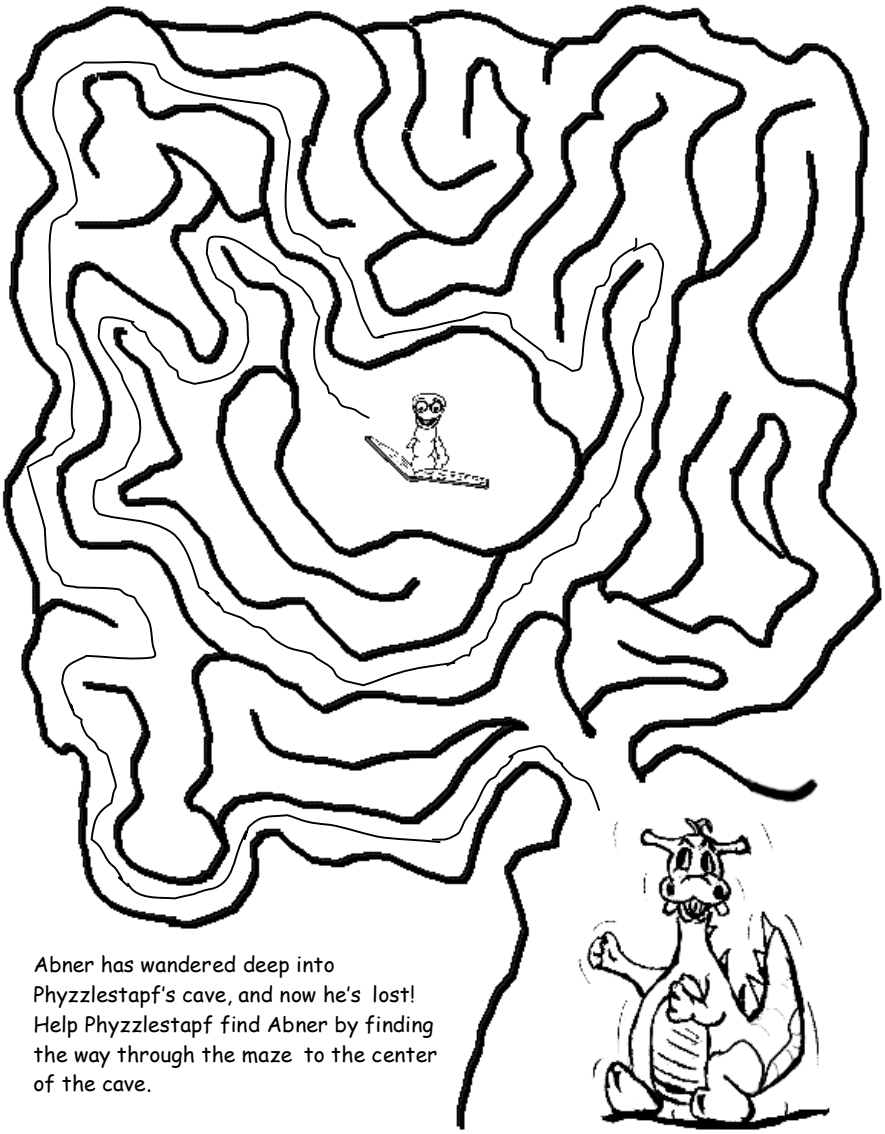
Modifications: Allow struggling learners to partner with another student, or work with a team. Struggling learners can operate puppets while their partners narrate. Also, struggling students may use the Maze handout as an idea for their scene.
Challenge advanced learners to explain the different ways that friendship can be shown to strangers.



Abner has wandered deep into Phyzzlestapf's cave, and now he's lost! Help Phyzzlestapf find Abner by finding the way through the maze to the center of the cave.

Characters and Curriculum ©Allen Reeves Ware

Maze KEY:



Abner has wandered deep into Phyzzlestapf's cave, and now he's lost! Help Phyzzlestapf find Abner by finding the way through the maze to the center of the cave.

ACTIVITY 4

Subject: Character Education – Elementary (3-5)

Activity: Day 4 –Creative story prompts

THEME – Expression of personal ideas through narrative.

Objective: Students use puzzle work and art as a writing prompt for their own story, using characters from *Phyzzlestapf!*

T.E.K.S.: *For carryover activities; previous TEKS apply. For new activities in this lesson:*

Language Arts and Reading:

Grade 3 (110.5(b))

(9) Reading/comprehension. The student uses a variety of strategies to comprehend selections read aloud and selections read independently. The student is expected to:

(E) draw and discuss visual images based on text descriptions (1-3);

(14) Writing/purposes. The student writes for a variety of audiences and purposes and in various forms. The student is expected to:

(D) write in different forms for different purposes such as lists to record, letters to invite or thank, and stories or poems to entertain (1-3).

(18) Writing/writing processes. The student selects and uses writing processes for self-initiated and assigned writing. The student is expected to:

(A) generate ideas for writing by using prewriting techniques such as drawing and listing key thoughts (2-3);

(20) Writing/inquiry/research. The student uses writing as a tool for learning and research. The student is expected to:

(B) record his/her own knowledge of a topic in a variety of ways such as by drawing pictures, making lists, and showing connections among ideas (K-3).

Grade 4 (110.6(b))

(15) Writing/purposes. The student writes for a variety of audiences and purposes, and in a variety of forms. The student is expected to:

(C) write to inform such as to explain, describe, report, and narrate (4-8);

(E) exhibit an identifiable voice in personal narratives and in stories (4-5); and

(F) choose the appropriate form for his/her own purpose for writing, including journals, letters, reviews, poems, narratives, and instructions (4-5).

(19) Writing/writing processes. The student selects and uses writing processes for self-initiated and assigned writing. The student is expected to:

(A) generate ideas and plans for writing by using such prewriting strategies as brainstorming, graphic organizers, notes, and logs (4-8);

(G) refine selected pieces frequently to "publish" for general and specific audiences (4-8);

(25) Viewing/representing/production. The student produces visual images, messages, and meanings that communicate with others. The student is expected to:

(A) select, organize, or produce visuals to complement and extend meanings (4-8).

Grade 5 (110.7(b)

(15) Writing/purposes. The student writes for a variety of audiences and purposes, and in a variety of forms. The student is expected to:

(C) write to inform such as to explain, describe, report, and narrate (4-8);

(E) exhibit an identifiable voice in personal narratives and in stories (4-5);

(F) choose the appropriate form for his/her own purpose for writing, including journals, letters, reviews, poems, narratives, and instructions (4-5); and

(G) use literary devices effectively such as suspense, dialogue, and figurative language (5-8).

(19) Writing/writing processes. The student selects and uses writing processes for self-initiated and assigned writing. The student is expected to:

(A) generate ideas and plans for writing by using such prewriting strategies as brainstorming, graphic organizers, notes, and logs (4-8);

(G) refine selected pieces frequently to "publish" for general and specific audiences (4-8).

Social Studies:

Grade 3 (113.5(b))

(16) Social studies skills. The student applies critical-thinking skills to organize and use information acquired from a variety of sources including electronic technology. The student is expected to:

(C) interpret oral, visual, and print material by identifying the main idea, identifying cause and effect, and comparing and contrasting;

(E) interpret and create visuals including graphs, charts, tables, timelines, illustrations, and maps

Grade 4 (113.6(b))

(23) Social studies skills. The student communicates in written, oral, and visual forms. The student is expected to:

(D) create written and ***visual material***(emphasis mine) such as journal entries, reports, graphic organizers, outlines, and bibliographies

Grade 5 (113.7(b))

(26) Social studies skills. The student communicates in written, oral, and visual forms. The student is expected to:

(D) create written and visual material such as journal entries, reports, graphic organizers, outlines, and bibliographies.

Fine Arts:

Grade 3 Art (117.11(b))

(4) Response/evaluation. The student makes informed judgments about personal artworks and the artworks of others. The student is expected to:

(A) identify general intent and expressive qualities in personal artworks; and

(B) apply simple criteria to identify main ideas in original artworks, portfolios, and exhibitions by peers and major artists.

Grade 4 Art (117.14(b))

(4) Response/evaluation. The student makes informed judgments about personal artworks and the artworks of others. The student is expected to:

(A) describe intent and form conclusions about personal artworks; and

(B) interpret ideas and moods in original artworks, portfolios, and exhibitions by peers and others.

Grade 5 Art (117.17(b))

(4) Response/evaluation. The student makes informed judgments about personal artworks and the artworks of others. The student is expected to:

(A) analyze personal artworks to interpret meaning; and

(B) analyze original artworks, portfolios, and exhibitions by peers and others to form conclusions about properties.

Materials: Tabletop puppet theatre from Curriculum Kit.
Bulletin board curriculum pieces
Maze and Connect-the-Dots handouts
Pencils and coloring supplies

Preset: Decorations on bulletin board
Tabletop puppet theatre

Procedure: Have any teams of students who did not get to present their "deleted scene" do so at this time.

Focus activity: Use the maze handout at this time. Students who did not complete the maze previously may do so while the various teams are setting up their skits. After skits, use the maze as a focus for discussion. What ideas about friendship come from the maze? Allow the group to choose a word that best describes that aspect of friendship. Place that word on the bulletin board under the main theme "Friendship." The "deleted scene" may be included in the discussion.

The activity: Hand out the connect-the-dots activity. Give the following instructions:

1) Connect the dots on this puzzle to complete the drawing.
2) Once the drawing is complete, finish the picture by coloring it.
3) When the picture is finished, look at the picture and answer the question; What is happening in the picture?
4) Imagine that this picture is one scene in a story. It may be the beginning, the middle or the end of the story. Write out that story. Turn the picture over and draw another scene from the story. Your new picture can be of something that happened before or after the puzzle picture.

Allow students the remaining allotted time to complete the activity.

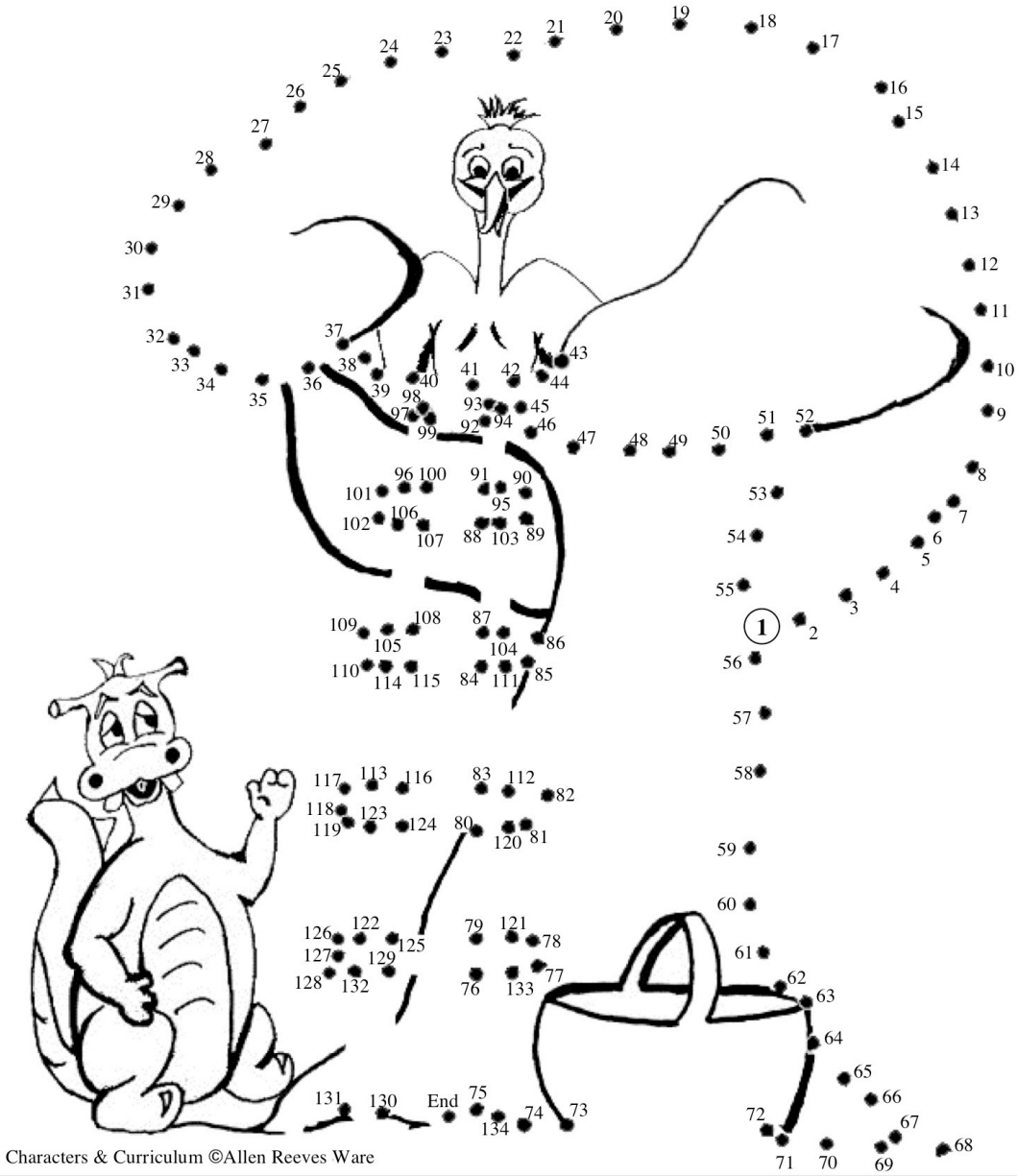
Conclusion: "When you finish your story and your own picture, you will present your story to the rest of the class, using both pictures as illustrations for your story. The presentations will take place tomorrow."

Extension: Have students pair up and practice telling their story to each other.

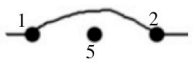
Modifications: Allow struggling learners to partner with another student, or work with a team. Struggling learners can present pictures while their partners narrate. Challenge advanced learners to create longer stories while allowing struggling learners to present shorter ones, or just use the one picture. In extreme case, give the struggling learner a printout of the connect-the-dots "key" to color, thus eliminating the dots portion of the activity.

Connect-the-Dots handout

The Phyzzlestapf Project Curriculum: Handouts Allen Reeves Ware



Characters & Curriculum ©Allen Reeves Ware

Connect the dots, in order, to finish the picture. OK:  NO: 

Color the picture.

Write a story to go with the picture.

Turn this paper over. Draw and color another picture to go with your story.

Connect-the-Dots Key



ACTIVITY 5

Subject: Character Education – Elementary (3-5)

Activity: Day 5 –Creative self expression

THEME – Expression of personal ideas through narrative and applying ideas to real life.

Objective: Students present their own stories using characters from *Phyzzlestapf!* Students work out ideas for demonstrating friendship in their own lives.

T.E.K.S.: *Same as Activity 4 and:*
Social Studies:

Grade 3 (113.5(b))
(18) Social studies skills. The student uses problem-solving and decision-making skills, working independently and with others, in a variety of settings. The student is expected to:
(B) use a decision-making process to identify a situation that requires a decision, gather information, identify options, predict consequences, and take action to implement a decision.

Grade 4 (113.6(b))
(24) Social studies skills. The student uses problem-solving and decision-making skills, working independently and with others, in a variety of settings. The student is expected to:
(B) use a decision-making process to identify a situation that requires a decision, gather information, identify options, predict consequences, and take action to implement a decision.

Grade 5 (113.7(b))
(27) Social studies skills. The student uses problem-solving and decision-making skills, working independently and with others, in a variety of settings. The student is expected to:
(B) use a decision-making process to identify a situation that requires a decision, gather information, identify options, predict consequences, and take action to implement a decision.

Materials: Bulletin board curriculum pieces
Connect-the-Dots handouts

Preset: Decorations on bulletin board

Procedure: Have students present their original stories, based on the writing prompt from the previous day (the connect-the-dots activity).
After the stories are presented, have students discuss the ideas that stood out from these stories. Ask questions such as; "What did we learn about friendship in these stories?"
Direct the students' attention to the bulletin board. Have the students read the words on the board under "friendship."
Ask: "Based on what we talked about in these stories today, is there another word we could add to the board?"
Allow the group to choose a new word to add to the list. Place that word on the bulletin board under the main theme "Friendship."

Week Wrap-Up: Review the board again, having students talk about what each word means as a part of "friendship." Have students make suggestions on how each could practice each of the ideas.

Conclusion: **Weekend Assignment** – Seek opportunities to practice the ideas from the board throughout the weekend. Say: "We will share our experiences with each other next week."

Modifications: When presenting their stories, allow struggling learners the option to present pictures while their partners narrate.

Advanced learners can create longer stories while struggling learners might present shorter ones. Struggling learners might also present their interpretation of the pictures through audience or teacher Q&A.

Struggling learners may use just one illustration (the connect-the-dots picture).

ACTIVITY 6

Subject: Character Education – Elementary (3-5)

Activity: Day 6 – Themes of friendship

THEME – Sharing experiences of Friendship

Objective: Students retell experiences from the past weekend wherein each student found an opportunity to practice or exhibit one of the elements of friendship (from the board list).

T.E.K.S.: Language Arts and Reading:

Grade 3 (110.5(b))

(3) Listening/speaking/audiences/oral grammar. The student speaks appropriately to different audiences for different purposes and occasions. The student is expected to:

(C) ask and answer relevant questions and make contributions in small or large group discussions (K-3);

(D) present dramatic interpretations of experiences, stories, poems, or plays (K-3).

Grade 4 (110.6(b))

(4) Listening/speaking/culture. The student listens and speaks both to gain and share knowledge of his/her own culture, the culture of others, and the common elements of cultures. The student is expected to:

(A) connect his/her own experiences, information, insights, and ideas with those of others through speaking and listening (4-8).

Grade 5 (110.7(b))

(4) Listening/speaking/culture. The student listens and speaks to gain and share knowledge of his/her own culture, the culture of others, and the common elements of cultures. The student is expected to:

(A) connect his/her own experiences, information, insights, and ideas with the experiences of others through speaking and listening (4-8).

Social Studies:

Grade 3 (113.5(b))

(17) Social studies skills. The student communicates effectively in written, oral, and visual forms. The student is expected to:

(A) express ideas orally based on knowledge and experiences.

Grade 4 (113.6(b))

(22) Social studies skills. The student applies critical-thinking skills to organize and use information acquired from a variety of sources including electronic technology. The student is expected to:

(D) identify different points of view about an issue or topic; (23) Social studies skills. The student communicates in written, oral, and visual forms. The student is expected to:

(C) express ideas orally based on research and experiences.

Grade 5 (113.7(b))

(25) Social studies skills. The student applies critical-thinking skills to organize and use information acquired from a variety of sources including electronic technology. The student is expected to:

(D) identify different points of view about an issue or topic;

(26) Social studies skills. The student communicates in written, oral, and visual forms. The student is expected to:

(C) express ideas orally based on research and experiences.

Fine Arts:

Grade 3 Art (117.11(b))

(1) Perception. The student develops and organizes ideas from the environment. The student is expected to:

(A) identify sensory knowledge and life experiences as sources for ideas about visual symbols, self, and life events; and

(2) Creative expression/performance. The student expresses ideas through original artworks, using a variety of media with appropriate skill. The student is expected to:

(A) create artworks based on personal observations and experiences.

Grade 3 Theatre (117.13(b))

(1) Perception. The student develops concepts about self, human relationships, and the environment, using elements of drama and conventions of theatre. The student is expected to:

(C) respond to sound, music, images, and the written word with voice and movement and participate in dramatic play, using actions, sounds, and dialogue; and

(D) reflect the environment, portray character, and demonstrate actions in classroom dramatizations.

(2) Creative expression/performance. The student interprets characters, using the voice and body expressively, and creates dramatizations. The student is expected to:

(B) participate in a variety of roles in real life and imaginative situations through narrative pantomime, dramatic play, and story dramatization;

(C) dramatize literary selections, using shadow play and ***puppetry***(emphasis mine); and

(3) Creative expression/performance. The student applies design, directing, and theatre production concepts and skills. The student is expected to:

(C) plan dramatic play; and

(D) cooperate and interact with others in dramatic play.

(5) Response/evaluation. The student responds to and evaluates theatre and theatrical performances. The student is expected to:

(A) evaluate and apply appropriate audience behavior consistently.

Grade 4 Art (117.14(b))

(1) Perception. The student develops and organizes ideas from the environment. The student is expected to:

(A) communicate ideas about self, family, school, and community, using sensory knowledge and life experiences; and

(2) Creative expression/performance. The student expresses ideas through original artworks, using a variety of media with appropriate skill. The student is expected to:

(A) integrate a variety of ideas about self, life events, family, and community in original artworks.

Grade 4 Theatre (117.16(b))

(2) Creative expression/performance. The student interprets characters, using the voice and body expressively, and creates dramatizations. The student is expected to:

(C) develop characters and assume roles in short improvised scenes, using imagination, personal experiences, heritage, literature, and history; and

(3) Creative expression/performance. The student applies design, directing, and theatre production concepts and skills. The student is expected to:

(C) plan brief dramatizations collaboratively; and

(D) interact cooperatively with others in brief dramatizations.

(5) Response/evaluation. The student responds to and evaluates theatre and theatrical performances. The student is expected to:

(A) identify and apply appropriate audience behavior at performances.

Grade 5 Art (117.17(b))

(1) Perception. The student develops and organizes ideas from the environment. The student is expected to:

(A) communicate ideas about feelings, self, family, school, and community, using sensory knowledge and life experiences; and

(2) Creative expression/performance. The student expresses ideas through original artworks, using a variety of media with appropriate skill. The student is expected to:

(A) combine information from direct observation, experience, and imagination to express ideas about self, family, and community;

(B) compare relationships between design and everyday life.

Grade 5 Theatre (117.19(b))

(1) Perception. The student develops concepts about self, human relationships, and the environment, using elements of drama and conventions of theatre. The student is expected to:

(E) integrate life experiences in dramatic play; and

(2) Creative expression/performance. The student interprets characters, using the voice and body expressively, and creates dramatizations. The student is expected to:

(C) select movements and portray a character, using dialogue appropriately; and

(3) Creative expression/performance. The student applies design, directing, and theatre production concepts and skills. The student is expected to:

(C) plan brief dramatizations collaboratively; and

(D) interact cooperatively with others in brief dramatizations.

(5) Response/evaluation. The student responds to and evaluates theatre and theatrical performances. The student is expected to:

(A) analyze and apply appropriate audience behavior at a variety of performances.

Materials: none

Preset: Decorations on bulletin board.

Procedure: Teacher says to students: "Last week we were given the challenge of finding ways of showing friendship over the weekend. Who would like to share their experiences?"

Have students take turns sharing events they experienced over the weekend.

See Extension

Conclusion: After students have shared their stories, ask; "What can we say we have we learned from all our stories today? Is there something more we could add to the board?"

Allow the students to choose a word or words that they want to add to the bulletin board. Add those words to the board.

Extension: Creative Dramatics – have some students act out scenarios based on experiences shared. Create alternative scenarios based on student experiences. i.e. Say: "that was a great story, but what if it had happened this way…? What could have happened? How could you respond to that?" Have students act out their ideas.

Modifications: Give struggling learners opportunities to offer suggestions for responses from the characters in the reenactment. (i.e. "Billy, what could Sandy say here?") Advance learners could think up a scenario, i.e. an example conflict to be resolved.

ACTIVITY 7

LIBRARY ACTIVITY

Subject: Character Education – Elementary (3-5)

Activity: Day 7 – Themes of friendship

THEME – Discovering examples of "Friendship"

Objective: Students re-examine *Androcles and the Lion* to discover how literature can uncover concepts of friendship.

T.E.K.S.: Language Arts and Reading:

Grade 3 (110.5(b))

(1) Listening/speaking/purposes. The student listens attentively and engages actively in various oral language experiences. The student is expected to:

(E) listen responsively to stories and other texts read aloud, including selections from classic and contemporary works (K-3).

Grade 4 (110.6(b))

(3) Listening/speaking/appreciation. The student listens, enjoys, and appreciates spoken language. The student is expected to:

(A) listen to proficient, fluent models of oral reading, including selections from classic and contemporary works (4-8);

(B) describe how the language of literature affects the listener (4-5).

(12) Reading/text structures/literary concepts. The student analyzes the characteristics of various types of texts (genres). The student is expected to:

(G) understand literary forms by recognizing and distinguishing among such types of text as stories, poems, myths, fables, tall tales, limericks, plays, biographies, and autobiographies (3-7);

(H) analyze characters, including their traits, motivations, conflicts, points of view, relationships, and changes they undergo (4-8);

(I) recognize and analyze story plot, setting, and problem resolution (4-8).

Grade 5 (110.7(b))

(1) Listening/speaking/purposes. The student listens actively and purposefully in a variety of settings. The student is expected to:

(A) determine the purposes for listening such as to gain information, to solve problems, or to enjoy and appreciate (4-8);

(C) understand the major ideas and supporting evidence in spoken messages (4-8).

(2) Listening/speaking/critical listening. The student listens critically to analyze and evaluate a speaker's message(s). The student is expected to:

(A) interpret speakers' messages (both verbal and nonverbal), purposes, and perspectives (4-8);

(3) Listening/speaking/appreciation. The student listens to enjoy and appreciate spoken language. The student is expected to:

(A) listen to proficient, fluent models of oral reading, including selections from classic and contemporary works (4-8);

(11) Reading/literary response. The student expresses and supports responses to various types of texts. The student is expected to:

(B) interpret text ideas through such varied means as journal writing, discussion, enactment, and media (4-8);

(C) support responses by referring to relevant aspects of text and his/her own experiences (4-8).

Social Studies:

Grade 3 (113.5(b))

(10) Citizenship. The student understands characteristics of good citizenship as exemplified by historic figures and ordinary people. The student is expected to:

(A) identify characteristics of good citizenship such as a belief in justice, truth, equality, and responsibility for the common good;

(D) identify ordinary people who exemplify good citizenship.

(16) Social studies skills. The student applies critical-thinking skills to organize and use information acquired from a variety of sources including electronic technology. The student is expected to:

(C) interpret oral, visual, and print material by identifying the main idea, identifying cause and effect, and comparing and contrasting.

Grade 4 (113.6(b))

(22) Social studies skills. The student applies critical-thinking skills to organize and use information acquired from a variety of sources including electronic technology. The student is expected to:

(D) identify different points of view about an issue or topic.

Grade 5 (113.7(b))

(25) Social studies skills. The student applies critical-thinking skills to organize and use information acquired from a variety of sources including electronic technology. The student is expected to:

(D) identify different points of view about an issue or topic.

Fine Arts: (*Note: a dramatic reading may be considered "Reader's Theatre."*)

Grade 3 Theatre (117.13(b))

(5) Response/evaluation. The student responds to and evaluates theatre and theatrical performances. The student is expected to:

(A) evaluate and apply appropriate audience behavior consistently.

Grade 4 Theatre (117.16(b))

(5) Response/evaluation. The student responds to and evaluates theatre and theatrical performances. The student is expected to:

(A) identify and apply appropriate audience behavior at performances.

Grade 5 Theatre (117.19(b))

(5) Response/evaluation. The student responds to and evaluates theatre and theatrical performances. The student is expected to:

(A) analyze and apply appropriate audience behavior at a variety of performances.

Materials: A copy of *Androcles and the Lion* (retold by Allen Reeves Ware)

Preset: Decorations on bulletin board.

Procedure: Teacher says to students: "Last week we remembered the story of Phyzzlestapf and his friend, Abner the Bookworm. When Phyzzlestapf and Abner, along with Bonaventure, met Magnolia, she read a story to them. The name of that story was *Androcles and the Lion.* We have our own copy here, so let's listen to the story again."
Read: *Androcles and the Lion* (retold by Allen Reeves Ware)
Conclusion: Ask the students: "Can having a friend help you learn right from wrong?" Have students identify, through discussion, their answer(s) to that question. Have group reduce their responses to words that will be added to the board. Be sure to add those words to the bulletin board when you return to the classroom

Extension: Have students search the library for other books and stories about friendship. As friendship is a common theme in children's and youth literature, have librarian suggest books containing strong examples of friendship.

Modifications: Students should select books/stories at their reading level.

ACTIVITY 8

Subject: Character Education – Elementary (3-5)

Activity: Day 8 – Themes of friendship

THEME – Expressing concepts of "Friendship"

Objective: Students practice cooperative learning and creative expression to share concepts of friendship with their peers.

T.E.K.S.: *Same as Activity 3. Also:*
Language Arts and Reading:

Grade 4 (110.6(b))
(3) Listening/speaking/appreciation. The student listens, enjoys, and appreciates spoken language. The student is expected to:
(B) describe how the language of literature affects the listener (4-5).

Materials: Art supplies

Preset: Decorations on bulletin board.

Procedure: Teacher says to students: "Yesterday we learned about stories that teach us about friendship. What kind of stories did we find?"
Have students share, briefly, what stories/books they found. Probe, as needed, for deeper responses by having students explain how their selection presents friendship and what does the student think can be learned from the story.
Cooperative Learning: Divide students into pairs or teams. Explain: "Now we're going to tell some stories of our own. Like the stories we've looked at last week and this week, your story about friendship."
Further instructions:

1) Students create a skit with dialogue and characters. Options:
    a. Students may create an original story for *Phyzzlestapf!* characters
    b. Students may create original characters
2) After the story is written, the team must decide how to tell the story – either with illustrations or with the puppet kit.
3) Use art supplies to create illustrations/puppets/scenes
4) Practice their skit.

Conclusion: Add some new words to the board. Have students remember what each word on the list means. *Take note of the students' "definitions" for later activity.*

Extension: Allow the students to use as much of the full time as possible to prepare their skits.

Modifications: Team struggling learners with more advanced learners.

ACTIVITY 9 & 10

Subject: Character Education – Elementary (3-5)

Activity: Days 9 & 10 – creative expressions of friendship

THEME – Using cooperative learning and creative expression to share concepts of "Friendship"

Objective: Students practice cooperative learning and creative expression to share concepts of friendship with their peers.

T.E.K.S.: Language Arts and Reading:

Grade 3 (110.5(b))

(12) Reading/inquiry/research. The student generates questions and conducts research using information from various sources. The student is expected to:

(H) demonstrate learning through productions and displays such as oral and written reports, murals, and dramatizations (2-3);

(14) Writing/purposes. The student writes for a variety of audiences and purposes and in various forms. The student is expected to:

(C) write to communicate with a variety of audiences (1-3); and

(D) write in different forms for different purposes such as lists to record, letters to invite or thank, and stories or poems to entertain (1-3).

Grade 4 (110.6(b))

(5) Listening/speaking/audiences. The student speaks clearly and appropriately to different audiences for different purposes and occasions. The student is expected to:

(A) adapt spoken language such as word choice, diction, and usage to the audience, purpose, and occasion (4-8);

(C) present dramatic interpretations of experiences, stories, poems, or plays to communicate (4-8);

(D) use effective rate, volume, pitch, and tone for the audience and setting (4-8);

(12) Reading/text structures/literary concepts. The student analyzes the characteristics of various types of texts (genres). The student is expected to:

(H) analyze characters, including their traits, motivations, conflicts, points of view, relationships, and changes they undergo (4-8);

(I) recognize and analyze story plot, setting, and problem resolution (4-8).

(15) Writing/purposes. The student writes for a variety of audiences and purposes, and in a variety of forms. The student is expected to:

(A) write to express, discover, record, develop, reflect on ideas, and to problem solve (4-8);

(C) write to inform such as to explain, describe, report, and narrate (4-8);

(D) write to entertain such as to compose humorous poems or short stories (4-8);

(20) Writing/evaluation. The student evaluates his/her own writing and the writings of others. The student is expected to:

(B) respond in constructive ways to others' writings (4-8);

(25) Viewing/representing/production. The student produces visual images, messages, and meanings that communicate with others. The student is expected to:

(A) select, organize, or produce visuals to complement and extend meanings (4-8).

Grade 5 (110.7(b))

(5) Listening/speaking/audiences. The student speaks clearly and appropriately to different audiences for different purposes and occasions. The student is expected to:

(A) adapt spoken language such as word choice, diction, and usage to the audience, purpose, and occasion(4-8);

(C) present dramatic interpretations of experiences, stories, poems, or plays to communicate (4-8);

(D) use effective rate, volume, pitch, and tone for the audience and setting (4-8);

(15) Writing/purposes. The student writes for a variety of audiences and purposes, and in a variety of forms. The student is expected to:

(A) write to express, discover, record, develop, reflect on ideas, and to problem solve (4-8);

(C) write to inform such as to explain, describe, report, and narrate (4-8);

(D) write to entertain such as to compose humorous poems or short stories (4-8);

(19) Writing/writing processes. The student selects and uses writing processes for self-initiated and assigned writing. The student is expected to:

(A) generate ideas and plans for writing by using such prewriting strategies as brainstorming, graphic organizers, notes, and logs (4-8);

(G) refine selected pieces frequently to "publish" for general and specific audiences (4-8);

(25) Viewing/representing/production. The student produces visual images, messages, and meanings that communicate with others. The student is expected to:

(A) select, organize, or produce visuals to complement and extend meanings (4-8).

Social Studies:

Grade 3 (113.5(b))

(16) Social studies skills. The student applies critical-thinking skills to organize and use information acquired from a variety of sources including electronic technology. The student is expected to:

(E) interpret and create visuals including graphs, charts, tables, timelines, illustrations, and maps; and

(17) Social studies skills. The student communicates effectively in written, oral, and visual forms. The student is expected to:

(A) express ideas orally based on knowledge and experiences;

(B) create written and visual material such as stories, poems, pictures, maps, and graphic organizers to express ideas; and

(18) Social studies skills. The student uses problem-solving and decision-making skills, working independently and with others, in a variety of settings. The student is expected to:

(A) use a problem-solving process to identify a problem, gather information, list and consider options, consider advantages and disadvantages, choose and implement a solution, and evaluate the effectiveness of the solution; and

(B) use a decision-making process to identify a situation that requires a decision, gather information, identify options, predict consequences, and take action to implement a decision.

Grade 4 (113.6(b))

(22) Social studies skills. The student applies critical-thinking skills to organize and use information acquired from a variety of sources including electronic technology. The student is expected to:

(D) identify different points of view about an issue or topic;

(23) Social studies skills. The student communicates in written, oral, and visual forms. The student is expected to:

(C) express ideas orally based on research and experiences;

(24) Social studies skills. The student uses problem-solving and decision-making skills, working independently and with others, in a variety of settings. The student is expected to:

(A) use a problem-solving process to identify a problem, gather information, list and consider options, consider advantages and disadvantages, choose and implement a solution, and evaluate the effectiveness of the solution; and

(B) use a decision-making process to identify a situation that requires a decision, gather information, identify options, predict consequences, and take action to implement a decision.

Grade 5 (113.7(b))

(25) Social studies skills. The student applies critical-thinking skills to organize and use information acquired from a variety of sources including electronic technology. The student is expected to:

(D) identify different points of view about an issue or topic;

(26) Social studies skills. The student communicates in written, oral, and visual forms. The student is expected to:

(C) express ideas orally based on research and experiences;

(27) Social studies skills. The student uses problem-solving and decision-making skills, working independently and with others, in a variety of settings. The student is expected to:

(A) use a problem-solving process to identify a problem, gather information, list and consider options, consider advantages and disadvantages, choose and implement a solution, and evaluate the effectiveness of the solution; and

(B) use a decision-making process to identify a situation that requires a decision, gather information, identify options, predict consequences, and take action to implement a decision.

Fine Arts:

Grade 3 Art (117.11(b))

(1) Perception. The student develops and organizes ideas from the environment. The student is expected to:

(A) identify sensory knowledge and life experiences as sources for ideas about visual symbols, self, and life events; and

(2) Creative expression/performance. The student expresses ideas through original artworks, using a variety of media with appropriate skill. The student is expected to:

(A) create artworks based on personal observations and experiences;

(C) produce drawings, paintings, prints, constructions, ceramics, and fiberart, using a variety of art materials appropriately.

Grade 3 Theatre (117.13(b))

(1) Perception. The student develops concepts about self, human relationships, and the environment, using elements of drama and conventions of theatre. The student is expected to:

(C) respond to sound, music, images, and the written word with voice and movement and participate in dramatic play, using actions, sounds, and dialogue; and

(D) reflect the environment, portray character, and demonstrate actions in classroom dramatizations.

(2) Creative expression/performance. The student interprets characters, using the voice and body expressively, and creates dramatizations. The student is expected to:

(B) participate in a variety of roles in real life and imaginative situations through narrative pantomime, dramatic play, and story dramatization;

(C) dramatize literary selections, using shadow play and ***puppetry***(emphasis mine); and

(3) Creative expression/performance. The student applies design, directing, and theatre production concepts and skills. The student is expected to:

(C) plan dramatic play; and

(D) cooperate and interact with others in dramatic play.

(5) Response/evaluation. The student responds to and evaluates theatre and theatrical performances. The student is expected to:

(A) evaluate and apply appropriate audience behavior consistently.

Grade 4 Art (117.14(b))

(1) Perception. The student develops and organizes ideas from the environment. The student is expected to:

(A) communicate ideas about self, family, school, and community, using sensory knowledge and life experiences; and

(2) Creative expression/performance. The student expresses ideas through original artworks, using a variety of media with appropriate skill. The student is expected to:

(A) integrate a variety of ideas about self, life events, family, and community in original artworks.

Grade 4 Theatre (117.16(b))

(1) Perception. The student develops concepts about self, human relationships, and the environment, using elements of drama and conventions of theatre. The student is expected to:

(D) express emotions and ideas, using interpretive movements, sounds, and dialogue;

(E) imitate and synthesize life experiences in dramatic play; and

(F) represent environment, characterization, and actions.

(2) Creative expression/performance. The student interprets characters, using the voice and body expressively, and creates dramatizations. The student is expected to:

(B) describe clearly characters, their relationships, and their surroundings;

(D) dramatize literary selections in unison, pairs, and groups and create simple stories collaboratively through imaginative play in improvisations and story dramatizations, describing

the characters, their relationships, and their environments and demonstrating a logical connection of events.

(3) Creative expression/performance. The student applies design, directing, and theatre production concepts and skills. The student is expected to:

(C) plan brief dramatizations collaboratively; and

(D) interact cooperatively with others in brief dramatizations.

(5) Response/evaluation. The student responds to and evaluates theatre and theatrical performances. The student is expected to:

(A) identify and apply appropriate audience behavior at performances;

Grade 5 Art (117.17(b))

(1) Perception. The student develops and organizes ideas from the environment. The student is expected to:

(A) communicate ideas about feelings, self, family, school, and community, using sensory knowledge and life experiences; and

(2) Creative expression/performance. The student expresses ideas through original artworks, using a variety of media with appropriate skill. The student is expected to:

(A) combine information from direct observation, experience, and imagination to express ideas about self, family, and community;

(B) compare relationships between design and everyday life.

Grade 5 Theatre (117.19(b))

(1) Perception. The student develops concepts about self, human relationships, and the environment, using elements of drama and conventions of theatre. The student is expected to:

(D) express emotions and relate ideas, using interpretive movement and dialogue;

(E) integrate life experiences in dramatic play; and

(F) portray environment, characterization, and actions.

(2) Creative expression/performance. The student interprets characters, using the voice and body expressively, and creates dramatizations. The student is expected to:

(C) select movements and portray a character, using dialogue appropriately; and

(D) dramatize literary selections in pairs and various groupings and create simple stories collaboratively in improvisations and story dramatizations, describing the characters, their relationships, and their environments and demonstrating a logical connection of events.

(3) Creative expression/performance. The student applies design, directing, and theatre production concepts and skills. The student is expected to:

(C) plan brief dramatizations collaboratively; and

(D) interact cooperatively with others in brief dramatizations.

(5) Response/evaluation. The student responds to and evaluates theatre and theatrical performances. The student is expected to:

(A) analyze and apply appropriate audience behavior at a variety of performances.

Materials: Art supplies,
Tabletop puppet theatre from Curriculum Kit
Instructor-made word puzzle handouts *see preset*

Preset: Decorations on bulletin board.
Using words from the board, visit www.armoredpenguin.com (or similar website) **to create a word puzzle for students. This website allows you to create a puzzle with your own words and at the appropriate level for your students.** *See modifications.*

Procedure: Students present their skits to the class over two days. While each next team sets up, guide other students in evaluating each skit. Ask questions such as "What did we learn from this story (or play, etc)" "How does this

play relate to friendship?" "What would have happened if _____ had done _____ differently?" "Why did _____ choose to …?"

Conclusion: "We've looked at the idea of friendship in many ways these last two weeks. What are the important things for us to remember? How do these things help us make choices in the future?"

Extension: Hand out word-find and/or crossword puzzles generated from armoredpenguin.com.

Modifications: Team struggling learners with more advanced learners. Struggling learners can manipulate puppets or present illustrations while more advanced learners narrate. Challenge accelerated learners to offer a self-evaluation of their work. For handouts; note that armoredpenguin.com allows setting levels of difficulty for puzzles. Print puzzles of varying difficulty for learners of varying ability.

*NOTE: A post-test is to be given on the next school day **after** completion of the curriculum.*

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