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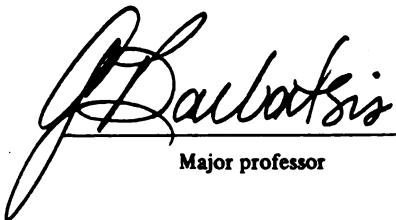
TELEVISION AND IMAGINATION:

A PRODUCTION APPROACH  
presented by

Stana B. Martin

has been accepted towards fulfillment  
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TELEVISION AND IMAGINATION:  
A PRODUCTION APPROACH

By

Stana B. Martin

A THESIS

Submitted to  
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## **ABSTRACT**

### **TELEVISION AND IMAGINATION A PRODUCTION APPROACH**

**By**

**Stana B. Martin**

This manuscript describes the need for a style of video production for children that addresses specific developmental needs. It outlines one production approach whose goal is to stimulate imaginative participation in the child viewer. There is a description of a program produced using this model, and a description of the evaluation of the prototype with members of the target audience. The program created moderate to high levels of viewer involvement.

## ACKNOWLEDGEMENTS

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## CHAPTER 1 - INTRODUCTION

### TELEVISION AND ITS POTENTIAL FOR PROSOCIAL EFFECTS

In the past twenty years, there has been much societal concern about the relationship between children and television. Schiamberg (1988, p. 436-7) points out several statistics regarding the accessibility and use of television in the American home:

- Television is accessible to virtually every child in the United States. Almost every household (98%) has at least one television.

- Children two to eighteen watch an average of three hours of television each day.

- Most children have few, if any, restrictions placed on the amount or content of television viewing.

And finally, displacement hypothesis suggest that television is occupying the time children used to spend doing other activities such as reading or playing (Robinson, 1972, 1981 and Selnow and Reynolds, 1984).

Thus, television plays a significant role in a child's world. However, the totality of television's impact on a child viewer may not be as simple as it first seems. As a result of the rising societal concern regarding children's programming, research has been undertaken in the past 20-25 years to try and understand this complicated relationship. Many researchers have tried to assess the aggressive reaction

of children who viewed violence and child aggression in play settings (Schiamberg, 1988, p. 438-9). This indicates that children are not only utilizing and applying the information gained from television but also that they are actively choosing television characters as models for role behavior.

There has also been a wealth of information published regarding the development of the Children's Television Workshop. The focus of this research was two fold. Formative research was aimed at learning what production techniques were most able to keep a child's attention; evaluative research was primarily concerned with the assessment of a child's gain in pre-specified cognitive skills (Lesser, 1974). Neither of these two research focuses has systematically addressed the psycho-social developmental needs of the child viewer.

In fact, the majority of research has been dominated by this type of behavioral approach. As Allen Kendall (1980, p.5) points out:

There is a mountain of research on the tabula rasa hypothesis that television content molds children and comparatively little on the counter hypothesis that children perceive television in their own individualized ways, less on the way the medium itself modifies those perceptions, ...and almost none on the actual process of interaction. Until this imbalance is redressed, there is much we do not know about the impact of television on the developing child.

How best to present things on television is surely as important to know as what to present. But that is the area which the mountain of research on the effects of television content largely neglects.

One difficulty with the behavioral approach to television research is that its basic assumption is one of a passive viewer (for an extensive discussion of the passive vs. active viewer controversy see Huston and Wright, 1989; and Choat and

Griffin, 1986). Given the established developmental needs of children, this type of assumption needs to be reassessed. Children bring with them to the screen a multitude of needs, thoughts, ideas and stimuli. Perhaps most importantly they bring with them a phenomenal capacity to sort and assimilate information via their ability to imagine and engage in play based on this information. The child viewer is anything but a blank slate waiting to be imprinted. S/he is, rather, an integral participant in the viewing experience. Therefore a more appropriate model would be the uses and gratifications approach where the assumption is based on an active rather than a passive viewing behavior.

There is some support for this reasoning. Within the "Sesame Street" research itself there are numerous examples of children spontaneously dancing to music, reciting with the characters, or shouting out comments to the screen. The list could go on, citing examples of children actively reacting as individuals to the stimulus of the program.

These examples argue the point of view that television as it currently exists is interactive; the medium itself is inherently interactive for small children. This opinion has been expressed by several. Let us here examine some of the most prominent. Marshal McLuhan (as cited by Allen Kendall, 1980) sees television as a phenomenal revolution in the development of media primarily because it is participatory. He claims that the more sensory information we are given to interpret for ourselves, the more involved we are in the event. He uses this rationale to explain the popularity and

influence of this form of mass media (Kendall, 1980). His theories, however have yet to be adequately substantiated by sound evidence.

Grant Noble (1980) has been looking specifically at the interactional qualities of a child's relationship to television. He has come to a couple of interesting conclusions. First he believes that children do interact with television. He bases this assumption on children's participation during the viewing of Play School, a program produced in Australia. Second, he maintains that television is interactive because of the way characters on the screen are perceived. Unlike any other medium, the characters portrayed on television are perceived as friends. Their presence is immediate and accessible. They are invited into our homes daily. Because of the societal use of the medium, characters on the screen are perceived as acquaintances and sometimes even good friends. This was exemplified by Gerald S. Lesser when retelling an anecdote from Lessons Learned From Sesame Street. A child who had been watching "Sesame Street" regularly at home was able to meet one of the main characters from the show at preschool one day. The two spoke casually for a few minutes until the TV character asked the child where he lived. The child was much put out replying exasperatedly, "You know where I live. You visit there everyday." For the child, at least, the viewing of television was akin to playing with a friend; the child was indeed interacting with the TV. Grant Noble further claims that perhaps the reason children are so fascinated with television lies not in its apparent passivity,

but rather because it engages them in a type of interaction most familiar to them...imaginative play. His opinions, like Marshall McLuhan's, are as yet unsubstantiated by a body of research, however, and more work in this area is needed before an undisputed claim may be made that television is interactive in and of itself.

Television, however, is undisputably a large part of the childhood experience. And children, far from being passive receptors, are actively involved with the TV image. They are receiving a processed message. Television is thus one of many stimuli in a child's life. If we take a pedagogical stance that stimuli in a child's environment should be designed to facilitate psycho-social development, then a style of television production should be developed with this specific need in mind. One of the important areas of psycho-social development is stimulation of imagination.

#### SUMMARY

Television is a powerful and pervasive force in the lives of children. It has the potential to have a positive psycho-social impact on them. There is currently no model for designing television that addresses the psycho-social needs of the child viewer. There is a need, then, to explore styles of production techniques from the perspective of enhancing psycho-social development in general, and more specifically, imagination.

## CHAPTER 2 -- REVIEW OF LITERATURE

### ROLE OF IMAGINATION IN CHILDHOOD

There is an undeniable essence to childhood that involves turning the ordinary into the extraordinary. These magical transformations occur from the largesse of an every day miracle: imagination. Imagination is such an integral part of childhood that its presence is often taken for granted. But imagination can be a child's greatest ally as s/he grows. Imaginative play marks an important stage in a child's development. At the root of a child's pretend play lies a need to understand the events and interactions of the environment. This learning process provides the child with a battery of skills that help him/her to master self and to better cope with the environment. Children engaging in "let's pretend" exercise abstract thinking skills and interactional social skills; they learn to control their physical selves and come to terms with their emotional selves. In short, imaginative play affects everything from language acquisition to coordination, from mental and emotional development to social sophistication. In addition, imagination is the volatile moving force behind creativity. As Dr. McNamee observed, imaginative play "provides the most comprehensive curriculum for the child" (1983).



While every child has an inherent ability to engage in imaginative play, child development theorists claim that children whose imaginative efforts are actively encouraged fare better socially and academically (Einsiedler, 1985; Lansing State Journal, 1989; Rubin and Pepler, 1982). Stimuli in a child's environment should be designed to nurture a child's imagination: the larger the amount of a child's imagination that is engaged, the greater the mastery of applicable skills.

The role of imagination and imaginative play has long been assigned an important function in child development. Wolfgang Einsiedler (1985) cites Karl Buhler (1918) as being one of the earliest theorists to place importance on fantasy play. Since then, many other prominent theorists have recognized fantasy play as a tool children use to understand their environment. Piaget (1945) considered fantasy play a means of consolidating symbolic thinking. According to Gillian McNamee (1983), however, Freud and Erickson both attribute a broader use for play. Recent research suggests that imaginative play not only consolidates or reinforces a child's schema, but also facilitates the development of new schemas. These schema range from problem solving and perspective taking (Rubin and Pepler, 1982) to the power of abstract thinking (Smialansky, 1982 as cited by Einsiedler, 1985) and the ability to develop alternative actions in every day life (Bretherton, 1984).

In short, play involving imagination allows for the practicing of known behaviors and events, and allows for the

safe exploration of new and unfamiliar territory in order to develop a repertoire of knowledge for interacting with the world. Finally, longitudinal studies have shown that children who had rich opportunities for fantasy play scored higher on intelligence quotient tests than children who did not have this opportunity (McNamee, 1983). Children who engaged in imaginative play showed more highly developed language skills (McNamee, 1983) and were better adapted socially (Imagination, 1989).

While this literature establishes a need in a child's life for imaginative play, there is little research available on the nature and use of imagination per se. Part of the problem is identified by Einsiedler (1985) as he points out in his study of fantasy play and toy structures:

We cannot say simply that object imitations (one type of play) require less or more imagination than simpler representations. We cannot exclude the possibility that the imitation of noises (e.g. chopping wood) and use of replicas (e.g. imitatively using dishes) in some children is accompanied by reification (e.g. imagined wood, imagined cake)...

It is difficult, then, to separate out imagination from its primary manifestation...imaginative play. Therefore, we must make an intuitive leap that stimulating imaginative play will be fostering the production of self generated ideas. In this same vein Einsiedler states (ibid.):

[We must make]...the assumption that cognitive representations emerge during fantasy play, and that conclusions can be drawn about cognitive processes and the stimulation of development during free play.

Einsiedler concludes from his study of the impact of realistic vs. non-realistic toy structures on children's imaginative

play behavior that "children should be offered low realistic, unstructured, simple materials" in order to maximise imaginative play behavior.

### ROLE OF CREATIVE DRAMATICS

Creative Dramatics is a body of knowledge and techniques developed over many years whose main purpose is the personal development of each participant through imaginative play. The parameters of creative dramatics activities are hard to delineate as creative dramatics are as versatile, fluid and holistic as children's play itself. Eleanor York (1961) discusses this difficulty in her article about the benefits children gain from creative dramatics (p. 124-130). Not surprisingly, the benefits she lists in this article mirror those that are defined by child development specialists regarding the role and function of imaginative play.

The principles of creative dramatics are based on the nature and form of childhood play itself. Winifred Ward (1961) outlines several. The most relevant were:

- 1) It's objective is the individual and social development of every child who participates,
- 2) The adult is a guide rather than a director,
- 3) Material chosen as a stimulus should be suitable to the age and interests of the children using them and should be regarded as the basis for further exploration...not as an end result,
- 4) A part of the group becomes an audience while others perform; the audience thus may appreciate and evaluate the ideas presented, and
- 5) If a performance is shared with an audience other than a part of the group, such a presentation should be informal; costumes, scenery and make-up are rarely used and minimal....

From these five principles we can glean that creative dramatics activities are ususally fluid, child centered, and minimally executed with props and scenery. Material used is always a stimulus and never the end product.

Participation as an audience member is a major aspect of the creative dramatic process. Viewing dramatic works invokes a child's natural understanding of "let's pretend" and requires a willful suspension of disbelief. Because children engage in role play naturally, they have an instinctive grasp of the dramatic genre. When one person assumes a role (pretends to be someone else), people viewing participate by tacitly agreeing to believe that one person can become another person for the duration of the event. Such dramatic presentations do two things: 1) they allow the viewer to engage in reflective thinking in order to appreciate and evaluate the ideas presented and 2) they provide tailor-made roles with which children can identify and upon which they can model play behavior.

### SUMMARY

Children have a developmental need to interact with their environment. This interaction primarily takes place in the form of imaginative play. It is very important for a child not only to engage in imaginative play but also to be provided with stimuli (such as low realistic toys or idea generating stories) that enhance and promote imaginative play.

Creative Dramatics specialists emphasize these same ideas. Children should be provided with a few props or a vivid story in order to inspire them to use their imagination in constructive ways. Play that is stimulated by the least realism (toys and/or props) involves the most imagination and provides for greater growth. An important part of the creative dramatics process is to view presented dramas. Drama invokes a child's understanding of "let's pretend" and the willfull suspension of disbelief requisit to any viewing. Drama also provides opportunities for reflective thinking and provides tailor-made roles with which children may identify and upon which they may base susbsequent play behavior.

Television, since it plays such a large role in a child's life, should be approached according to the developmental need of the child. No production model currently exists that specifically addresses this need. Production techniques for drama must be explored that are designed to enhance a child's imaginative participation. The goal of such a production would be to explore the potential of the TV medium in order to stimulate a child's imagination. In so doing, it would allow the imaginative participation of the child in the viewing experience by utilizing strategies outlined by Einsiedler (1985) and echoed by York (1961) and Ward (1961) of age apprpriate material, low realism and minimal cues.

## CHAPTER 3 - METHOD

The previous section established the need to explore production techniques that serve to create a style of television conducive to imaginative participation in a child viewer. This endeavor must be discussed in two parts. The first part is the production design and will include the parameters upon which decisions are based to create a program. The second part is the evaluation design and will include the means by which the effectiveness of these techniques will be assessed.

### PRODUCTION DESIGN

A framework for designing a drama was developed by grouping production techniques into two broad categories: content and form. Content is primarily the dramatic characteristics, while form is primarily the medium characteristics. In designing the framework to produce a drama, content and form variables were manipulated to create a stimuli that possessed the dynamics identified by child development and creative dramatic specialists: 1) age appropriate material, 2) low realism/high abstraction, and 3) minimal cues. Each of these three attributes are discussed

below in terms of the content and form variables manipulated to produce that attribute (see Table 1, page 14).

1) AGE APPROPRIATE MATERIAL - This attribute can be defined as the accessibility of the content and form of the drama for a child viewer. As Winifred Ward points out, "...material...should be suitable to the age and interest of the child." The drama, through content and form, created a scenario where a child of the target age faced and solved a childhood problem.

Content: The framework for designing the content of the drama focused on characters and plot. Characters in the drama were either real or imaginary that occur naturally in a child's world. Examples of such could be family members, professionals from the community (teachers, doctors, pastors, etc.), playmates, toys, or imaginary characters. The plot, or storyline, dealt with a child facing a childhood dilemma. It should have been told from the child's point of view. The child character defined the problem, devised and executed the solution, and realized the results. All activities should have occurred in a setting that is natural to the character.

Form: Age appropriateness was also enhanced by varying the form of the production characteristics. By utilizing the techniques of visual presentation, controlled audio, and editing, video can create the real and imaginary perspectives of childhood.

According to Zettl (1973), there is a psychological difference in the angle from which things are viewed.

Table 1  
Production Model

ATTRIBUTES	PRODUCTION VARIABLES
Age Appropriate Material	<p>I. <u>Content</u> (Dramatic Characteristics)</p> <ul style="list-style-type: none"> <li>* Characters</li> <li>* Setting</li> <li>* Plot</li> </ul> <p>II. <u>Form</u> (Medium Characteristics)</p> <ul style="list-style-type: none"> <li>* Re-create real and imaginary perspectives of childhood               <ul style="list-style-type: none"> <li>a) Visual Presentation</li> <li>b) Literal and non-literal audio</li> <li>c) Capture the presence of non-presence of objects, people, and events</li> </ul> </li> </ul>
Low Realism/High Abstraction	<p>I. <u>Content</u></p> <ul style="list-style-type: none"> <li>* No reference to time and space in script</li> <li>* Make thought processes abstract and externalized</li> </ul> <p>II. <u>Form</u></p> <ul style="list-style-type: none"> <li>* Create an Abstract Space               <ul style="list-style-type: none"> <li>a) set - no defined perimeters</li> <li>b) lights - cameo</li> <li>c) costumes - symbolic rather than presentational</li> </ul> </li> </ul>
Minimal Cues	<p>I. <u>Content</u></p> <ul style="list-style-type: none"> <li>* Drama structure without resolution</li> </ul> <p>II. <u>Form</u></p> <ul style="list-style-type: none"> <li>* Properties</li> <li>* Costumes</li> </ul>



Physically, children see the world from a low angle. Things which appear normal to an adult are quite large to a child. Unfamiliar things or frightening things can loom "larger than life", while familiar things or things tailored to their small size are seen as normal. Television has a versatility in terms of shot angles that makes it a medium capable of recreating this type of world view. It also provides the option of a subjective camera angle where the viewer sees what the character is seeing. This use of perspective taking does two things: it communicates a sense of age and size by visually creating the world as children perceive it; it draws the viewer into the action of the story as s/he will not always be a third party "looking on" but will occasionally seem to step into the main character's shoes and become that character.

Children live in a holistic universe within which things, ideas and activities flow smoothly one to the next. A trashcan, for example, becomes a drum - becomes a shield - becomes a dead body - becomes a trashcan again all within the time spent taking out the trash. There is no discontinuity in the activity of the child's perception of what is occurring: the child is taking the trash out all the while s/he is being herald, warrior, and hero returning home. This duality is possible because of a child's imagining ability. Television is capable of communicating this dual perception by using literal or non-literal sound and by using editing to capture the presence or non-presence of imaginary objects, people and events.

When children play, their concentration is so great that they often manage to block out the ordinary everyday sounds of the environment in which they play. This can be testified to by any parent who has called a child home only to be ignored or told "I didn't hear you." Children, so engrossed in the play, do not hear a parent calling; they are listening to the sounds with which they have populated their imaginary world. By using literal sound (sound that is natural to the scene) for times of non-play and adding non-literal sound (sound that has no referent to the scene and is used to evoke an image or a feeling. i.e. theme music) to the existing audio, the drama was able to reproduce sound as the child hears it. As Zettl points out, "sound mixture communicates what the event is and how it feels. It 'shows' the outside and inside of the event simultaneously" (1973, p. 337).

Because of the holistic nature of a child's world view and because of the lack of discontinuity between real and imaginary, the video medium is faced with a unique problem of conveying this situation visually. Video can do this through editing and shooting techniques. Objects, people and events are made to appear and disappear through changing the shot angle and dissolving or cutting between the shots. For example, a box that might be imaginary to a character can be visually shown and manipulated by an actor in a series of shots. At some critical point when the box is no longer supposed to be visible, the shot angle is changed, the box is removed and in all subsequent shots the box does not exist. The character may react or not to the missing box as the script

dictates. But the box itself has been treated visually to help capture the way it is perceived by the character.

2) LOW REALISM/HIGH ABSTRACTION - This attribute is defined as little to no attempt to represent the real world. The concept "non-realistically generated" references the production aspects of a program and not the subject matter. Subject matter should be highly realistic - children dealing with childhood problems. However the production should strive for a high degree of abstraction in content and form.

Content: In its content, the drama itself should make no mention of a specific time or place that is not absolutely necessary to the plot development. Once the writer delineates "suburban, middle-class, fall 1988" (or any other such specifics), all other options have been foregone; the viewer has no room to fill in these gaps. If no reference is made, the drama takes place in a physically abstract space and the viewer will need to make some choice placing the action somewhere, somewhen. By doing so, the viewer engages in imaginative discourse with the program.

Form: The production characteristics of the drama were rendered abstract in terms of set, costumes, and lights. Instead of using these plastics to replicate a realistic room, the essence of the room was communicated by using abstract shapes to represent the elements of the room.

Costumes should be abstracted in the same manner. Attempts should be made to dress characters in unisexual clothing with one item added that is an abstraction of the

essence of that character. A type of performance that uses this same abstraction motif is pantomime. However, where mime artists pantomime an item and then take on the character of the person who would have the item, this design framework analyzes the character and then abstracts the item. This one item then becomes representational for the character to which it attached. Some examples of these might be: hats (sombrero, pillbox, dunce), shoes (oversized, boots, heels) or coats (mink stole, cape, sports coat).

The set should be cameo lit. There is no motivated source for light because there is no need to create realistic lighting when the set is abstract. The lights should be carefully controlled to light only the playing area. This will create a feeling of an island in the dark and will focus attention on the characters rather than the surroundings.

3) MINIMAL CUES - In addition to being non-realistically generated, the framework for production was designed to be minimally generated as well; it should give as few verbal and visual cues as possible.

Content: Drama structure had deliberate open-endedness. Every issue raised did not need to have resolution presented; anomalies should be built in and not explained away to provide areas of speculation for the viewer.

Form: In terms of form, the minimum number of properties and costumes to be used the better. Where most rooms may consist of multiple items of furniture (i.e. a desk, shelves, chairs, bed, dresser, toy box, closet, carpet, tables, etc.),

the production should use only those that have to be manipulated by actors. All others exist only in the viewer's imagination.

#### EVALUATION OF THE DESIGN

According to the literature, a video produced with the attributes described above should stimulate imaginative participation. In order for a production to do this, it must be able to accomplish two primary goals: viewer comprehension and viewer involvement. The evaluation design, then, assessed how much imaginative participation children exhibit by measuring viewer comprehension and viewer involvement. These are further broken down into the separate objectives discussed below (see Table 2, page 20).

Viewer comprehension is primarily a cognitive goal. For any production to be of worth to a child viewer, s/he must be able to understand what is occurring on the screen. No matter what production variables are manipulated, the finished product must not be so far from a child's experience that the child is lost. While viewing the production, a child ought to have a grasp of the difference in characters, a basic understanding of the problem and solution in the plot, and a sense of the setting in terms of time and space.

Viewer involvement is a goal that can include physical, cognitive and affective activities. For the purposes of this study, viewer involvement was defined physically as attentiveness to the screen during viewing; cognitively as the extent to which a child can (1) take the perspective of the

Table 2  
Objectives Table

	Physical	Cognitive	Affective
Viewer Compre- hension		-Recognize Character Roles -Recognize Problem -Recognize Solution -Recognize Setting	
Viewer Involve- ment	-Attentiveness to scene	-Fill in Details of setting -Fill in Details of monster	-Perspective taking

main character and define solutions to the problem(s), and (2) create the details of the setting given that the stimulus will provide minimal visual cues for the setting, and fill in the details of the fantasy monster given that there are no visual cues.

Viewer involvement on a physical level was measured by the number of times the child was distracted from the stimuli as evidenced by verbalizations about, or physical referents to some object other than the stimuli itself. On a cognitive level, viewer involvement was measured three ways. The first was verbal complexity of the child's responses to requests for possible solutions to the main character's problems. In order

for a child to generate solutions to the problem s/he must be able to empathise with the character. If the child can produce a possible solution, then perspective taking has occurred and this will indicate some imaginative leap from self to other. The more complex the proposed solution, the more imagination it employed.

The second was the extent to which a child can create a realistic setting given that the setting is minimally reproduced in the stimulus. The program had no specific verbal or visual reference to a time or place. Therefore, in order for a child to be able to state a definitive time and space or to be able to identify specific details that were not actually shown, s/he would have had to fabricate them from his/her own fertile imagination.

Finally, cognitive viewer involvement was measured according to the verbal complexity the child exhibits in describing the fantasy monster under the bed given that the stimulus provides no visual or aural cues. The more complex the description of the monster, the more imagination employed by the child.

**MEASURING THE OBJECTIVES:** The cognitive objective (viewer comprehension) was measured according to a child's ability to correctly recognize the following:

- 1) character roles as represented by each (i.e. "mother", "Cleo", "Storyteller", "pretend friends"),
- 2) the problems facing the main character (i.e. the monster under the bed and disliking her name),
- 3) the one presented solution to one of the problems (i.e. chasing the monster away), and

- 4) the setting of the drama (i.e. bedroom, house, apartment, etc.).

These measures are indicators of viewer comprehension. A child answering all four appropriately was considered to have a high comprehension of the presented material.

Viewer involvement is a more complex objective and will be dealt with according to its two parts. Physical attention to the screen, was indicated by the number of minutes of script that the child viewer looked away from the screen. This data was correlated with viewer comprehension data and with content analysis of the production variables.

Cognitive elements were indicated by the number of adjectives, adverbs, nouns, verbs and idea descriptors the viewer can verbalize within the following activities:

- 1) perspective taking -- being able to place oneself in the main character's place and think as that character,
- 2) naming the parts -- filling in the details of the room within which the drama took place even though the production variables were minimally and abstractly generated, and
- 3) monster manifestation -- recreating a vision of what the monster under the bed looked like even though the production variables specifically do not show a monster.

These measures were indicators of imaginative interaction with the stimulus. Mental imaginative play is assumed if a child scores high in any one category. A child scoring high in all three categories will have a high level of involvement.



**SUMMARY**

The method consists of two parts: production design and evaluation of the design. The production design manipulated content and form variables to produce a drama that had the attributes identified in Chapter 2: 1) age appropriateness, 2) low realism/high abstraction, and 3) minimal cues.

Evaluation of the design assessed imaginative participation through viewer comprehension and viewer involvement. These two goals are broken down into measurable objectives. They are: recognizing the character roles, the problem, solution and setting of the drama, and "perspective taking", "naming the parts", and the "monster manifestation".

## CHAPTER 4 - RESULTS

The previous section divided the research into two parts: the production design and the evaluation design. The methodological discussion treated the decision making parameters for each separately. For clarity's sake, the results will be discussed according to that paradigm.

### PRODUCTION DESIGN

The script was developed and titled "The Monster Under the Bed" (see Appendix A). The characters were: a storyteller, Mom, Cleopatra Lysandra (age 6-7, female), and two imaginary friends (Dominoe - male, and Ribbon - female). Characters were refined via live performances in front of four groups of 30-60 children at local elementary school gyms. The taping occurred over two separate weekends and was shot film style. The finished tape was 16 minutes long and skips from looking for the sword to the storyteller's last speech. Significant and irreplaceable footage was lost during the last day of taping; adjustments in the script and testing instrument were made accordingly.

#### 1) AGE APPROPRIATE MATERIAL

Content: In this production, the setting is conceived of as a child's bedroom; the main character is Cleopatra

Lysandra (age 6-7) who is struggling with self-doubt. This is manifested in the duality of the problems she faces. Her first problem is that she doesn't like her name. The children at school have been teasing her. The second problem is her fear of the imaginary monster under the bed. In the original script, both issues are resolved by her when she decides that she is a hero with a hero's name and when she chases the monster away using a weapon of her own devising (see Appendix A). Due to missing footage, only the solution to her fear of the monster is presented with the name issue being left open-ended.

Form: The visual presentation uses subjective camera shots when the storyteller addresses the viewer directly and when the viewer turns to look at the action (this move utilizes a pan and a light transition). Subjective angle is also utilized during moments of tension created by the issue of the monster under the bed. Angles are canted to further communicate instability and unease. The viewer thus sees the world from the main character's viewpoint and psychological perspective. At all other times, objective camera angles are used.

High and low camera angles were used on very few occasions due to the constraints of the taping conditions. High and low angle shots appear during moments of tension surrounding the fear of the monster.

Literal and non-literal sound was employed to differentiate real vs. play moments. When the storyteller addresses the viewer, there is no audio other than the

character speaking. As the transition is made to the action, natural house sound is added underneath the characters' audio. The audio is further layered with non-literal sound effects that pertain to the moments of play. Examples of these would be: the magic sound effect that cues the appearance and disappearance of the imaginary friends; the music that comes and goes as wedding, Michael Jackson, dancing, circus, Pee Wee Herman and princess are mentioned and acted out; and the myriad sound effects associated with activities played out such as tumbling, marching and wrestling.

Some children have imaginary friends. This friend, while completely realistic to the child, is one not perceived by adults. Imaginary playmates were written into the drama and were played by actors while no adults were on the set. They disappeared (were edited out) when an adult character was in the playing space. In this way, the editing capabilities of the television medium were used to capture the essence of imaginary friends. During the first "disappearance" the characters dissolve out of the image as Mom enters the room. An audio sound effect is tied to this disappearance and thereafter, this audio sound effect cues the event and the characters appear and disappear through a change in shot angle.

## 2) LOW REALISM/ABSTRACTION

Content: The script for the drama contains two imaginary friends who are abstractions of the main character's thoughts. As adults we engage in "thinking" or "internal dialogues". Children's internal dialogues are often externalized and

transformed into imaginary playmates. In the script, two imaginary friends are conceived, written and performed as abstractions of parts of the main character's personality. Consequently, they often have the same mannerisms, speech patterns, and thought processes. No attempt was made either in the script or in performance to make them as multi-dimensional as the main character was; they did not define problems or produce solutions. While they may occasionally have initiated action on their own, it was never related to the main issue or without the presence of the main character. One imaginary friend was an externalization of the main character's more rational, cautious, think-things-through self; the other imaginary friend was an externalization of the main character's emotional, enthusiastic, try-everything-at-once self. The imaginary characters were played more as comedia del arte characters (one-dimensional, slapstick, broad) while all other characters behaved in a more normal fashion.

Form: The set had no walls; there was a door frame and a window frame to convey the edges of the room. Along with these, there were three other pieces of "furniture": a dresser constructed of a blue block with yellow dots for handles; a bed constructed out of a block frame with a cover and a pillow; and a large square red box representing a toy box. Set pieces were painted primary colors and placed on four sides of the playing area to create a sense of "roomness".

One unforeseen result was the versatility of shot angles

the lack of walls provided. Shots were used from a 360 degree angle around the playing area, from above, and from the floor. Frequently, set items that defined the playing area functioned as foreground in the shots. This had the effect of completely negating the concept of enclosed space. Not only were there no walls shown, but the fourth wall concept inherent to dramatic performance was not adhered to. In set and shot angles (physically and psychologically) there were no boundaries; no room existed. Any concept of room created by viewers must be a result of a developed schema for room and imaginative investment in the visual presentation.

The costumes were as follows: Storyteller - brown sweater and lap robe; Mom - peach sweater and tan slacks; Cleopatra Lysandra - blue dress; Dominoe - blue unitard with dots painted on it and boxer shorts; Ribbon - red unitard, boxer shorts and one large red bow on her head. The one character who deviated from the design framework in terms of costuming was the storyteller. Besides the items listed above, make-up and additional props were used to help convey an aspect of age that the actor himself did not possess.

### 3) MINIMAL CUES

Content: According to the framework, the script should not resolve every issue raised nor explain away all anomalies. The script written for "The Monster Under the Bed" never specifically addresses the issue of where the imaginary characters come from when they appear or where they go to when they disappear. This is deliberately left open ended so that the audience is allowed to imagine options or make assumptions

unimpeded. Another example of this is the relationship between the storyteller and the main character. The script never specifically states whether or not the main character is a product of the old man's dreams and stories, or whether they are both real people and have some undefined relationship. Also, the problem of not liking one's name was not resolved in the final video even though it is in the script.

Form: A door frame and a window comprised the edges of the room. A bed, a toy box and a dresser comprised the elements of the room. The set was cameo lit. Costumes used only one (or none) prop or addition to epitomise the character.

#### EVALUATION OF THE DESIGN

Evaluation of the tape was done as focus group work. Eight children within the target age range (6-8 yrs.) viewed the tape in a home environment in groups of 1 or 2. While the children viewed, an observer recorded their attention to or away from the screen (see Appendix B). After viewing, each child was asked a series of questions (see Appendix B). Where aided recall was used, photos taken from the tape stimulus were shown. Three observer/interviewers were trained during a three hour session to insure symmetry of treatment among them.

#### FINDINGS

Due to the small data base, data for each subject is presented for all four elements of viewer comprehension and

all four elements of viewer involvement (see Table 3, page 31). In addition, a comprehensive score is computed for both viewer comprehension and viewer involvement.

### Viewer Comprehension

Each of the elements of viewer comprehension were tested by one or more questions. Table 3 (pg. 31) reports the data for each child on all elements tested. Only child 1 and child 8 recognized all four characters; most of the subjects were able to recognize at least three of the characters. The tape presented two problems and five of the eight subjects were able to state both problems and every child could state at least one of the problems. Child 1, 2, and 3 were able to answer correctly all three questions pertaining to recognizing the setting; most were able to answer at least two and only one child could answer none. All the subjects were able to correctly identify the solution presented to one of the problems.

The subjects' answers were scored one point for each verifiably correct answer. This creates an objective scale ranging from 0 (no answers correct) to 10 (all answers correct). This is the comprehension score (CS). The CS is plotted against the number of children receiving a given score (see Figure 1). From this it is easy to see that 7 out of the 8 (87%) scored 50% or higher on comprehension. 5 out of the 8 (62%) scored 80% or higher on comprehension. It is indicative that the one child who did not score above 50% on comprehension was the youngest participant. The scores from this child (number 7) are consistently low on all items in

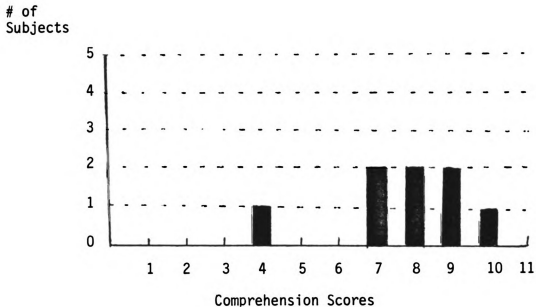


Table 3  
Raw Data Matrix

Subjects	COMPREHENSION				Comprehension Score CS	Attention	INVOLVEMENT			Involvement Score IS
	Recognize Character Roles	Recognize Problems	Recognize Setting	Recognize Solution			Perspect-ive Taking	Details of Setting	Details of Monster	
1	4	2	3	1	10	0	2	4	6	5
2	3	2	3	1	9	2	6	8	6	7
3	3	1	3	1	8	7	8	5	8	6
4	3	2	2	1	8	1	5	4	5	6
5	3	2	1	1	7	2	14	7	0	7
6	3	1	2	1	7	8	11	4	12	8
7	2	1	0	1	4	4	0	3	0	4
8	4	2	2	1	9	1	10	5	5	7
Mean	3.12	1.62	2	1	7.75	3.12	7	5.12	5.25	7.87

comprehension. The data from this child may be skewed due to a maturity level that has not yet developed a schema for cognition of the content or the form of the video. The mode of the comprehension score was 8 with the mean being 7.5.

Figure 1  
Viewer Comprehension Tabulations



### Viewer Involvement

Viewer involvement was measured according to indicators of physical, cognitive and affective activity. Physical activity was indicated by attentiveness to the screen. The attention level of the child was originally defined as the number of minutes of viewing time a child looked at or verbalized about something other than the stimulus. The data gathered reveals that most instances of dis-attention were much shorter than one minute. Consequently, attentiveness

data can not be reported accurately in a form that has a minute as its base unit. Data is reported in the viewer involvement section of Table 3 above as raw numbers of referents away, with each referent accounting for one line of script. The assumption is made that each line of script is approximately the same in duration.

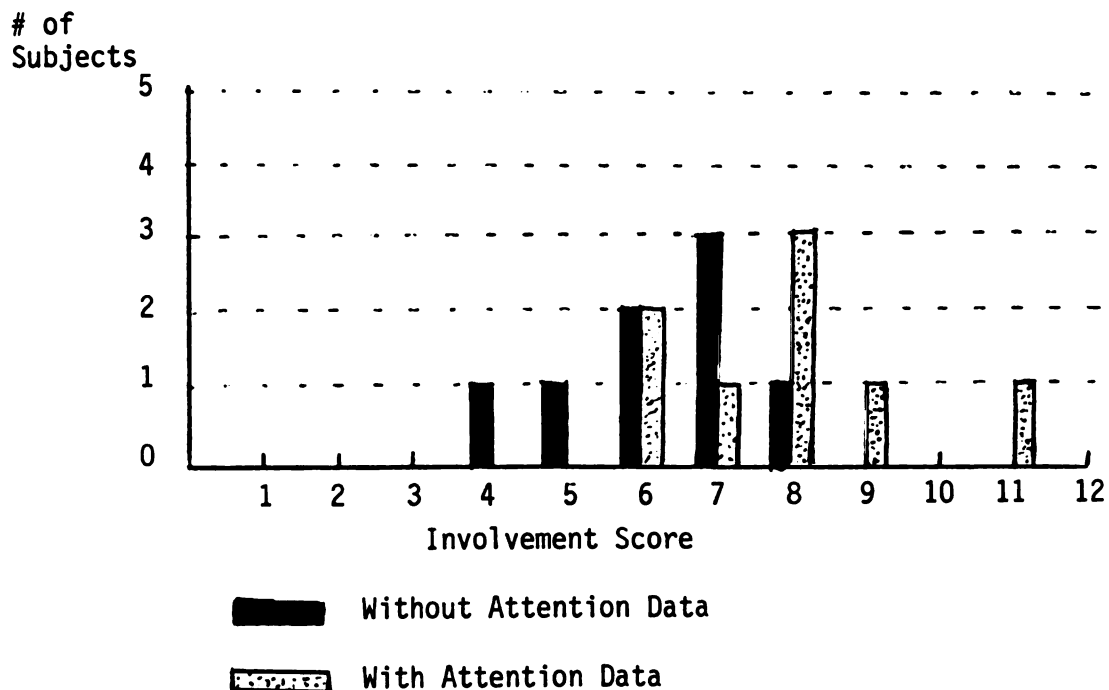
The other three elements, cognitive involvement (filling in the details of the monster and filling in the details of the setting), and affective involvement (perspective taking) were tested by open ended questions. As such, they have no objectifiably correct answers.

Table 3 (pg. 31) reports the data from each child on the four elements of involvement. Child 1 scored highest on attention with no referents away from the screen during the viewing; child 6 scored least with eight referents away during viewing. Child 5 scored highest on perspective taking with a raw score of fourteen; child 7 scored least with a raw score of zero. Details of the setting scores ranged from a high of eight (child 2) to a low of three (child 7). Details of the monster had a slightly larger range from a high of twelve (child 6) to a low of zero (child 7). Child 7 set the lowest score on 3 of the four measures. This pattern reinforces the earlier suspicions about the age appropriateness of the subject.

The scale for each element ranges from 0 (no answer at all) to the number of the participant who scored maximum. This range was then divided into three equal parts and labelled "high involvement", "medium", and "low". A viewer

involvement score (VS) was then calculated by assigning a number to each category (high =3, medium=2, low=1), and adding each participants values for the three elements of perspective taking, deatails of setting, and details of monster. For example, child 1 scored low on perspective taking, medium on details of setting and medium on details of monster. This child's score was calculated as  $2+2+1=5$ . Involvement scores are represented by the solid bars on Figure 2.

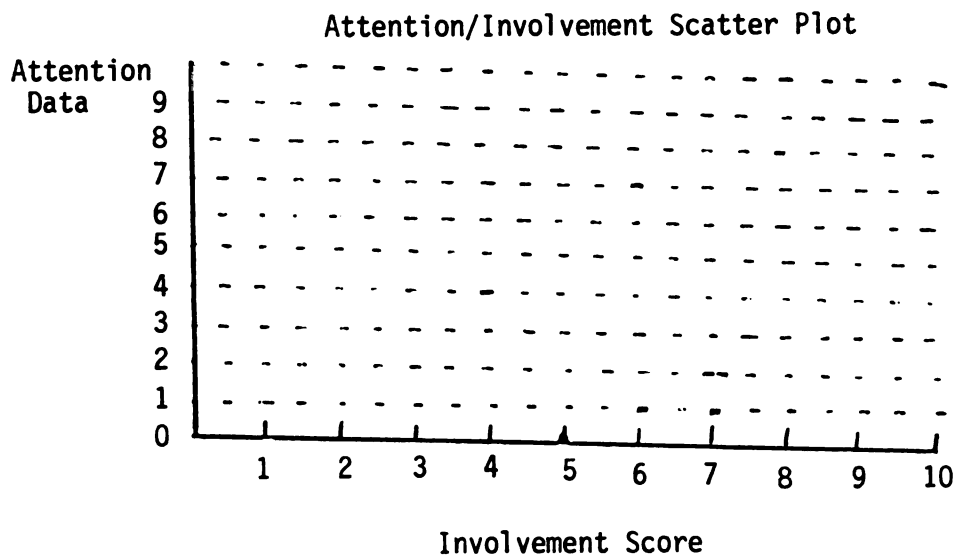
Figure 2  
Viewer Involvement Tabulations



The dotted bars are the same viewer involvement scores after the data from attention is added. This is done because the attentional data is measured differently from the other three elements. By examining the relationship between the two curves, it is obvious that the attentional data alters the

shape of the curve. This indicates that the attentional data may be different than the other three elements. In Figure 3, attentional data are plotted against the composite score from the other three elements of viewer involvement on a scatter plot. There does not appear to exist a relation between how much attention a child paid to the screen and the corresponding level of involvement (i.e. a child who had a low level of attention did not necessarily have a low score on involvement).

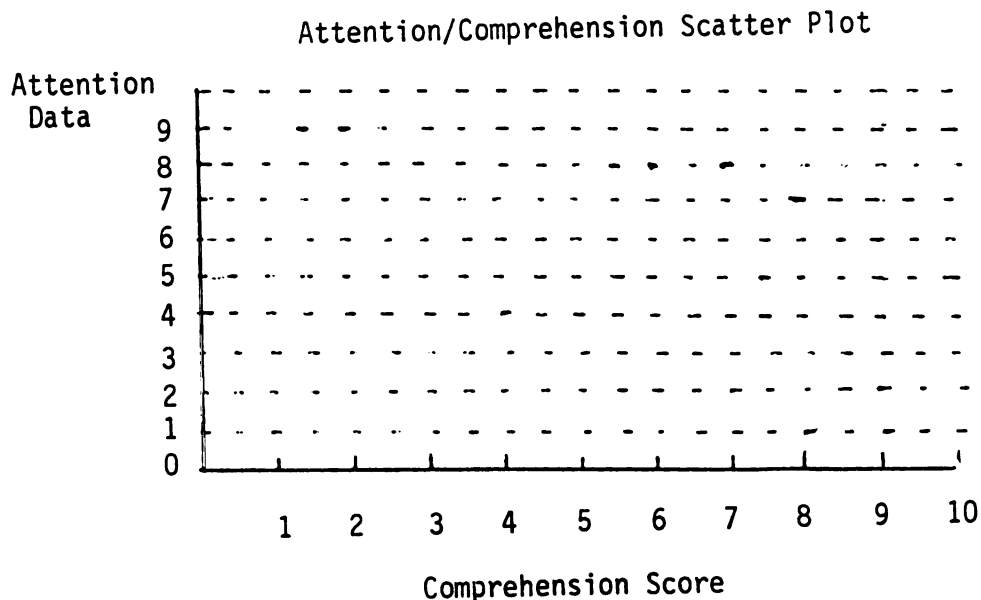
Figure 3



The data do not seem to represent a relationship between attention to the program and comprehension either (see Figure 4). This assumption, that a child needed to pay attention to the stimulus in order to understand it, was in the opening statements. However, the scatter plot between attention and

comprehension (Figure 4) does not seem to bear this out. These results may be due to the low sample size where the laws of probability can not come into play. It may also be a result of the low variance in the scores and the subjective scale of high/medium/low based on that variance. However, Aimee Dorr (1986), and Robert Hawkins and Suzanne Pingree (1986) also report attention to the screen was not a good predictor of comprehension. This study seems to indicate a similar finding. The rest of this analysis, then, will be based on the involvement data minus the attentional aspects.

Figure 4



From the viewer involvement graph (Figure 2, pg. 34) it can be seen that 4 out of 8 (50%) were moderately involved and 3 out of 8 (38%) were highly involved. The mean was 5.7 with

a mode of 6. Once again, the low outlier in the data was the youngest participant in the evaluations.

In general, there appears to be no strong correspondence between comprehension and involvement. Individual children who scored high in comprehension did not consistently score high or low on involvement. There was a concern that children who were already sensitized to the topic matter might respond in a stronger manner than others. Two questions addressed whether the viewer liked his/her name or was afraid of monsters. There does not seem to be a strong relationship between prejudice toward an idea and empathy with that idea. Children who liked their name offered as complex solutions to the problem of disliking one's name as the children who did not like their names. The same holds true for fear of monsters.

### SUMMARY

A video was produced according to the design described in Chapter 3 entitled "The Monster Under the Bed." It contained the three target attributes with a few minor changes due to production constraints.

Evaluation of the design with eight members of the target audience revealed that 62% of the subjects scored at least 80% or higher on comprehension and 50% were moderate or highly involved. There appears to be no strong relationship between these two goals and there appears to be no relationship between prejudice toward an idea and empathy with that idea.

## CHAPTER 5 - DISCUSSION

The problem addressed in this study was the exploration of a production style of television designed to specifically address the psycho-social needs of a child viewer. The developmental needs of a child are many; for the purposes of this study, the focus was the nurturing of imagination. Utilizing methods recommended by child development theorists and creative dramatic specialists a video was designed to stimulate imaginative participation in the child viewer.

Imaginative participation was measured by two objectives: viewer comprehension and viewer involvement. These two elements were identified based on the assumption that if the stimulus was too far from a child's ability to understand, then it would be difficult for the child to use the stimulus as a springboard for imaginative participation.

Finally, the uses and gratifications approach to research about children and television is born out. If television viewing is truly and strictly a passive medium, all children would exhibit the same response to the stimulus. The range of responses given in the open ended questions is testimony to the fact that children come to the screen filled with past experiences and receive a resultant processed message. A poignant example of this is the children's perceptions of



where the playing area was located. All the children but one placed the bedroom in a type of abode similar to the one with which they were familiar. Most perceived the room to be placed in the abode corresponding to where their room was within the abode (i.e. "upstairs", "down the hall from Mom's room", etc.). Children, primed with information, experiences and opinions based on their own environment will apply these to the message they receive. This is at the very heart of the issue -- children use their imagination to sort and understand new stimuli based on previous knowledge.

#### NEED FOR FURTHER RESEARCH

This research project, like all studies, had its own set of limitations. One of the major drawbacks of this study was its small sample size. Results from small samples can be stated as tentative conclusions rather than definitive statements. Larger sample sizes open up realms of reliability and validity that focus group type work does not and cannot ever achieve. Therefore, the first recommendation is for the research to be repeated with a larger sample size.

Secondly, this design was a post test only. This does not allow control for extraneous variation due to inherent differences among participants. Some children may be imbued naturally with a larger share of imaginative capacity than others. Also, the operationalized definition of the dependent variable was based on a child's ability to verbalize his/her responses. The ability to verbalize develops at different rates in children of this age range. It may also be dependent

on such uncontrolled for variables as social-economic status of the parents, the sex of the child, and the availability of opportunities for the child to practice verbal skills elsewhere. The recommendation for research in this instance is for an evaluation design that can control for intervening variables; or perhaps, to develop a measure for the dependent variable that is independent of other factors.

Finally, a series of comparative studies are needed. Within production research, it is nearly impossible to separate out the impact of content on a viewer from the impact of the production style itself. Some content will be inherently more interesting than other content for a given audience. Several different kinds of content need to be produced in this same style so the data can be analyzed irrespective of content.

The flipside of this coin is that the production forms themselves are so interrelated that they are difficult to separate from each other, much less from the content. This study manipulated several production variables to achieve an effect. This effect was demonstrated. However the design of this study did not test how each individual variable contributed to the outcome. To echo Grant Nobles' comments from the literature review, we still do not know a definitive "how" to present to children. There are models for production such as the one presented above and the ones covered in the literature review. However, these models do not include a taxonomy of what children understand from the forms of television. We do not know if they perceive and understand

subjective vs. objective camera angles; we do not know at what age they develop visual literacy, or for that matter what the rules and operating procedures for that visual literacy might be. We do not know whether the myriad traditions that have developed for production of video are understood (or how they are understood) or not by the child viewer. This is one of the most curious aspects of children's television research. In no other form of communication does the communicator set out to send a message with out knowing how the elements will be understood by the receiver. Does a poet create a poem without an understanding of how others read words, phrases, punctuation and images? Does a musician play without an understanding of how rhythm, melody, and volume impact the listener? Yet for some reason with children's television we do just that: hours and hours and hours of programming for children are aired and no one knows how those children percieve what we send. This indeed is an area for further research. It is a frontier for production research that has only begun to find pioneers.

#### SUMMARY

The style of television developed did not significantly lessen children's understanding of the program's content. Nor did it produce consistently low or no imaginative participation on the part of the viewer. Understanding the program did not bear on a child's ability to utilize the program as food for imagination as was the original supposition.

The need for research in this area is broad as we are only beginning to understand the relationship between television and the child viewer. The two primary questions are: 1) What do children understand from the forms of television, and 2) When and how do they develop this visual language. Answers to these questions will take us a long way to understanding how best to present information to children via the video medium.

**APPENDIX A**

**DIRECTOR'S SCRIPT**

## Director's Script

<u>FADE to Low Angle shot (dolly in)</u>	<p>OLD MAN: Eh? What? Come in. Come in. Don't be shy. I don't bight....hard. No. No. That was a joke. Come in. Now what is it ye' want? Speak up. Eh? What? A story? A story, is it! Well, you've come to just the right man. Stories I have. The very best. Sit. Sit. Sit. Sit. Now. Hm. I've got just the thing for a bedtime story. A story about a wee bit of a girl and a certain fear she had. But it starts with a poem...an invitation. It goes like this....</p> <p>If you are a dreamer, come in  If you're a pretender, come sit by my fire  For we have some flax-golden tales to spin.  Come in.  Come in!</p> <p>ENTER CLEO</p> <p>CLEO: "(enters) I'm in! Hey! Where are you guys? Ribbon? Dominoe? I know you're in here. (begins to search the room) Behind the dresser. HA., Nope. You guys are under the bed. HA. You guys? Are you under here? (crawls under bed ad libs continue)</p> <p>ENTER DOMINOE AND RIBBON  BED BUSINESS AND WRESTLING</p> <p>VOICE: Hey! Cleo! What is all the racket up here?</p> <p>MOM ENTERS  MOM: Cleo! What happened to your bed?</p> <p>CLEO: Well, Mom, I was</p>
<u>Lights Up on set 2</u> <u>Pan and Roll Focus</u>	
<u>FS Cleo (x to Camera)</u>	
<u>MCU Cleo behind dresser</u> <u>FS Cleo (x to Camera)</u>	
<u>MCU Cleo from under bed</u>	
<u>FS room as Ribbon and Dominoe</u> climb out of Toy Box and x to camera	
<u>DISSOLVE to same image w/magic</u> SFX. Ribbon and Dominoe are gone	
<u>MS Mom at door</u>	
<u>OTS Cleo on bed</u>	

<u>MS Mom</u>	looking for Dominoe and Ribbon when they jumped me from the bed and then... MOM: I know. I know. They made this entire mess.
<u>MCU Cleo</u>	CLEO: Well, they helped.  MOM: Never mind. Here, help me put the bed back together. Or did you think you would sleep on the floor tonight?
<u>OTS Cleo</u>	CLEO: (Cleo gets off bed) Oh. Could I? It...
<u>FS room from door</u> <u>lights up scene 1</u>	MOM: No. I'm sorry I mentioned it. Here, pull that down.
<u>DISSOLVE to MCU old man</u> <u>lights down scene 1</u>	OLD MAN: Now tonight was special to Cleo. See, the kids at school had been teasing her about her name. They would dance around her and say "Cleopatra Lysandra looks like a salamandra. Put her in a great big Panda, Cleopatra Lysandra" And that was pretty mean. So she decided to ask her mom about it.....
<u>Lights up scene 2</u> <u>Pan and roll focus</u>	CLEO: Mom?  MOM: Hm?
<u>MCU Cleo</u>	CLEO: Why did you name me Cleo?
<u>MCU Mom</u>	MOM: Because I was reading <u>Cleopatra, Queen of the Nile</u> at the time.
<u>MCU Cleo</u>	CLEO: (prompting) And because you knew I was going to be special.
<u>MCU Mom</u>	MOM: And I knew you were going to be special.
<u>WS bed from front</u>	CLEO: OK. But then why did you have to make my middle name Lysandra? MOM: Because Cleopatra Sue

zoom in to 2-shot	<p>didn't sound right. Or maybe I should have called you Cleopatra Sally. (Mom grabs up Cleo and begins to tickle her). Cleopatra Jane. Cleopatra Mary. Cleopatra Harry!</p> <p>CLEO: Ok. OK! Cathrope. Cathrope! I give up. But, geez, Mom. Cleopatra Lysandra?</p> <p>MOM: Oh. You'll live through it. Besides. You're not the first to have an unusual name in our family. It's a fine tradition. Your grandfather's name was Cornelius Otho. He was a hero in the war, you know. Received a medal of honor for courage.</p> <p>CLEO: He did?</p> <p>MOM: Yes. He did.</p> <p>CLEO: Well, how'd he get it?</p> <p>MOM: Oh, they gave it to him.</p> <p>CLEO: No. I mean what did he do?</p> <p>MOM: Oh, something about fighting off an attack single handed. Ask him the next time he is over. You know how he loves to tell stories.</p> <p>CLEO: Yeah. Grandpa tells good stories.</p> <p>MOM: Now, it's about time...</p> <p>CLEO: But, Cornelius?</p> <p>MOM: For you to get ready for bed.</p> <p>CLEO: Otho!</p>
<u>CU Mom</u>	
<u>CU Cleo</u>	
<u>OTS Cleo as she sits up</u>	
<u>MCU Mom</u>	
<u>OTS Cleo</u>	
<u>MCU Mom</u>	
<u>MCU Cleo</u>	
<u>OTS through door</u>	
<u>MCU Cleo</u>	
<u>OTS through door</u>	
<u>MCU Cleo</u>	



<u>OTS through door</u>	MOM: I'll be up later to check on you. (she leaves)
<u>MCU Cleo</u>	CLEO: Yeck!
<u>magic SFX</u>	
<u>OTS Dominoe and Ribbon</u>	DOMINOE: Cleopatra?
	RIBBON: Lysandra?
<u>MCU Cleo</u>	CLEO: Cut it out you guys.
<u>OTS Dominoe and Ribbon</u>	DOMINOE: (chanting)
<u>x to camera climb on bed</u>	Cleopatra...
	RIBBON: (chanting) Lysandra...
<u>2-shot Dominoe and Ribbon</u>	DOMINOE: ...looked like...
	RIBBON: ...a salamanda...
	DOMINOE: ...put her in a...
	RIBBON: ...great big Panda...
	DOMINOE: Cleopatra
	RIBBON: Lysandra!
<u>MCU Cleo</u>	CLEO: That's not funny.
<u>2-SHOT Dominoe and Ribbon</u>	
<u>3-SHOT of all huddled on bed</u>	DOMINOE: Cleo?
	RIBBON: Cleo?
	DOMINOE: We're...
	RIBBON: ...sorry.
	DOMINOE: When you grow up...
	RIBBON: ...you could change your name.
	CLEO: I could?
	DOMINOE: Sure. It happens...
	RIBBON: ...all the time. People...
	DOMINOE: ...get married

Wedding SFX

and change...

RIBBON: ...their name.

CLEO: EEWWW! Do I have to get married?

DOMINOE: Umm. I guess

RIBBON: ...not. You could just...

DOMINOE: ...change your name. Because...

RIBBON: ...when you're a grownup....

DOMINOE: ...you can do...

RIBBON: ...anything...

DOMINOE: ...you want to.

FS as she gets off bed

CLEO: Yeah! That's right. When I grow up I'll change my name! And I'll be anything I want. When I grow up, I'm gonna be....

MICHAEL JACKSON

2-SHOT Dominoe and Ribbon as they rise

MUSIC FULL and MJ ACTIVITY

MCU Cleo lipsynching the words

FS Cominoe and Ribbon dancing

MCU Cleo

FS Dominoe and Ribbon

MCU Dominoe

DOMINOE: When I grow up, I'm gonna be.....a.....

BIG TIME WRESTLER

Crowd SFX full

FS room as Cleo speaks to cam

CLEO: In the big time center ring we have...

MCU Dominoe on bed

DOMINOE: King Sting and I'm gonna wrestler wrestler wrestler and break her

<u>FS room</u>	face. GRRRRR!
<u>MCU Ribbon on bed</u>	CLEO: Thank you King Sting and we have...
<u>FS room</u>	RIBBON: Mad Molly and I'm gonna cream him!
<u>2-shot from front</u>	CLEO: Thank you Mad Molly. And the bell goes DING DING DING. (Ribbon and Dominoe wrestle on the bed) And she's lookin like. And mad Molly is going down. Yes! And King Sting won! WOOOOOOO!
<u>MCU Ribbon</u>	RIBBON: When I grow up, I'm gonna be.....a.....
	DANCER!
<u>WS front</u>	MUSIC FULL and ALL THREE DANCE
<u>MCU as Dominoe falls</u>	MUSIC OUT
<u>OTS Cleo</u>	CLEO: When I grow up, I'm gonna be....
	IN THE CIRCUS!
<u>FS front</u>	MUSIC FULL and CIRCUS BUSINESS
<u>3-SHOT from side for flip</u>	
<u>3-shot from front for bow</u>	APPLAUSE
<u>MCU Dominoe</u>	DOMINOE: When I grow up, I'm gonna be....
	PEE WEE HERMAN!
<u>3-SHOT through dresser</u>	The word for the day is "Chair". Oh! I'm sitting in a chair.
<u>MCU CLEO</u>	
<u>WS from front</u>	PWH BUSINESS
<u>MCU Ribbon on bed</u>	RIBBON: When I grow up, I'm gonna be.....a....

PRINCESS!

Princess SFX

<u>2-SHOT Dominoe and Cleo</u>	DOMINOE AND CLEO: A Princess? Ewww.
<u>DISSOLVE MCU Cleo</u> magic SFX <u>MS Mom at door</u>	MOM (off): Cleo? (enters) What's going on? I didn't know getting ready for bed took so much noise.
<u>MCU Cleo</u>	CLEO: Ah, Mom. Do I have to go to bed yet?
<u>OTS Mom at door</u>	MOM: Now, no arguing tonight. March off to that bathroom and brush and wash. When I come back, I expect to find you tucked into bed. (exits)
<u>OTS Cleo through door</u>	CLEO: OK. OK, guys, we're bathroom bound. (EXIT)
	DRUMS
	CLEO: When I grow up I'll change my name.
	DOMINOE AND RIBBON: When she grows up she'll change her name.
	CLEO: And then I'll never be the same.
	DOMINOE AND RIBBON: Then she'll never be the same.
<u>Light change</u> <u>DISSOLVE to MCU old man</u>	OLD MAN: And so they marched off to the bathroom. Well, you know how bathroom's are. There was splashing and giggling until the bathroom became a swamp and Cleo became the Swamp Monster. She sat back on her royal throne. And before you know, the bathroom was quite a mess. A rather odd thing happened in the bathroom though, and as Ribbon entered the room, you could hear Dominoe saying, "Well...."

light change  
pan and roll focus

DOMINOE: Well, you said  
it was a hat.

MCU Window frame...each  
walks through shot

RIBBON: Yes, but I didn't  
say to put it on!

CLEO: (entering) Oh quite  
arguing you two.

DOMINOE: (entering) Oh,  
that's fine for you to say.  
You don't have a plunger  
stuck on your head, now,  
do you?

FS front

MOM'S VOICE: Cleo. Are  
you in bed?

RUSH TO BED

Canted angle of bed  
3-SHOT from across bed - dolly in

CLEO: Do you see what I  
see?

DOMINOE: There's a  
shadow...

canted angle of bed

RIBBON: ...under the bed.

3-SHOT from across bed

DOMINOE: It could be...

RIBBON: ..the Monster.

RIBBON AND DOMINOE: There's  
a monster under the bed.  
By morning we could be  
dead.  
He'll suck on our toes  
And stomp on our head.  
There's a monster under the  
bed!

There's a monster under the  
bed.  
By morning we could be  
dead.  
He'll suck on our toes  
And stomp on our head.  
THERE'S A MONSTER UNDER THE  
BED!

FS through door

CLEO: (yelling) MOM!  
MOM!

MOM: (enters) What?

<u>MCU Cleo</u>	CLEO: There's a monster under my bed.
<u>2-SHOT front</u>	MOM: Cleo. There is not a monster under your bed. Here. Look. See? Nothing. No monster. No boogie man. Now, please get into bed.
<u>2-SHOT from under bed</u>	
<u>FS front as Cleo gets in bed</u>	CLEO: Well, it was there a minute ago (looking suspiciously at bed). Maybe it's hiding or something.
	MOM: Well, it's probably as scared of you as you are of it. Goodnight dear. (she tucks Cleo in and starts to leave)
<u>MCU Cleo</u>	CLEO: Mom?
<u>OTS Mom at door</u>	MOM: Hm?
<u>MCU Cleo</u>	CLEO: Would it be ok, if, when I grow up I change my name?
	MOM: Change your name? Why?
	CLEO: Weelllll,....
<u>MCU Mom</u>	MOM: You don't like your name do you? I mean really don't like it. Why not?
<u>CU Cleo</u>	CLEO: Weeeelllll, seeee. The kids at school tease me.
zoom out 2-SHOT	MOM: What do they say?
	CLEO: (chanting in imitation) Cleopatra Lysandra looks like a salmanda.
	MOM: Oh. Cleo. I'm sorry. Kids. They can be so cruel.
	CLEO: Does that mean it's ok to change my name?

	MOM: I tell you what. If, when you are grown up, you still want to change your name, I will help you.
	CLEO: Really?
<u>OTS Mom at door</u>	MOM: Sure. (They hug. She starts to leave)
<u>MCU Cleo</u>	CLEO: Mom?
<u>MCU Mom</u>	MOM: Hm?
<u>MCU Cleo</u>	CLEO: Did kids tease you when you were little?
<u>FS Mom</u>	MOM: Oh, yes.
	CLEO: About your name?
	MOM: Nooo. They teased me about my pantaloons.
<u>MCU Cleo</u>	CLEO: Your what?
<u>FS Mom</u>	MOM: Pantaloons. My Mother used to make me wear them under my dresses. They were sort of frilly, ruffly long underwear. And they teased me terribly. Pantaloon Patsy. That's what they used to call me. And I promised myself that my child would not ever have to wear pantaloons.
<u>MCU Cleo</u>	CLEO: That's why I don't wear 'em, huh?
<u>OTS Cleo mom leans into shot</u>	MOM: That's why you don't wear them. Huh. Good night dear.
<u>MCU Cleo</u>	CLEO: 'Night Mom. Mom!
<u>OTS Mom at door</u>	MOM: Hm?
<u>MCU Cleo</u>	CLEO: Leave the door open a little, 'kay?
<u>OTS Mom at door</u>	MOM: OK. (leaves)

magic SFX

3-SHOT on bed

RIBBON: Pantaloon?

DOMINOE: Eewww! You wouldn't catch me dead in 'em.

RIBBON: Well, I don't know....

DOMINOE: Ribbon! Really.

MCU Cleo

CLEO: (distracted)  
Cleopatra Lysandra looks like...

DOMINOE: ...a slaman

RIBBON: ...dra.

3-SHOT from high angle

LONG PAUSE  
MUSIC IN

RIBBON: Dominoe, stop making that noise.

DOMINOE: I'm not making a noise.

RIBBON AND DOMINOE: Cleo!

CLEO: I'm not making any noise!

3-SHOT from front as they sit up

ALL THREE: The Monster!

DOMINOE: Now what...

RIBBON: ...are we...

DOMINOE: ....gonna....

RIBBON: ....do?

CLEO: I don't know.

DOMINOE: There's a monster under the bed.

RIBBON: By morning we'll all be dead.

DOMINOE: He'll suck on our toes

RIBBON: And stomp on our head.



	DOMNOE: There's a....
	RIBBON: .... Monster...
	DOMINOE: ...under...
	CLEO: STOP IT! We're just going to have to... do... something about it.
	RIBBON AND DOMINOE: Right. What?
<u>FS through door as Cleo moves</u>	CLEO: We'll...chase it out.
<u>2-SHOT Dominoe and Ribbon</u>	RIBBON AND DOMINOE: Right. How?
<u>MCU Cleo</u>	CLEO: Umm. (peeks over the edge and leans back) How far out do you think monsters can reach?
<u>FS both as they peek</u>	RIBBON AND DOMINOE: (peek out and lean back) Not very far.
<u>2-SHOT Dominoe and Ribbon</u>	
<u>MCU Cleo</u>	CLEO: Are you sure?
<u>2-SHOT both</u>	RIBBON AND DOMINOE: No.
<u>MCU Cleo</u>	CLEO: Great. Do you think we could jump off?
<u>2-SHOT both</u>	RIBBON AND DOMINOE: Yeah.
<u>MCU Cleo</u>	CLEO: Are you sure.
<u>2-SHOT both</u>	RIBBON AND DOMINOE: Nope.
<u>MCU Cleo</u>	CLEO: Great. OK, Dominoe, you...
<u>OTS Dominoe and Ribbon</u>	DOMINOE: Not me.
	CLEO: OK, then, Ribbon you...
	RIBBON: Not me.
<u>MCU Cleo</u>	
<u>2-SHOT both</u>	RIBBON AND DOMINOE: You go.

MCU Cleo	CLEO: Right. OK. On the count of three. One. Two. (looks over edge and leans back)
FS through door	
2-SHOT both	DOMINOE: Fraidy...
	RIBBON: ...Cat...
	DOMINOE: ...Fraidy...
	RIBBON: ...Cat....
	DOMINOE: ....Cleo is a....
	RIBBON: ...Fraidy...
	DOMINOE: ...Cat.
MCU Cleo	CLEO: I'm not a Fraidy Cat. I come from a long line of heroes. I'm special. My Mom said so! Alright. I'm going. One.
FS through door	
CU Cleo's face	One and a half....Three! (she jumps off). HA! HA!
FS through door	Now I'll just find me a weapon here in the toy box....(begins digging and throwing things out of the box) and I'll just chase that old monster right out from under the bed.
MCU Cleo at toy box	
FS from front	TOY BUSINESS - FIGHT
MCU Dominoe	
MCU Ribbon	CLEO: No. Not this. Not this. No that won't do. Hey, you two keep it down. We don't want Mom back up here. How come I don't have a sword? I'd better ask for one for Christmas. Geez! What's a toy box without a sword? No. No. Hey, do I have two of these? Hey, what's this? I've seen this already once. What? Hey! What are you two doing? Stop. STOP!
MCU Dominoe	
MCU Ribbon	
3-SHOT front	

<u>MCU Ribbon</u>	RIBBON: Cleo, Dominoe is taking all of my toys. And you know how he breaks them. We don't have any transformers left because he...
<u>MCU Dominoe</u>	DOMINOE: That is not true. You broke the train. You sat on it. And besides you're the noisy one. Cleo is always in trouble because you are so loud.
<u>MCU Ribbon</u>	RIBBON: That is not true.
<u>MCU Dominoe</u>	DOMINOE: Is so.
<u>MCU Ribbon</u>	RIBBON: Is not.
<u>MCU Dominoe</u>	DOMINOE: Is so!
<u>MCU Ribbon</u>	RIBBON: Oh yeah?
<u>MCU Dominoe</u>	DOMINOE: Yeah.
<u>MCU Cleo as they spit on her</u>	RIBBON: Well, TBHTHTBHT!
	DOMINOE: Well, TBHTHTBHTH on you too!
	CLEO: STOP IT! This is serious. And you two are arguing. Over toys! If you are not going to help, then be quiet. Here give me that. (takes the plunger off Dominoe's head). And give me that. (takes roasting pan lid from Ribbon). (faces
<u>OTS Dominoe</u>	
<u>OTS Ribbon</u>	
<u>FS front as she x</u>	
<u>MCU across bed</u>	bed) Hey. Monster. My name is Cleopatra Lysandra. My grandfather was a hero named Cornelius Otho. And I'm special. And if you don't get out from under my bed this instant, I'll be forced to hurt you. (pause. then with less bravado) Hey, monster. Did you hear me? (looks to Ribbon and Dominoe for support. Gets none) Ummm. Ok. Here I come.

	MONSTER STALKING BUSINESS
<u>WS room from through dresser</u>	X AND LAY ACROSS BED
	CLEO: AHA! Look! His pillow. The monster's pillow. (get off bed)
<u>MCU Cleo</u>	He must be gone. I got him. I got him!
	CELEBRATION BUSINESS
	RIBBON/DOMINOE/CLEO: There's no monster under the bed.
<u>MCU Dominoe</u>	By morning we won't be dead.
<u>MCU Ribbon</u>	He won't suck on our toes
<u>MCU Cleo</u>	He won't stomp on our head
<u>MCU Dominoe</u>	'Cause there's no monster under the bed!
<u>FS from front as Dominoe and Ribbon hide in box</u>	MOM (off): Cleopatra Lysandra! What is going on up here? (enters) Cleo! What happened to your room? Look at this mess.
lights up	CLEO: Um, well, see Mom, there was this monster...
	MOM: Never mind. I don't want to hear it. I want you to get in bed right this minute and not another word out of you. The first thing you are going to do in the morning is clean this room. And I'd better not hear anything else tonight!
	CLEO: Yes Ma'am.
lights down	MOM: Good Night. (leaves)
<u>MCU Cleo</u>	CLEO: (whispered) G'night. Dominoe? Ribbon?
<u>2-SHOT of both in box</u>	DOMINOE: Hm?
	RIBBON: Hm?
<u>MCU Cleo</u>	CLEO: I'm not going to change my name.
<u>2-SHOT</u>	DOMINOE: No?

MCU Cleo

2-SHOT

MCU Cleo

2-SHOT

MCU Cleo

light change  
DISSOLVE MCU old man

drop "eyelid" over lens

OTS Cleo

FADE to black

RIBBON: No?

CLEO: No.

DOMINOE: Hmm.

RIBBON: Hmm.

CLEO: Guys?

DOMINOE: Hmm?

RIBBON: Hmm?

CLEO: I love you.

DOMINOE: That's nice.

RIBBON: We love you.

CLEO: That's nice.

OLD MAN: And that's how Cleopatra Lysandra dealt with the monster under the bed. Oh, he was still around. Cleo knew because she would find all sorts of things under the bed where the monster had drug them to hide them...as monsters will you know. But each night the monster was gone by bed time. Cleo thought he might be sleeping somewhere else. How was that for a story? Hmmm? Oh. All asleep are you? Well, I suppose that's what a bed time story is all about. (he leans back, looks to Cleo) Goodnight Cleo.

CLEO: Goodnight Grandpa.

OLD MAN: Cornelius.

CLEO: Otho.

THE END

**APPENDIX B**

**OBSERVER'S SCRIPT**

**QUESTIONNAIRE**

**CODING SCHEMATIC**

## Observer Script

Yes    No

OLD MAN: Eh? What? Come in. Come in. Now what is it ye' want? Speak up. Eh? What? A story? A story, is it! Well, you've come to just the right man. Stories I have. The very best. Sit. Sit. Sit. Sit. Now. Hm. I've got just the thing for a bedtime story. A story about a little girl, just about your age. But it starts with a poem...an invitation. It goes like this....

If you are a dreamer, come in  
If you are a dreamer, A hope-er, a pray-er, a magic  
bean buyer...If you're a pretender, come  
sit by my fire. For we have some flax-  
golden tales to spin.

Come in. Come in!

CLEO: (enters) I'm in! Hey! Where are you guys? Dominoe? Ribbon? I know you're in here. Behind the dresser. HA. Nope. Behind the curtains. HA. Nope. Under the bed. HA. You guys? Are you under here?

RIBBON AND DOMINOE WRESTLING

VOICE: Hey! Cleo! What is all the racket up here? (MOM enters) Cleo! What happened to your bed?

CLEO: Well, Mom, I was looking for Dominoe and Ribbon when they jumped me from the bed and then...

MOM: I know. I know. They made this entire mess.

CLEO: Well, they helped.

MOM: Never mind. Here, help me put the bed back together. Or did you think you would sleep on the floor tonight?

CLEO: Oh. Could I? It...

MOM: No. I'm sorry I mentioned it. Here, pull that down.

STORYTELLER: Now tonight was special for Cleo. All day long the kids had been teasing her at school. They danced around her saying "Cleopatra Lysandra looks like a salamandra. Put her in a great big pa/nda. Cleopatra Lysandra. And that was pretty mean. She wanted to talk to her mom about it. So she asked her, "Mom....

CLEO: Mom?

MOM: Hm?

CLEO: Why did you name me Cleo?

MOM: Because I was reading Cleopatra, Queen of the Nile at the time.

CLEO: (prompting) And because you knew I was going to be special.

Yes      No

MOM: And I knew you were going to be special.  
CLEO: OK. But then why did you have to make my middle name Lysandra?  
MOM: Because Cleopatra Sue didn't sound right. Or maybe I should have called you Cleopatra Sally. (Mom grabs up Cleo and begins to tickle her). Cleopatra Jane. Cleopatra Mary. Cleopatra Harry!  
CLEO: Ok. OK! Uncle. But, geez, Mom. Cleopatra Lysandra?  
MOM: Oh. You'll live through it. Besides. You're not the first to have an unusual name in our family. It's a fine tradition. Your grandfather's name was Cornelius Otho. He was a hero in the war, you know. Received a medal of honor for courage.  
CLEO: He did?  
MOM: Yes. He did.  
CLEO: Well, how'd he get it?  
MOM: Oh, they gave it to him.  
CLEO: No. I mean what did he do?  
MOM: Well, he was fighting in a battle....I don't remember all the details. Ask him the next time he is over. You know how he loves to tell stories.  
CLEO: Yeah. Grandpa tells good stories.  
MOM: Now, it's about time...  
CLEO: But, Cornelius?  
MOM: For you to get ready for bed.  
CLEO: Otho!  
MOM: I'll be up later to check on you.  
CLEO: Yeck!  
DOMINOE: Cleopatra?  
Ribbon: Lysandra?  
CLEO: Cut it out you guys.  
DOMINOE: (chanting) Cleopatra...  
RIBBON: (chanting) Lysandra...  
DOMINOE: ...looked like...  
RIBBON: ...a salamanda...  
DOMINOE: ...put her in a ....  
RIBBON: ...great big Panda....  
DOMINOE: Cleopatra  
RIBBON: Lysandra!  
CLEO: That's not funny.  
DOMINOE: Cleo?  
RIBBON: Cleo?  
DOMINOE: We're...  
RIBBON: ...sorry.  
DOMINOE: When you grow up...  
RIBBON: ...you could change your name.  
CLEO: I could?  
DOMINOE: Sure. It happens...  
RIBBON: ...all the time. People...



Yes      No

DOMINOE: ...get married and change...  
 RIBBON: ...their name.  
 CLEO: EEWWW! Do I have to get married?  
 DOMINOE: Umm. I guess...  
 RIBBON: ...not. You could just...  
 DOMINOE: ...change your name. Because...  
 RIBBON: ...when you're a grownup....  
 DOMINOE: ...you can do...  
 RIBBON: ...anything...  
 DOMINOE: ...you want to.  
 CLEO: Yeah! That's right. When I grow up  
       I'll change my name! And I'll be anything  
       I want. When I grow up, I'm g o n n a  
       be.....Michael Jackson!  
 DOMINOE: When I grow up, I'm gonna  
       be.....a.....  
       Big Time Wrestler!  
 RIBBON: When I grow up, I'm gonna  
       be.....a.....  
       Dancer!  
 CLEO: When I grow up, I'm gonna be....a....  
       in the circus!  
 DOMINOE: When I grow up, I'm gonna be...a.....  
       Pee Wee Herman!  
 RIBBON: When I grow up, I'm gonna be.....a...  
       Princess!  
 DOMINOE AND CLEO: A Princess? Ewww.  
 MOM (off): Cleo? (enters) What's going on?  
       I didn't know getting ready for bed took  
       so much noise.  
 CLEO: Ah, Mom. Do I have to go to bed yet?  
 MOM: Now, no arguing tonight. March off to  
       that bathroom and brush and wash. When  
       I come back, I expect to find you tucked  
       into bed.  
 CLEO: OK, guys, we're bathroom bound.  
 ALL: When I grow up I'll change my name. And  
       then I'll never be the same.  
 OLD MAN: And so they marched off to the  
       bathroom. Well, you know how bathroom's  
       are. There was splashing and giggling  
       until the bathroom became a swamp and the  
       Rabid Swamp Monster foamed at the mouth  
       with crest as it sat upon it's royal  
       throne. The bathroom became a big old  
       mess. A funny thing happened in the  
       bathroom though, and as Ribbon came into  
       the room you could hear Dominoe saying,  
       "Well,..."  
 DOMINOE: Well, you said it was a hat.  
 RIBBON: Yes, but I didn't say to put it on!  
 CLEO: (entering) Oh quite arguing you two.  
 DOMINOE: (entering) Oh, that's fine for you  
       to say. You don't have a plunger stuck on your  
       head, now, do you?

Yes      No

MOM'S VOICE: Cleo. Are you in bed?  
 CLEO: Do you see what I see?  
 DOMINOE: There's a shadow...  
 RIBBON: ...under the bed.  
 DOMINOE: It could be...  
 RIBBON: ..the Monster.  
 RIBBON AND DOMINOE: There's a monster under the bed.  
                   By morning we could be dead.  
                   He'll suck on our toes  
                   And stomp on our head.  
                   There's a monster under the bed!

                  There's a monster under the bed.  
                   By morning we could be dead.  
                   He'll suck on our toes  
                   And stomp on our head.  
                   THERE'S A MONSTER UNDER THE BED!

CLEO: (yelling out door) MOM! MOM!  
 MOM: What?  
 CLEO: There's a monster under my bed.  
 MOM: Cleo. There is not a monster under your bed. Here. Look. See? Nothing. No monster. No boogie man. Now, please get into bed.  
 CLEO: Well, it was there a minute ago. Maybe it's hiding or something.  
 MOM: Well, it's probably as scared of you as you are of it. Goodnight dear.  
 CLEO: Mom?  
 MOM: Hm?  
 CLEO: Would it be ok, if, when I grow up I change my name?  
 MOM: Change your name? Why?  
 CLEO: Weelllll,....  
 MOM: You don't like your name do you? I mean really don't like it. Why not?  
 CLEO: Weeeeelllll, seeee. The kids at school tease me.  
 MOM: What do they say?  
 CLEO: Cleopatra Lysandra looks like a salmanda.  
 MOM: Oh. Cleo. I'm sorry. Kids. They can be so cruel.  
 CLEO: Does that mean it's ok to change my name?  
 MOM: I tell you what. If, when you are grown up, you still want to change your name, I will help you.  
 CLEO: Really?  
 MOM: Sure.  
 CLEO: Mom?  
 MOM: Hm?  
 CLEO: Did kids tease you when you were little?  
 MOM: Oh, yes.

Yes      No

CLEO: About your name?

MOM: Nooo. They teased me about my pantaloons.

CLEO: Your what?

MOM: Pantaloons. My Mother used to make me wear them under my dresses. Ther were sort of frilly, ruffly long underwear. And they teased me terribly. Pantaloon Patsy. That's what they used to call me. And I promised myself that my child would not ever have to wear pantaloons.

CLEO: That's why I don't wear 'em, huh?

MOM: That's why you don't wear them. Huh. Good night dear.

CLEO: 'Night Mom. Mom!

Mom: Hm?

CLEO: Leave the door open a little, 'kay?

MOM: OK.(leaves)

RIBBON: Pantaloons?

DOMINOE: Eewww! You wouldn't catch me dead in 'em.

RIBBON: Well, I don't know....

DOMINOE: Ribbon! Really.

CLEO: (distracted) Cleopatra Lysandra looks like...

DOMINOE: ...a slaman...

RIBBON: ...dra.

RIBBON: Dominoe, stop making that noise.

DOMINOE: I'm not making that noise!

RIBBON AND DOMINOE: Cleo!

CLEO: I'm not making a noise!

ALL THREE: The Monster!

DOMINOE: Now what...

RIBBON: ...are we...

DOMINOE: ....gonna....

RIBBON: ....do?

CLEO: I don't know.

DOMINOE: There's a monster under the bed.

RIBBON: By morning we'll all be dead.

DOMINOE: He'll suck on our toes...

RIBBON: And stomp on our head.

DOMNOE: There's a....

RIBBON: .... Monster..

DOMINOE: ...under...

CLEO: STOP IT! We're just going to have to...do...something about it.

RIBBON AND DOMINOE: Right. What?

CLEO: We'll...chase it out.

RIBBON AND DOMINOE: Right. How?

CLEO: Umm. How far out do you think monsters can reach?

RIBBON AND DOMINOE: Not very far.

CLEO: Are you sure?

RIBBON AND DOMINOE: No.

CLEO: Great. Do you think we could jump off?

Yes      No

RIBBON AND DOMINOE: Yeah.

CLEO: Are you sure.

RIBBON AND DOMINOE: Nope.

CLEO: Great. OK, Dominoe, you...

DOMINOE: Not me.

CLEO: OK, then, Ribbon you...

RIBBON: Not me.

RIBBON AND DOMINOE: You go.

CLEO: Right. OK. On the count of three.

One. Two. Ahhhhh!

DOMINOE: Fraidy...

RIBBON: ...Cat...

DOMINOE: ...Fraidy...

RIBBON: ...Cat....

DOMINOE: ....Cleo is a....

RIBBON: ...Fraidy...

DOMINOE: ...Cat.

CLEO: I'm not a Fraidy Cat. I come from a long line of heroes. I'm special. My Mom said so! Alright. I'm going. One. One and a half....Three! HA! HA! Now I'll just find me a sword in this here toy box and I'll just chase that old monster right out!

OLD MAN: And that's how Cleopatra Lysandra got rid of the monster under the bed. Oh, he was still around. Cleo knew because she would find all sorts of things under the bed where the monster had hid them...monsters do that you know. But each night the monster was gone by bed time. Cleo thought he might be sleeping somewhere else. How was that for a story? Hmmm? Oh. All assleep are you? Well, I suppose that's what a bed time story is all about.

THE END

Questionnaire  
"The Monster Under the Bed"

For each of the following questions with an \*, show the correspondingly numbered picture.

Introduce yourself, then explain that you are going to ask a few, easy questions and that there are no right or wrong answers. Be sure the child understands and agrees that this is ok.

AGE: \_\_\_\_\_

SEX: \_\_\_\_\_

(Spread Pictures Out)

1)\* Can you remember who this was?

If NO: They were in the show you just watched. What do you think his/her name might be?

If YES: Who was it? Then go to next picture.

Circle one for each picture:

a) CLEO      LITTLE GIRL      I DON'T KNOW      OTHER \_\_\_\_\_

b) MOM      LADY      I DON'T KNOW      OTHER \_\_\_\_\_

c) GRANDPA      STORYTELLER      I DON'T KNOW      OTHER \_\_\_\_\_

2)\* These two were "Dominoe and Ribbon". What can you tell me about them?

If NO response: Who were they? Why weren't they around when Cleo's Mom was in the room?

Write comments here:

3)\* Do you remember her?

If YES: "She had some problems. What do you think her problems were?"

If NO: "This was Cleo, the little girl you just watched. What was bothering her? What was it she didn't like?"

Probe for more than one answer: Anything else?

Write comments here:

- 4) What did she do to solve her problem(s)?  
Write comments here:

5a) Some people we've talked to like their name. Some people don't like their name. How do you feel about your name?

LIKE DISLIKE NULL

- 6) Do you think Cleo liked her name? YES NO

7a) Let's pretend you are Cleo and you don't like your name.  
How would you feel?

Probe: What do you think you would do?

Write comments here:

7b) Ok. What if you were Cleo and you had a monster under your bed? What would that be like?

Probe: What do you think you would do?

Write comments here:

(Introduce Picture...have them examine it)

8a)\* This is another picture from the story. Where do you think Cleo and her Mom are?

8b) Where do you think the \_\_\_\_\_ is? (Fill in blank with the answer from a)

8c) Where do you live?

9) Tell me all the things you can remember in her room.

Probe only twice for multiple things: Anything else?  
What do you think this is?

Write list here:

10) Some little kids are scared of things when they go to bed at night. Some aren't. When you were little, how did you feel when you went to bed?

Probe: Were you ever scared of anything? Can you tell me about it?

Write comments here:

11) Do you remember what Cleo was afraid of?

If no, tell them it was a monster under her bed. Skip to question 12.

If yes, ask them what it was.

Write comments here:

12) What do you think the monster looked like?

Probe only twice for multiple answers: What else might he have?

Write comments here:

Caution: If the child seems to be afraid of the monster s/he has just made up, go through a process of making this monster less dangerous, i.e. Ask what ways the child could keep the monster from hurting anyone on the bed. Suggest tactics such as magic wands, monster traps, monsters being afraid of light, etc. The importance is to make monsters less real.

## CODING SCHEMATIC

## Viewer Comprehension

- 1) Recognizing character roles: Tested by questions 1a, b, c, and 2. A scale of 0 through 10 with each question counting for one point.
- 2) Recognizing problem(s): Tested by question 3. A scale of 0 to 2 with each issue (monster and name) counting 1 point.
- 3) Problem solution: Tested by question 4. If correct solution obtained, one point. If incorrect, then 0.
- 4) Setting of drama: Tested by questions 8a and b. Scale of 0-3 with these items receiving one point: bedroom, type of abode, and relational idea of where within abode the room was located.

## Viewer Involvement

- 1) Attention: Each line of script that participant is focused away from screen is counted as one point and each line of script is assumed to be of the same length.
- 2) Perspective taking: Tested by 7a and b. Scale of 0 to infinity. Count adjectives, adverbs, nouns and verbs. This excludes only conjunctions, articles and exclamations.
- 3) Naming the parts: Tested by question 9. Scale and criteria are the same as number two.
- 4) Monster manifestation: Tested by question 12. Scale the same as number two. Count adjectives, adverbs, nouns and verbs that apply to the physical attributes of the monster. An additional point is added for each phrase that implies psychological aspects of monster as well.



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