ED 377 525   CS 508 755

AUTHOR   Klein, Jeanne M.
TITLE   The Nature of Empathy in Theatre: "Crying to Laugh."
              Final Technical Report.
PUB DATE   1 Aug 93
NOTE   421p.
PUB TYPE   Reports - Research/Technical (143) --
              Tests/Evaluation Instruments (160)

EDRS PRICE   MF01/PC17 Plus Postage.
DESCRIPTORS   Acting; Aesthetic Education; *Affective Measures;
              Developmental Stages; Drama; Elementary Education;
              Elementary School Students; *Emotional Development;
              Emotional Experience; *Emotional Response; *Empathy;
              *Identification (Psychology); Perspective Taking;
              Student Experience; *Theater Arts
IDENTIFIERS   *Actor Observer Divergence; Sympathy; Theater
              Research

ABSTRACT
              A study defined and measured empathy in relationship
to sympathy, aesthetic distance, imagination, dramatic
predispositions, and identification with characters in theater for
young audiences. Subjects, 88 children in grades 1, 3, and 5, were
interviewed individually after viewing "Crying to Laugh," a
presentational play about the healthy expression of emotions. Results
suggest that the majority of these children sympathized with
protagonists within the fictive world far more than they empathized;
that they distanced themselves outside the fictive worlds by feeling
different emotions and perceiving situations subjectively rather than
from characters' perspectives; and they empathized with protagonists
by feeling their identical emotions, especially sadness. Findings
demonstrate that children sympathize and distance themselves
objectively rather than empathize with characters in presentational
plays which employ direct address. Appendixes provide empathy and
drama indexes for children and adults; "Crying to Laugh" interview
(with children) and questionnaire (for adults); photographs of dolls
and models, and facial diagrams used in interviews; coding method;
reliability tables; additional statistical tables (referred to in the
text); behavioral responses of audiences during performances; and
teachers' evaluations of "Crying to Laugh." (Contains approximately
100 references.) (RS)

The Nature of Empathy in Theatre:

Crying to Laugh

Jeanne M. Klein

Associate Professor
Director, KU Theatre for Young People.

Department of Theatre & Film
317 Murphy
University of Kansas
Lawrence, KS   66045
(913) 864-4110
Bitnet: KleinJ@UKANVAX
Internet: KleinJ@kuhub.cc.ukans.edu

Final Technical Report
August 1, 1993

2

Abstract

The purpose of this study was to define and measure empathy in relationship to sympathy, aesthetic distance, imagination, dramatic predispositions, and identification with characters in theatre for young audiences. Eighty-eight children (44 boys and 44 girls) in grades one (n=33), three (n=28), and five (n=27) were interviewed individually one day after viewing Crying to Laugh, a presentational play about the healthy expression of emotions with two female protagonists and one male antagonist.

Imagination played a key role in empathetic processes as most children imagined and perceived themselves as the protagonists in this dramatic situation. However, first graders relied on physical appearances to perceive dissimilarities, while older children compared characters' thematic, emotional dispositions, interpersonal relationships, and moral traits. More girls than boys began with higher empathetic and dramatic predispositions which correlated significantly. However, there were no significant relationships between these predispositions and empathy or distancing attributions for emotional responses.

The majority of children, more girls than boys, sympathized or felt compassion for protagonists within the fictive world far more than they empathized by attributing same or different emot'onal responses to cognitive reasons different from characters across six situations. They tended to feel emotional contagion in happy situations and personal distress in sad situations, and they projected their anger at the antagonist and

happiness for the protagonist's victory. Dramatic role-taking ("If I were the character") was used infrequently as a tool to understand characters' emotions in situations.

Likewise, in keeping with Brechtian theory, the majority distanced themselves outside the fictive world by feeling different emotions and by perceiving situations subjectively rather than from characters' perspectives. Here, more boys than girls judged characters' actions with personal likings and societal moral norms, and they evaluated pleasurable, theatrical elements (e.g., stilts) with personal expectations and associations. Moreover, they tended not to imagine themselves as the female protagonists, as a few boys imagined themselves as the male antagonist.

In contrast, over half of the children, more girls than boys, empathized with the protagonists by feeling their identical emotions, especially sad, and by thinking their identical reasons. They perceived themselves most like the playful, helpful heroine, because she expressed her emotions freely and they also liked to help others express themselves. They used more emotion labels to recall the play's obstacle (not to cry) and theme about uninhibited emotional expression. They relied on the protagonist's emotional behaviors to apply the theme that "It's OK to cry and express emotions freely," and on situational cues and characters' thoughts told explicitly in dialogue to identify characters' emotions. For these cognitive developmental reasons, fifth grade girls empathized most, while first grade

boys distanced themselves most, especially by finding surprising or happy actions "funny." Third graders marked the developmental shift in these gender and age differences, as first grade girls empathized nearly as often as fifth grade boys. These differences arose most likely because girls are socialized to express and report their (sad) emotions more than boys, and because younger children may have found the play's theme less salient because they may be allowed to cry more than older children.

Contrary to the assumptions of many theatre producers, these findings demonstrate that children sympathize and distance themselves objectively rather than empathize with characters in presentational plays which employ direct address. While children care deeply for characters, distancing effects are triggered when expectations about dramatic situations and theatrical elements are met or thwarted, and few children make moral prescriptions. For young children who rely on visual, expressive behaviors and physical appearances, they focus on and associate characters' actions with personal pleasures subjectively rather than focusing on characters' cognitive perspectives, even when a given performance text which provides characters' thoughts explicitly in dialogue. Because older children are better able to recall a play's central scenes, to infer characters' thoughts from situations, and to apply themes to self and society, they empathize more than younger children and so derive deeper emotional and memorable experiences when attending theatre.

Acknowledgments

A project such as this involves many people working in collaboration to create "emotional truth" through the art of theatre. Le Théâtre de la Marmaille (now Les Deux Mondes), the Montréal collective which originally created Crying to Laugh, has been my primary inspiration for what theatre for young audiences ought to be. Monique Rioux, Daniel Meilleur, France Mercille, Michel Robidoux, and Daniel Castonguay have nurtured my artistic soul over the years with their unique visions of what it means to feel little in a big world.

For adapting this work to our U.S. stage, special thanks is extended to the entire production team, especially: Cinnamon Schultz (Mea), Elizabeth D'Amato (Seluf), Jared Khan (Yua), Amy Wrenick (assistant director), Angela Snead (stage manager), Chad Frey (scenic designer), Michael Head (lighting designer), Yosa Addiss (costume designer), and Dave Hosek (music composer) for making this production an emotionally rewarding theatrical experience for young audiences; Tim Rebman, theatre photographer; John Gronbeck-Tedesco, chair of the Department of Theatre & Film for his academic support and encouragement of this research; and, to Hélène Beauchamp, theatre professor at the University of Québec at Montréal for being there--always.

Gratitude is extended to the research staff from both the Departments of Theatre & Film and Human Development (CRITC): interviewers D.D. Peitchinsky (children's theatre assistant), Roberta Wroblewski, Lisa Reboy, Kim Murphy, Jocelyn Freeman, Seanna Donley, Dan O'Connell, Steve Grossman, Jerome Christilles, Laurie VanderPol-Hosek; independent raters Lilian Casey and Kate Godman; Brent Noel; and to Aletha Huston for her mentorship and grantmanship, and Marguerite Fitch, my unwavering supporter.

Finally, I wish to express my deep appreciation to Robert Taylor, assistant superintendent of Lawrence USD #497; Lewis Tilford, director of fine arts; Gary Haworth, Verlin Gilbert, and Mike Eltschinger, principals of Woodlawn, Deerfield, and India Elementary Schools; and Judith Mehl, Sue Siegfried, Diane Merz, Virginia Williams, Polly Sloan, Lucinda Crenshaw, Burdine Taylor, Sherry Vratil, and Diane Sisk, teachers of these participating schools. Most of all, I am deeply indebted to the children who, with the kind permission of their parents, shared their feelings about Me, Myself, and You to make this study possible.

Table of Contents

Introduction

Empathy is considered important by many because it occurs as
a basis for communicating and expressing feelings to other people
and as a motivator for prosocial behavior. For years, children's
theatre producers have assumed that, "Empathy arouses universal
truths and creates moments of belief which cause theatre to
mediate reality and eternity" (Siks and Dunnington, 1961).
According to Jerome Bruner (1986, 20-21), a noted cognitive
psychologist, the most powerful drama is that which elicits
audience "readers" to create their own "virtual texts"--that is,
to enter into and share the protagonist's psychological
consciousness or "inner" vision in order to empathize with her
"outer" reality. Young audiences (ages 6 to 12) are assumed to
empathize with characters by suspending their disbelief willingly
in a symbolic illusion of reality created with live actors in
fantastic or socially realistic situations.

However, many episodic, presentational plays for children
break illusions by having characters address audiences directly
and by using expressionistic or non-realistic designs. If
empathy lies at the heart of the theatre experience, how do child
audiences of different age groups create and recall such "virtual
texts" or symbolic schemas which depart from social reality and
call attention to theatrical reality? In other words, how do
they empathize with fantastical characters in fictive situations,
particularly when the production style employs presentational
expressionism rather than representational realism?

<u>Review of Literature</u>

<u>Dramatic Theories on Empathy, Distance, and Reality</u>

The relationship or paradoxical balance between empathy and aesthetic distance has been the subject of debate throughout theatre history. In reaction against the theatre of his time, Bertolt Brecht (1930, 1948; Willett 1959) argued extensively for a presentational "epic theatre," which purposefully deludes and breaks aesthetic distance through direct address and theatrical devices, in contrast to representational Aristolian theatre, which illudes or keeps an illusion of reality or "fourth wall" intact. Rather than engage and involve spectators' emotions passively in a narrative imitation of life, Brecht sought to distance or detach ("alienate") spectators by arousing their critical reasoning and sense of justice in a presentation or demonstration of staged social arguments. Rather than transport audiences out of their mundane world into an imaginary, sensual, trance-like, escapist world of illusion, his plays and productions sought to interrupt voyeuristic illusions by making the familiar seem strange. Audiences were kept aware that they were watching an artificial event in an auditorium. Ultimately, he wanted audiences to identify with actors as social commmentators rather than as sympathetic characters, to judge and criticize characters in moral dilemmas, to interact with actors and participate actively in their intellectual debate, to make moral decisions and social meanings, to take political action.

As a means of pleasurable entertainment, his primary goal was to
instruct by provoking social change--to subvert empathy.

Brechtian theatre, which seeks to teach social and moral
lessons explicitly, has become an attractive staple in children's
theatre in teaching prosocial behavior to school children.
However, the emotional perceptions of young audiences in regard
to presentational theatre has yet to be explored fully.
Children's perceptions of characters and events in media are
known to affect their cognitive and affective responses.
Therefore, it is also important to consider how children perceive
forms of illusion and reality in both theatre and television.

Television may cultivate young audiences' tastes for realism
and their schemas for reality (Gerbner, et al. 1986). Media
researchers divide television reality by its program genres into
two main dimensions: factuality, or whether televised events are
true in the real world (e.g., news) or scripted (e.g., situation
comedies); and social realism, or the plausibility,
applicability, or representativeness of events to real life
(Wright, et al. 1989; Dorr 1983). Young children (preschool to
age 8) judge reality on the basis of actual, physical, or visual
appearances known from observation of production features. Older
children shift to social realism as they focus increasingly on
fictional aspects of scripts to determine the possibility of
events occurring in real life. By the sixth grade, children
accept Aristotelian truth, yet they discern content plausibility
or probability against self-defined rules of social and

psychological reality (Kelly 1981; Landry, et al. 1982; Klein 1992). Realistic, fictional portrayals of televised characters affect emotional responses, attitudes, and beliefs as much as factual documentary portrayals, if viewers identify strongly with characters (e.g., Ross and Condry 1985; Pingree 1978). For example, Austin and her colleagues (1990) find that perceived realism regarding television families mediates perceived similarity and contributes to viewers' identification with such characters.

While models of perceived reality in television are useful, a model of perceived reality in theatre must take into account critical differences between these two media. Unlike television, theatre reality is characterized traditionally by three main dimensions. First, the theatrical mode of live presentation affects the inner or outer frame from which audiences perceive the theatrical event (Bennett 1990, 1-2). In a representational mode, viewers watch an illusion of life through the "fourth wall;" while in a presentational mode, they become aware of watching an artificial event because actors break the illusion of representation by addressing and acknowledging the audience's presence. In a participational mode, audiences involve themselves directly in the staged actions verbally, by answering the characters' questions from their loge seats, and/or physically, by joining the actors on stage and participating improvisationally in the dramatic action. Second, all play scripts are fictional (though some may be based on biographical

or historical fact). Dramatic genres set up audiences'
expectations for emotional response. For example, in comedy,
audiences expect to laugh, while in serious melodrama, they
expect to feel negative emotions such as pity or fear.

Third, theatrical design styles which compliment dramatic
genres range on a continuum from realism to expressionism,
depending on theatrical mode. Realism seeks to recreate life as
an objective, socially realistic, believable, and familiar
representation. Expressionism creates and signifies a theatrical
world as if viewed subjectively from the protagonist's
perspective. Young audiences tend to prefer and demand literal
realism in theatre, so they can easily compare familiar
characters, objects, and events against their life experiences.
However, their memories are stimulated and sharpened most by
those productions which depart from real life in non-realistic
ways (Deldime and Pigeon 1989, 1988).

Assumptions about Empathy in Children's Theatre

Children's theatre producers often define empathy
synonymously with character identification (Davis and Evans 1987,
176; P. Goldberg 1983, 31; cf. Saldana 1988, 55-57). Davis and
Evans (1987, 52) define empathy as "the vicarious arousal of an
emotional state in the viewer as he imagines the situation
happening to himself, not just to the character(s) on stage,"
based largely on Bandura's (1977; social learning theory. They
hold actors responsible for arousing empathy through honest,
sincere, and believable involvement and sharing themselves with

audiences. Based on an application of Piagetian principles, 6-
to 8-year-olds become emotionally involved in positive or.
negative extremes as they empathize with heroes, while 9- to 12-
year-olds may diffuse their emotional involvement if characters
violate personal or social "taboos" in intense, emotionally
arousing scenes (62-67).

Other producers place more emphasis on identification over
empathetic or emotional involvement. Moses Goldberg (1974, 92-
95) defines the process of identification cognitively as "the
development of an empathic bond with a character and the self"
through "a perceived relationship to the self." He argues that
perceived similarity between audiences and characters determines
empathy or identification. A child may empathize more with those
characters who match perceptions of an "ideal self," or those
traits a child wishes or wants to be, over perceptions of whom
the child believes herself to be ("perceived self") or what
others believe her to be ("projected self"). Zeder (1978), too,
emphasizes identification, but on the basis of social and
psychological relevance or the child's interest in the model's
prestige, power, competence, and reinforcement of the child's
identity. Landy (1977, 10) views identification as "a self-
reflective process, whereby an audience member views himself in
terms of the physicality, actions, feelings, and/or values of a
character" or "as a subject liking and wanting to play the role
of a particular character."

Davis and Evans (1987, 176) assume that, while youngsters are empathizing, they are also aware of "the non-actual nature" of theatre through aesthetic distance or by imagining fictive worlds in a non-literal sense in a "willing suspension of disbelief." Rosenberg and Prendergast (1983, 6-7) see empathy and aesthetic distance as two opposing and competitive forces operating simultaneously. They believe that "empathy wins" when children are unable "to distinguish illusion from reality" by calling out to heroes on stage. For this reason, they argue for presentational rather than realistic, representational styles of children's theatre to encourage distance for objective analyses of text and theatrical elements during viewing.

These theories have been proposed primarily from producers' speculative observations and anecdotal comments of young audiences during and after performances. After observing audiences for over twenty years before the television era, Chorpenning (1951) saw that the emotional responses of various ages and social backgrounds were identical as a group, but that individuals differed in ways of showing aroused feelings with different intensities. Jed Davis (1961) poises several research questions in regard to perceptions and identification to sort out these differences:

> Are the visual or the aural aspects of the production more important in affecting the process of conceptualization?

> What are the predominant patterns of single character or group identification among members of a child audience?

What age characteristics may be noted in this regard?

Does identification ever center around the antagonist, and if so under what conditions?

Are there any sex differences in the process of identification?

Are there any identification patterns that may be associated with socio-economic factors?

Do children identify more readily with child or adult heroes?

Children's Theatre Studies

Direct interviews with audiences in empirical studies have revealed age, gender, and per ceived similarity differences between young audiences and characters based on specific theatre productions or scenes. To compare cognitive processing of theatre with what is known in television research (e.g., Huston and Wright 1983; Meringoff, et al. 1983), early studies (Klein 1987, 1992; Klein and Fitch 1989, 1990) have explored children's "dramatic literacy" or general comprehension of plays in performance and the perceptual cues which enhance thematic messages. Results confirm the visual superiority of action as the foundation of drama in both theatre and television (cf., Gibbons, et al. 1986). Children of all ages rely on dramatic actions, or what characters do v⌐ually on stage, more frequently than on characters' dialogue or their internal thoughts and motives when making inferences about characters and dramatic situations. Central actions are recalled more frequently than incidental actions, even for first graders given an "absurdist" play. Actions support verbal information and lead to better

integration and sequencing of both linear and non-linear plot
structures. The more children use visual cues, the more they use
verbal cues, which in turn assists inference-making efforts for
older children in particular. While the ability to recognize and
infer major themes from plays depends on the specific cues of a
given production and the given interview task, visual actions
communicate themes best, especially when reinforced by explicit
dialogue. In addition, children have reported preferring live
theatre over television three to one (Klein 1987; Klein and Fitch
1989, 1990).

When exploring children's perceptions of theatrical reality,
few significant age differences arise when children are asked to
recall any "make-believe," "actually real," and "realistic"
aspects from a "surrealistic" production (about the surrealist
artist, René Magritte) (Klein 1992). Young audiences know that
plays are not real life because live actors are acting as fictive
characters, even when the play is based on biographical facts.
However, a developmental trend appears beginning in the fourth
grade whereby children begin to focus more on the social realism
of script content (e.g., characters' main intentions and actions)
than on the authenticity, believability, or visual appearances of
production forms (i.e., acting and spectacle). Older children
rely less on visual cues, especially to determine "make-believe"
play aspects, and more on social realism and the context of
theatre as a whole. Males appear to focus more on spectacle
elements (i.e., scenery, props, special effects), while females

infer more psychological aspects of characters when perceiving
theatrical reality (cf. Saldaña 1993).

Young audiences who have little or no theatre education have
some difficulty interpreting the symbolic meaning of some theatre
conventions, unless these conventions are similar to those used
in television and other media. For example, most audiences know
that recorded voices signify a character's thoughts and that
shrouds over faces signify death. However, adults more than
children connect artistic production choices and staging methods
to thematic messages in plays. For example, older respondents
recognized that projected slides of Magritte's paintings were
used to signify René's imaginative thoughts at critical points in
the play's actions, while younger children saw their purpose only
to show Magritte's art in general. Such metaphoric symbol
systems may be clarified for younger audiences when explicit
dialogue reinforces visualized meanings.

A few studies have explored children's perceptions of
characters. In regard to antagonistic, rogue heroes, fourth to
sixth graders admired Reynard the fox, but they did not want to
be like him and they felt he should be punished (Aldrich 1965).
Similarly, children judged Little Klaus realistically within the
play's fictive world, but their teachers tried to fit societal
moral codes into this fantastic production (Rhea 1970). Landy
(1977) found that 4- to 7-year-olds identify with characters
based on physical appearances and dramatic actions, while older
children identify more on the basis of perceived similarities in

age, socioeconomic status, and moral values derived from societal
norms rather than from characters' intentions in a presentational
play.   Using a 20-item dispositional anxiety trait inventory and
a short, 7-minute, story theatre stimulus, fifth grade girls
experienced more intense anxiety than boys based on their assumed
identification with a female victim faced with physical danger
and psychological threats (Kase, et al. 1978).

Age more than gender differences surface in other studies
using a category system where empathy is defined as response
statements which indicate "the individual was personally involved
in the production through expression of an emotion or
identification with character and/or situation" (P. Goldberg
1984, 31). Here, fourth and tenth graders empathized more with
characters in one of two plays intended for their respective age
groups than the reverse. In a longitudinal study over seven
different plays using the same category system, Saldaña (1992)
found significant interrelationships between empathy, inferences,
and sensory perceptions with third to sixth graders but not with
kindergarten to second graders. There were no significant
differences in empathy between genders for grades one to six.
These findings suggest that empathy involves a more complex
integration of perceptual cues in cognitive processing.

Children's perceptions of characters' emotions in plays have
been explored with first and third graders (Klein and Fitch 1989,
1990). Though facial expressions may be disguised with masks or
animal makeup (or too distant to be seen clearly), children

recognize character emotions from other visual cues (e.g.,
characters' actions), dialogue and vocal tones, inferences about
characters' thoughts and opinions, and situational causes and
consequences. Emotion labels do not always match actors'
reported emotions, in part, because younger children may have
difficulty discriminating among such negative emotions as anger,
fear, and surprise. However, emotion labels have been consistent
with characters' situations, particularly for the emotion of
sadness, and choices may sometimes reflect emotional salience,
intensity or duration as a function of delayed recall (i.e., one
day later).

Many researchers noted above indicate a need for more post-
production interviews to clarify and distinguish processes of
empathy, identification, perceived reality, and aesthetic
distance in theatre. Saldaña (1991) interviewed Nancy Eisenberg,
an expert on empathy studies with children, to explore some
initial questions regarding empathy in theatre. They discussed
an intriguing paradox inherent in theatre education. If children
are trained to look for and to infer characters' intentions and
motivations, perhaps they may empathize more with characters in
plays. However, children may empathize less if they are taught
to look for other production elements (e.g., scenery, costumes,
etc.) before seeing a given production. In this case, they may
distance themselves too much and thus decrease their empathetic
connections with characters. In fact, Rosenberg and Smith (1981)
found this to be true when measuring fourth to sixth graders'

"feelings and opinions" about Story Theatre with an adjectival
semantic differential. Eisenberg agrees that perceived
similarity factors (physicality, attitudes, experiences) in
realistic plays may trigger more empathy than non-realistic or
fantastic production styles. She also hypothesizes that live
theatre may induce more empathy than televised versions, because
children may be more easily convinced if roles are well acted by
live performers. Future studies might search for those realistic
and non-realistic theatrical cues which pull empathy most across
age groups. The field of child development offers models and
empirical methods to this end.

Child Developmental Theories on Empathy

Developmental psychologists also differ somewhat in their
definitions and conceptualizations of empathy. In their
comprehensive review of empathy, Eisenberg and Strayer (1987, 5)
find that most define empathy as "feeling with" or sharing
vicariously the perceived emotion of another person. Barnett
(1987, 146) argues that this "emotion is congruent with, but not
necessarily identical to, the emotion of another individual." An
important distinction is made between perceiving the emotions of
self and other, in that a person may recognize a character's
emotion without empathizing with the character. Empathy may
occur as an emotional response to perceptual cues (i.e.,
emotional contagion) or as a consequence of inferring another's
internal state or implied situation, "as if" the viewer is

experiencing the same emotional state (i.e., affective perspective-taking).

Many psychologists distinguish the term empathy from other related terms by the degree, focus, and direction of self-other differentiations (Eisenberg and Strayer 1987, 5-8; Lennon and Eisenberg 1987, 197; M. Davis 1983). In order for empathy to occur, the focus must move from the other person (i.e., the character) to the self (i.e., the viewer) as the respondent "feels with" the other person. Emotional contagion refers to an affective, motor mimicry response which matches the other's emotion. In contrast, sympathy or empathetic concern refers to "feeling for" someone else with the focus on the other rather than the self. Sympathy may result from empathy as an objective, detached outcome, and emotion types may not necessarily match. When an event becomes too emotionally arousing, personal distress may result as anxiety, worry, or an egoistic concern where the focus is on the self rather than the other person; in which case, the respondent no longer experiences empathy (cf., Kase, et al. 1978).

The affective factors of empathy are also differientiated from cognitive processes that may mediate it but are not prerequisite for empathy to occur. Projection refers to the cognitive act of ascribing one's own attitudes to someone else where the process moves from self to other. Social perspective-taking or role taking differs from projection in that it is defined as actually adopting another's point of view or viewing a

social situation from another's cognitive perspective, but Bryant

(1987, 245-270) does not equate role taking with empathy. In

other words, a person may be able to understand another's

thoughts and feelings without empathizing with that person.

However, other psychologists such as Wispe (1986) emphasize

empathy as an effortful, cognitive process which depends on the

use of the imagination or thinking "as if" another person in a

situation by role-taking. Mark Davis (1983, 114) defines

imagination as fantasy or the tendency to transpose oneself

imaginatively into the feelings and actions of fictitious

characters in media. Barnett (1987, 158) notes that some

psychologists (cf., Singer and Singer 1990):

> have suggested that a person's capacities to imagine
> and empathize may be related since both often involve
> some fantasized 'movement' of the self into another
> individual's perspective or situation. Whether
> enhancing a child's imagination (for example, through
> involvement in a sociodramatic play training program)
> would have a positive effect on his or her tendency to
> empathize has yet to be determined.

For these reasons, the relationships among empathy, imagination,

and drama is of particular interest in the present study.

Though psychologists use the term identification upon

occasion, this concept appears to be reserved to psychotherapy as

a Freudian term referring to an internal act of imitation or a

self-absorbed contemplation of another person (Wispé 1987, 25;

Marcia 1987, 83; Juhasz 1972). Aesthetic distance is a term

seldom used in psychology, though its association with empathy

dates back to the German word Einfuhlung--involving a projection

of self into an object of beauty (Wispé 1987, 18). However,
concepts of distance or detachment do surface as a factor in
empathy as viewers separate their identities from those of others
(Marcia 1987, 83; Strayer 1987, 224-225).

Gilligan and Wiggins (1988, 119-128) agree that, "The
aesthetic sensibilities of children . . . demonstrate their
ability to enter into the feelings of others and to imagine
affectively how others feel" (124). However, they argue that
empathy and "co-feeling" (compassion) should not be defined by
self-other differentiations, especially when seeking to map
relationships between empathy and moral development:

> Our interest in co-feeling lies in the implication that
> such feeling develops through the experience of
> relationships which render others' feelings accessible.
> The distinction between co-feeling and empathy is that
> empathy implies an identity of feelings--that self and
> other feel the same, while co-feeling implies that one
> can experience feelings that are different from one's
> own. Co-feeling, then, depends on the ability to
> participate in another's feelings (in their terms),
> signifying an attitude of engagement rather than an
> attitude of judgment or observation. To feel with
> another any emotion means in essence to be with that
> person, rather than to stand apart and look at the
> other, feeling sympathy for her or him. . . .
>
> . . . Through co-feeling, self and other, whether equal
> or unequal, become connected and interdependent. . . .
> [C]o-feeling does not imply an absence of difference or
> an identity of feelings or a failure to distinguish
> between self and other. Instead, co-feeling implies an
> awareness of oneself as capable of knowing and living
> with the feelings of others, as able to affect others
> and to be affected by them. With this shift in the
> conception of self in relation to others, moral
> questions change. (122-123)

Gilligan's (1977; Brown and Gilligan 1992) seminal work on
the moral development of girls and women underscores how

definitions of empathy and morality depend on understanding and operationalizing two gender-related perspectives or dimensions of relationship--one based on subjective caring and the other based on objective justice. Dolan (1988) concurs by arguing how female spectators may perceive relationships with characters differently from male spectators, especially if plays are presented from the "male gaze" (cf., Mulvey 1975).

Finally, Strayer and Eisenberg (1987, 390-391, 398) acknowledge the important role of empathy in an actor's theatrical work, and they quote Rebecca West (1928) to make the following initiator-respondent distinction: "The active power of empathy which makes the creative artist, or the passive power of empathy which makes the appreciator of art."

The latest cognitive-constructivist models of empathy build on previous research models (Strayer 1987; Feshbach 1978; Hoffman 1984). As conceptualized above, empathy is conceived as a mentally effortful process involving both affective and cognitive bases. The process begins when: 1) an emotionally arousing character and/or situational cues capture the child's perceptual attention and trigger emotional contagion, personal distress, or motor mimicry responses; 2) the child recognizes or infers the character's feelings and imagines, introjects, or transposes the character into self by role taking (taking the perspective of the other); 3) an empathic "reverberation" occurs by perceiving similarities between the character's internal feelings and situation and the child's own imagined and emotional recollection

of personal experiences; all of which may result in, 4) a
deliberate withdrawal, distancing, and differentiation between
self and character for objective analysis and sympathy for the
character. Thus, cognitive role taking and imagination may
mediate and trigger affective empathetic processes.

Depending on the methods used to measure empathy, studies
have reached the following conclusions about the development of
empathy in children and how they understand emotion (Strayer
1989, 285-286, 1993; Gross and Ballif 1991, 390; Strayer and
Eisenberg 1987; Barnett 1987; Saarni and Harris 1989; Harris
1989):

1) Empathy increases quantitatively with age (when based on
affective matches between children's reports of self-other
emotions), in part, because children's verbal abilities to
discriminate, recognize, and label others' emotions improves with
age. Older children report more multiple emotions and role
taking.

2) Children's ability to identify others' emotional
responses varies with the type of emotion depicted across age
groups. Happiness is identified with the greatest accuracy
(especially among preschoolers), followed by sadness, anger,
fear, surprise, and neutrality. Older children understand and
report more complex emotions such as pride, shame, guilt,
contempt, and jealousy.

3) The valence (+/-), intensity, and duration of the target
emotion influence children's accuracy in labeling others'

emotions. Children tend to respond to positive emotions more
than negative emotions with varying degrees of emotional
intensity based, in part, on the type of emotion elicited.
Negative emotions and neutral expressions are confused and
misinterpreted more often than positive emotions (cf., Stein and
Jewett 1986). Reports of emotional intensity and more negative
emotions are directed to characters more than self, and degrees
of intensity decrease with age. In recall tasks, children may
remember the most salient or intense emotion best.

4) Empathy changes qualitatively with age as children's
abilities to identify and explain others' emotional responses
accurately increase. Older children focus more on characters'
internal states using situational and interpersonal cues than do
younger children who focus more on external events alone. With
increasing verbal abilities and wider social experiences, older
children are able to identify and explain more complex emotional
responses in both typical and atypical situations.

5) Children's understanding of public display rules
increases with age. By six years of age, children can
distinguish between a character's true feelings (e.g., sad) and
expressed emotions (e.g., happy) in public situations. As they
get older, they can explain more accurately why a character masks
negative feelings in situations by inferring self-protective
motives.

6) At young ages, children are able to differentiate
differences in self-other identities, and so they attribute

different emotions to themselves and characters based on individual differences, cognitive development (e.g., verbal ability), socialization, social-desirability pressures, and defense mechanisms. Children respond more empathetically to persons who are perceived as similar to themselves physically and by their actions than to those who are perceived as dissimilar in regard to gender (Bryant 1982), race (R. Klein 1971), and shared personal experiences (Barnett 1984; 1987, 154).

7) Children's gender may not affect their understanding of others' emotions, but gender differences arise in self-reporting procedures due to socialization factors. Boys are more reluctant than girls to report experiencing negative emotions as they attribute more happy and less scared responses to characters than girls. When using projective techniques where children are asked to imagine themselves as characters in situations, boys attribute more anger to themselves than girls, while girls attribute more sadness and fear to themselves than boys (Brody 1984; Brody and Carter 1982).

8) Some children are more empathetically disposed than others based on child-rearing practices, socio-emotional experiences, cognitive development, and self-concept and self-esteem (Eisenberg 1992).

Methods Used in Empathy Studies

Psychologists agree that because various methods of measuring empathy have both advantages and disadvantages, multidimensional approaches should be used to distinguish

empathetic content and its affective and cognitive processes
(Eisenberg and Strayer 1987, 351-385; Davis 1983a).

a. Predispositional questionnaires

Bryant's (1982; 1987, 361-373) Empathy Index is used widely
and often to measure children's individual, predispositional
traits as a base for comparison against other measures. This 22-
item instrument has been adapted for children from Mehrabian and
Epstein's (1972) 33-item questionnaire for adults. Items measure
emotional contagion, sympathetic concern, and role taking.
Internal reliability varies by age (.54 - 1st grade; .68 - 4th
grade; .79 - 7th grade). In individual interviews, first graders
answer each statement by placing cards in a "Me" or "Not Me" box
(Bryant 1987), or they circle responses on a 5-point scale from
"Yes, like me" to "No, not like me" (Strayer and Roberts 1989).
Middle elementary age children circle "Yes" or "No" for each
item, while older respondents (seventh grade and up) use a 9-
point Likert scale format. Bryant (1984; 1987, 366) cautions
that mode of administration (group vs. individual) should be
taken into account because factor analyses of responses has
indicated differences.

Bryant (1987, 371) admits that her self-report index may, in
fact, be measuring projection as an empathetic predisposition
(cf., Batson 1987, 359). However, significant interrelationships
have been found between this and other empathy measures and other
role taking and imagination/fantasy measures. Using an
Interpersonal Reactivity Index which measures and separates

adults' perspective-taking, fantasy, empathetic concern, and
personal distress on 5-point scales, Davis (1983) finds low (.10
to .15) but significant correlations between fantasy and
perspective-taking, and modest intercorrelations (.30 to .38)
between empathetic concern and fantasy and perspective-taking
beyond the .05 level.

Strayer and Roberts (1989) confirm these relationships with
6-year-olds. Their study reveals modest correlations between
Bryant's Empathy Index and role-taking measures (r = .35, p <.05)
and imagination measures (r = .36, p <.05), but a more
significant, higher correlation between role taking and
imagination (r = .57, p <.001). Likewise, Chovil (1985) also
finds significant relationships among 9- and 10-year-olds between
Bryant's Index and an adaptation of Stotland's (1971) Imaginal
Involvement Scale (also adapted by Davis as Fantasy), though no
differences result between role taking and projection conditions.
In other words, children who imagine themselves in characters'
situations (i.e., role taking) or who imagine how the other
person feels (i.e., projection) are both more likely to respond
empathetically.

Strayer (1987, 224-225) concludes that role taking may be
necessary when a character's emotional reactions do not match the
viewer's social-emotional experience. This factor may explain
why empathy increases with age (i.e., the range of social-
emotional experiences increase) and why children who distance
themselves less from characters are more dispositionally

empathetic (Bryant 1982). Overall, Bryant's Empathy Index has been useful as a foundation when comparing it against these and other empathy measures, though gender differences in scores have been inconsistent (Bryant 1982; Strayer 1983; cf., Lennon and Eisenberg 1987, 199-209).

b. Facial and gestural videos

Though facial and gestural video recordings of subjects' emotional responses while viewing the stimulus are not related to verbal measures of empathy, psychologists recommend using this nonverbal measure when feasible to assess emotional contagion (Marcus 1987, 374-379). Again, studies reveal inconsistent age and gender differences with this method, due in part to children's increasing understanding and use of public display rules and children's propensity to tell more than show their feelings. For example, Strayer (1985) finds a decrease in facial expressions from preschool through adolescence, especially for fear responses, with girls expressing more fearful reactions than boys, and no or low significant age and gender differences regarding happiness and anger. Facial recordings also fail to determine which character in a stimulus' emotional displays are in response to (e.g., fear of a tiger as personal distress) or in response with (e.g., fear with a person running from a tiger as empathy) (Strayer 1987, 234-235).

c. Physiological measures

Physiological measures are used less frequently because the equipment is expensive and uncomfortable for children (Eisenberg,

et al. 1987, 380-385). However, Eisenberg and her colleagues
(1991) find heart rate and skin conductance measures useful
against other methods, especially for determining personal
distress.

d. Self-report interviews

Picture/story and self-report interviews are by far the most
common methods used to measure empathy (Strayer 1987, 351-355;
Batson 1987, 356-360). After watching or listening to a short
story, respondents are asked to label characters' emotions and to
report how they feel in each situation. Empathetic scores are
achieved by figuring affective matches between characters'
emotions in a hypothetical situation and subjects' self-reported
emotional responses. Independent adult raters usually determine
appropriate emotion labels for scoring purposes, though Strayer
(1987, 354) allows children's plausible identification of self-
characters' emotions as similar and appropriate matches more than
other psychologists (cf., Wiggers and Willems 1983) who score
exactly identical matches of one type of emotion.

Self-report/story methods have several limitations. The
predominant use of short, one- to five-minute stories (told or
viewed on videotape) may inhibit children from having enough time
to share in the protagonist's conflict and resolution. The
gender of the interviewer may affect children's responses and
their comfort in revealing various emotion types to a stranger.
Children may report emotions and intensities based on what they
perceive the interviewer wants or expects to hear as social

desirability. Boys may be more reluctant than girls to admit
feeling negative emotions such as sadness and fear, while girls
may experience more personal distress than boys based on their
socialization. To get around these gender-presentation biases,
Batson (1987, 359) argues that scores can be analyzed within
rather than between genders to explore gender-related differences
and relationships more fairly. Many studies counterbalance same-
gender story characters to minimize children's socialized gender
biases.

In addition to gender factors, age differences also carry
limitations in self-report methods. Older children may evidence
higher empathy scores than younger children by virtue of their
greater ability to verbalize their feelings and to label a
greater variety of emotion types. For example, preschoolers tend
to report feeling happy all the time for reasons of both
cognitive ability and social desirability. While it is difficult
for many people to label what or how they feel, Strayer (1987,
353) argues that those who are able to label self-other emotions
best may, in fact, be those very persons with greater empathetic
abilities.

e. Strayer's Empathy Continuum - Attributions

To tackle some of these limitations of self-report/story
methods, Strayer (1989, 259-289) employs an Empathy Continuum
(EC) scoring system which integrates affective and cognitive
processes in both quantitative and qualitative ways. The method
scores children's attributions for emotional responses; that is,

33

their spontaneous, verbal justifications of their personal
feelings towards characters in situations from their self-
reported, subjective viewpoints (i.e., "What made you feel that
way?"). It begins to tap into the complexity of perceptual,
character and situation cues upon which emotional judgments are
made and seeks to differentiate the cognitive perspective-taking
processes that mediate empathy. In using this coding scheme with
5- to 13-year-olds, Strayer (1989, 282-286; 1993) has plotted
developmental age differences to explore how empathy is mediated
and experienced.

Empathy (EC) scores (from 0 to 19) are obtained by seven
levels of cognitive mediation based on a 3-point scale measuring
affective and intensity matches between self and character and on
qualitatively scored levels of attribution or the character and
situational cues children use to justify emotion choices. This
hierarchical system prioritizes emotional responses on a
continuum from a focus on external events or parallel responses
toward an increasing focus on the other as subject as a more
participatory response. Reliability or interrater agreement has
ranged from 87% to 96%. Level I indicates that no emotion is
reported for a character (0); or an accurate emotion for a
character has been recognized, but there is no similar emotion
reported for self (1 point). For levels II to VII, points are
awarded for similar emotion for self and character (e.g., afraid
and sad) (1 point), same emotions but different intensities (2
points), or same emotions and same intensities (3 points)

according to attribution type. This scale presumes that children who attain higher EC levels are also capable of lower cognitive mediation levels.

Strayer (1993) has used this Empathy Continuum (EC) scoring method to prove that empathy increases with age given children's increasing ability to infer and verbalize others' thoughts beyond descriptions of emotionally arousing events. Though not intended as a "lock-step" developmental stage progression, this model has been used to prove structural consistency in the nature of children's attributions for emotional responses. Affect matches, correlated with cognitive attributions, increase significantly between the ages of five and seven and stabilize after age nine. High arousal or intensity of experienced emotion interferes with attributions when children focus more on self than other, thereby lowering empathy scores. Five-year-olds' matched affects with characters are explained mostly by descriptions of events. Seven-year-olds tend to attribute their emotional responses to characters' feelings in situations. Thirteen-year-olds focus more on the character's internal state and motives by inferring or placing themselves in the role of the character (i.e., perspective-taking). Thus, Strayer's EC scoring method confirms a basic developmental theory regarding the general nature of children's attributions for their emotional responses; that is, generalized across a variety of short (6- to 7-minute long videotaped vignettes) situations. However, her six cognitive levels of attributions do not delineate critical distinctions

between empathy and sympathy, nor do they explain fully how or
which factors in a given stimulus or situation induce or trigger
specific types of attributions from children's individual
perspectives by age and gender.

Based on these theories, methods, and results found in child
development and children's theatre studies, the present study
sought to describe, explore, operationalize, and clarify the
nature of empathy in live theatre with young audiences.

Purposes of Study

Questions and Objectives

The purpose of the present study is to define and measure
empathy in live theatre in relationship to sympathy, aesthetic
distance, imagination, dramatic predispositions, role-taking, and
perceived similarity or identification with characters. It
builds upon dramatic and developmental theories regarding empathy
and distance and the findings of past studies by posing the
following questions:

Do children empathize or sympathize more with characters in
non-realistic, presentational theatre? Which types of emotional
response are most prevalent across age groups and between
genders? From whose point of view (i.e., self and/or character)
do children recall and attribute their emotional experiences?
What cognitive and emotional relationships with characters (i.e.,
caring and/or justice orientations) do children perceive and
recall? Under what fictive and theatrical contexts do children

connect with or distance themselves from characters in situations?

What is the role of imagination and aesthetic distance in empathetic processes in live theatre? Do dramatic predispositions, uses of imagination, or the desire to participate actively in drama affect empathetic responses when attending theatre?

What dramatic (script), theatrical (production), and social (interpersonal) schemas or perceived realities do children use and rely upon to interpret their own and characters' emotional responses? What dramatic and theatrical factors in performance affect emotional responses and identification with characters most and why?

In attempting to answer these questions, the present qualitative study pursues the following objectives:

1) to elucidate whether and how children imagine, empathize, and identify with characters and emotional situations or distance themselves in a non-realistic, presentational theatre production (i.e., one which departs from real life in fantastical ways and which uses direct address);

2) to determine the effect of age, gender, and attitudes about drama and imagination on empathy and imaginal processes;

3) to determine the role of perceived similarity/reality between self and character in empathy in regard to actors' genders and physicalities, characters' actions or representativeness of human experience, emotional dispositions,

social and moral traits, and utility and applicability to
personal experience;

4) to determine which perceptual, salient, theatrical cues
enhance empathy most across age and gender groups (e.g., dialogue
and dramatic text; visual appearances of scenery, costumes, and
props; theatrical devices and special effects, etc.); and,

5). to determine whether perceived similarity or
identification with characters relates to empathy, imagination,
and dramatic predispositions.

Limitations and Initial Hypotheses

Child developmental researchers may gain new knowledge of
the role of empathy in live theatre in its naturalistic context,
as opposed to more artificial laboratory contexts. Thus, this
research is intended to build upon and extend the findings of
other developmental studies on empathy. It is limited by a
descriptive exploration of emotional and delayed recall to
determine the most salient, emotional features of a non-realistic
theatre production. Findings will be compared against other
studies to discover whether a one-hour play results in an
increased developmental ability to empathize with age and whether
gender differences arise given actor/character genders within
given a dramatic situation. The role of imagination, perceived
similarity, and distancing in empathetic processes may be
elucidated further given the stimulus' degree of realism in both
dramatic situation and theatrical presentation.

Several measurements are used to ascertain and separate developmental cognitive and affective processes in both quantitative and qualitative ways. Unlike most studies which test individuals using very short, hypothetical stories in artificial laboratory conditions, this study employs a one-hour play under natural, contextual theatre conditions as an empathetic stimulus. By viewing the stimulus as a group for a longer duration of time, audiences are expected to have more processing time to become emotionally involved in the characters' situations, and individuals' emotional reactions may infect one another in this contextual setting as theatre conditions warrant. Instructions to imagine themselves as the characters just before viewing the play may or may not result in greater empathy for both genders. Matching respondents' labels of characters' emotions with the actors' self-reported emotions, rather than those of independent raters as is usually done, may result in more subjectively and contextually accurate choices.

Developmental studies indicate that empathy increases with age both quantitatively and qualitatively, primarily because older children infer and verbalize their own and others' emotional states more than younger children in self-reporting methods given their wider range of social-emotional experiences. The target theatre production is chosen, in part, because it was written with and originally performed for younger children ages five to eight with explicit dialogue that explains characters' thoughts and makes internal motives and emotions available to all

audiences. Therefore, by comparing older and younger age groups, it may be possible to determine whether increased empathy is a function of age or the emotional stimulus. In other words, older children and adults may perceive the theatre production as "babyish" and, therefore, they may empathize less than younger children for whom the production is intended.

Younger children (ages 6-8) are expected to empathize more with characters based on visualized actions and physical characteristics. Older children (ages 9-12) are expected to empathize most with those characters and situations whose emotions, thoughts, and behaviors most closely match their own experiences in social and psychological reality. Boys may empathize more with a male character for his physical size and power more than female characters, though girls are expected to empathize with both gender characters based on personal interests, relevance, and applicability to their social-emotional experiences. Respondents with more experience and comfort in drama and greater role taking and imaginal abilities are expected to empathize more than those with less experience or personal inhibitions. Future replications with other styles of theatre and other local audiences of diverse cultures can refine further our understanding of empathy in its various natural and ecological contexts.

Method

Respondents

Thirty-three first graders (mean age 7:2; range 6:7-8:0), thirty-five third graders (mean age 9:2; range 8:7-10:2), and thirty-seven fifth graders (mean age 11:1; range 10:6-12:3) (N = 104) from classrooms in three different schools within one school district were selected from low, middle, and upper class urban neighborhoods, based upon the willingness of interested principals and teachers. (Half of the elementary population in this school district attends one KU-TYP play each every year as a traditional field trip.) The majority (92%) of the children were Euro-American, with 8% representing minorities (3-African-American, 3-Native American, 1-Asian-American, 1-Hispanic, 1-East Indian). There were 60 girls (58%) and 44 boys (42%). None were seriously learning-disabled or visual- or hearing-impaired.

Twelve adults were available from an introductory Children and Drama course taught by the principal investigator. There were 4 men and 8 women whose ages ranged from 19 to 31 with a mean age of 22 years. There were 8 seniors, 3 juniors, and 1 sophomore whose majors represented theatre (4), film (1), journalism (2), advertising (1), history (1), and engineering (1).

In sum, there were 116 respondents, 59% female and 41% male, as shown in Table 1 below:

Table 1

Number of Respondents by Grade and Gender

	1st	3rd	5th	Adult	Total
Female	13	21	26	8	68
Male	20	14	10	4	48
Total	33	35	36	12	116

Theatre Production

Crying to Laugh, written by Marcel Sabourin and translated
into English by John Van Burek, was the 1982 winner of the
Canadian Chalmers Children's Play Award. Written in 1980
expressly for and with children ages 5 to 8, the play was
originally produced by Le Theatre de la Marmaille in Montreal,
Quebec (now Les Deux Mondes). This theatre collective
subsequently toured the play in French and English throughout
Canada, the United States (1984 in Detroit Showcase), Europe, and
Australia until 1988, when all rights for future productions were
released to the playwright and translator (Klein 1986).

The production here by the University of Kansas Theatre for
Young People (1992) was the first U.S. university production of
this Quebecois play. The English manuscript (n.d.) was compared
against the original French publication (1984), Pleurer pour
rire, and additions and omissions were edited accordingly.
Directed by the principal investigator, the play was performed
and designed by undergraduate students under the direct
supervision of faculty members in a 1,188-seat auditorium. The
playing space used the proscenium stage (40' length) with a 31'

total depth, including the raised orchestra pit (35' long x 10'
wide). The play ran about 60 minutes without intermission.

    a. Description of Performance Text

    The director added a non-verbal pre-show for audiences to
watch during the 15- to 20-minutes' time it takes to seat over
600 elementary students and teachers. The setting is the home of
Mea (Me) and Yua (You) with its gigantic bed, mirror, and shower
(described in further detail below). Shado, (a hand-puppet
manipulated by Mea and voiced by Seluf behind the mirror) appears
behind the drapes of a canopy above the bed. Mea plays happily
with Shado freely about the stage, whispering stories, to
establish their close friendship.

    The written text itself is divided into a prologue and eight
scenes, though the action is continuous. (The lyrics of several
songs in the original were treated as dialogue with music
underscoring the action, with the exception of the "Zip" song.)

    Prologue - Mea breaks "the fourth wall" immediately by
speaking directly to the audience. She introduces Shado, her
best friend, and explains how Yua tied up its front and back
paws, because Shado "knocked over a big pot of flowers" and
"threw dirt all over the nice clean porch." Yua yells "Shado!"
from inside his shower as a warning to stop barking and crying,
and Shado obeys. Mea gives Shado a bath in a tub full of
bubbled, real water. Yua orders Mea to dust everything for Aunt
Hey-there's visit today, and while she gets distracted dusting,

Shado drowns in the bathtub. Too late, Mea realizes what's happened: "HE'S DEAD!"

Scene I - Yua makes his first entrance from his shower and explains his "practico-clock" to the audience--a mini-computer hung from his neck and given to him by his Aunt Hey-there. It is programmed to tell him everything to do during the day. He announces to Mea that it's time to "recite our song of happiness," but Mea shows him the dead Shado. Disgusted by the sight, Yua lifts the dripping Shado from Mea, carries it across the stage, unceremoniously drops it into a garbage can, and disinfects the air. He admonishes Mea to smile and repeat their daily routine:

YUA: Do you love me?

MEA: I love you.

YUA & MEA: We love each other, so we're happy.

Mea wants to cry and hug Yua for consolation, but Yua doesn't want her to touch him and "soil my nice white suit." He reminds her that she's too small to be sad or angry and that she'll never grow up if she cries. He repeats the song he taught her (which Aunt Hey-there taught him)--a song which Mea sings with ritualized gestures throughout the play whenever she feels she is about to cry or get angry:

Zip, push, bar

Swallow the key

When you're sad (mad)

You mustn't say

    You've got to smile

    And lock it away

    Deep inside.

Mea feels sick with a headache and a tummy ache, but Yua orders

her to do some cleaning and her sickness will go away. He exits

to his shower to wash his white gloves.

    Mea talks to the mirror, angry because she has no friend to

tell her troubles. The reflection stamps its feet, and Yua asks

Mea about this suspiciously angry noise. He reminds her to

smile, "Souris," and Mea uses this double-meaning to explain that

she was stamping the floor to chase a mouse. (Souris means both

smile and mouse in French.) Worried about mice, Yua sets up an

over-sized mousetrap on the floor and returns to his shower.

    Mea wants to hug and hold her reflection but finds her arms

paralyzed. The mirror starts to cry real tears (Note: Difficult

to see from all angles in this auditorium). Again, Yua pops out

and begins to suspect that Mea is talking to her Seluf--a

nuisance abhorred by Aunt Hey-there and identified by their

"mirror eyes." He asks her to define a Seluf, but Mea honestly

doesn't know. He exits to get her medicine for her "lazy

digestion," and Mea implores her reflection to help her!

    Scene II - Seluf (Myself), the exact twin of Mea, steps out

of the mirror (by opening the plexi-glass door), as Mea, unaware

of her appearance, realizes she can move her arms again. Mea

begins making the bed as Seluf imitates her every move like a

mirror. Finally, Mea, realizing her flesh and blood double,

compares herself, and Seluf explains she's here to help Mea. Mea
begins to tell her Seluf about Shado, but when she starts to cry,
she repeats the "Zip" ritual, which Seluf finds intriguing. Mea
tells her about Yua, and when she is about to tell Yua about her
Seluf, Seluf stops her: "You mustn't tell anyone you know me,
because I'm everything you're not supposed to do. It's our
secret." Together they cement their friendship, playing freely
on Aunt Hey-there's bed, until Seluf snuggles under the covers
for a nap.

Scene III - Yua comes out to give Mea her medicine, but when
he sees what appears to be a monster (both Mea and Seluf) under
the bed covers, he swallows the medicine to cure his
"hallucination." Mea works to keep Seluf hidden under the bed
covers so Yua won't discover the two of them together. She
assures Yua that she's now in control of her emotions. But when
Seluf wakes from her dream about Yua, Mea dives under the covers,
as Seluf tries to hug and kiss Yua with whom she's enamoured.
After several identity-switches, Mea repeatedly assures Yua that
she's in control with their routine verbal rituals. As Yua
finally leaves, he steps on the mousetrap without realizing it
and without screaming in pain. Seluf grows intrigued by this
strange occurance, testing the mousetrap again by bursting a
balloon which frightens Yua momentarily. Mea fumes that Seluf
"is a real pain!"

Scene IV - As Seluf ponders Yua's "funny toes," Mea defends
her all-worshiping respect of Yua and tries to control her anger.

When Mea teaches Seluf the "Zip" ritual, Seluf points out how they are not at all alike because she cries and laughs and screams whenever she feels like it and does not feel sick. She shows Mea her real feelings. Frustrated and unable to win this argument, Mea leaves to get a clean bedsheet for Aunt Hey-there's visit. Seluf goes to play in the garden downstage and discovers a mallet which she can use to whack Yua's "funny" feet.

Scene V - Yua enters, still concerned that if Aunt Hey-there were to discover a Seluf, she'd wring its neck--a thought which frightens Seluf who overhears this. Mea returns with clean bed sheets and decides to tell Yua she has a Seluf. But when Seluf pantomimes to her not to tell their secret, she changes her mind and tries to explain a Seluf as a "plaid hippopotamus with a big pink ribbon" from Seluf's charade-like gestures.

Relieved by this explanation, Yua proceeds to hang balloons, singing the praises of Aunt Hey-there, and unaware that Seluf is trying to whack his feet with a mallet. When Seluf finally succeeds, he doesn't scream, and she lifts his pant leg to discover his stilts. As Yua leaves to take a shower, he asks Mea to turn on the water, which she does, as Seluf tests the mallet on her own foot and screams in pain.

Scene VI - Mea continues to admonish Seluf for her disrespectful behavior toward Yua and wants to cry again when thinking about Shado. Seluf realizes that Mea gets sick from repeating the "Zip" ritual, and she sings the song in reverse to make her point:

Unzip, unpush, unbar

Throw the key far away

When you're sad

You've got to cry it out

Don't hold it back

But let it go all the way

Let it go all the way

Let it go, let it go, let it go

Let it go all the way.

Mea continues to defend Yua's authority over her. She doesn't believe Seluf when she tells her that Yua wears stilts. Seluf becomes determined to prove to her that Yua isn't big at all. She turns off the water to Yua's shower to make him come out "bare-naked." Unfortunately, this trick doesn't work—Yua wears a bathing suit!—and Seluf reconnects the water.

Seluf tries to explain to Mea that she's sick because Yua smothers her by preventing her from crying and getting angry. She blows up three balloons, putting them under Mea's sleeves and over her stomach, as a visual, physical metaphor to show how her stress gets locked in her body. As Seluf plays doctor, Mea asks for pills, shots, and an operation. Seluf pops the black balloon over Mea's stomach, hands her the remains, and urges her gently: "When you're sad, you've got to find someone you love and tell them." Just as Mea is about to tell her about how Shado died and cry her first tear, Yua appears again, reminding her again that she won't grow up if she cries. When Mea shows him the black

balloon, all her sadness and tears for Shado, Yua calls her a "cry baby," Seluf bursts a balloon angrily, and Mea runs off. Yua orders Mea to come back, but she refuses.

Scene VII - Yua chases Mea who, together with Seluf, tease him to exhaustion by switching identities and popping out of various hiding places one at a time. Confused by these hallucinations and losing (emotional) control, Yua screams for Aunt Hey-there to come quickly.

During this confusion, Seluf and Mea get inside Yua's shower and transform it into Aunt Hey-there, with Seluf at the top providing Aunt Hey-there's voice and Mea moving the entire unit around on its casters. In a disguised voice, Seluf/Aunt smacks Yua with extended arms (toilet plunger and back scrubber on dowel sticks) and orders "my little Yua" to lift up his pant legs and walk on his hands. As Yua stalls, Seluf/Aunt demands obedience, but she gets so caught up in the joy of her pretense that she accidently reveals their disguise by climbing out of the shower. Caught in the act, Yua sees both twins together for the first time and recognizes a Seluf. He chases them both, and Seluf jumps back into the mirror to escape as Mea runs to hide.

Scene VIII - Yua sprays a large X on the mirror to trap Seluf, then goes off in search of Mea who creeps out from under the bed. She calls to Seluf inside the mirror and wipes off the X. Again, the mirror cries; and again Mea tries to cry, but her tears are stuck "like ice" inside. At this moment, Seluf comes

out of the mirror; and just as Mea is about to cry, Yua returns
with the mallet.

Realizing that Mea thinks he's on stilts, he urges her to
hit his foot with the mallet so he can "prove" her wrong. With
great hesit..tion, Mea hits his foot and he screams "in pain"
laughing behind her back. He forgives her, seats her on the bed,
and proceeds to explain how he once had a Seluf which Aunt Hey-
there locked up in a mirror, too: "And I'm neither a liar nor a
hypocrite. Mea, I do not have stilts."

During this sermon, Seluf removes his stilts from under the
bed and proudly waves them in the air. Aghast, Mea grabs the
stilts and Yua, on his knees, begs her for his legs back in
terror. Furious with his hypocritical lies, Mea's emotions
explode. She screams at him and, recalling Shado's death, starts
to cry with Seluf cheerleading her on. She taunts "my little
Yua," realizing there's nothing wrong with being little, and
yells at him for pretending to be big with stilts, unleashing all
her pent-up anger. Though Yua denies responsibility, claiming
"It's all Aunt Hey-there's fault," Mea continues her emotional
catharsis with happy asides to Seluf about how good she feels
through it all. Jumping all over Aunt Hey-there's bed and
ripping the pillows apart with colored feathers flying, she
proclaims, "I'm happy to be MYSELF!" To reflect Mea's victory,
the white stage explodes with color--lights flash and colored
balloons, feathers, and various soft balls fall from the sky.

By the end of this climatic celebration of emotional self-expression, Seluf quietly returns to the mirror and Mea realizes, "I can hear her inside me." Mea and Seluf sing the "Unzip" song, knowing the importance of listening to your Seluf and allowing your emotions free expression, as Yua hugs his stilts bewildered on the floor by the mirror.

b. Director's Intentions and Conceptual Approach

The theme or main idea of the play is that We should listen to our inner child, our true selves inside, and express our emotions freely for good mental and physical health. Emotions make us uniquely human. Emotions are inside all of us, but sometimes we fail to express how we really feel. We ignore our true feelings and allow other people or situations to dictate how we should feel. For example, public display rules inhibit us from crying in front of other people, even when watching a sad movie in a darkened theatre. When we hold our emotions inside and don't talk about how we feel, stress builds up and leads to physical illnesses, and in extreme cases, depression.

Children, in particular, are sometimes told by adults when, what and how to feel in certain situations. Girls (and women) are considered weak and inferior when they cry. Boys (and men) are socialized not to cry--"be a man, not a wimp." Parents tell their children not to cry, get angry, or make a fuss--especially in public which calls attention and disturbs other people. Sometimes when children lose a cherished toy (like Shado, Mea's best friend), parents ignore their cries or dismiss their

personal values by treating the object as ordinary and not deserving of so much emotional attention. Yet this attention is exactly the function emotions play in human communication. When children cry or get angry, they are communicating serious clues about their situations when they don't have the words to explain difficult concepts. But if parents don't have Selufs themselves, how can they listen? And if parents ignore or disrespect their children's emotions, how else can children tell them about their Selufs?

To make these abstract ideas more concrete, the playwright names his characters Mea (Me), Seluf (Myself), and Yua (You) to invite audiences to watch the entire story from a child's "little" perspective. (These characters may also represent one person as the ego, id, and superego.) He underscores the primary (and perhaps only?) difference between Me and You by physical size--little vs. big people. Yua's stilts become the visual and physical metaphor of authoritarian control and fake sense of importance and moral righteousness which provide the central conflict. Mea literally looks up to Yua on a pedestal as a hero who takes care of her. He's tall, white, and immaculate, which makes him smart, right, and holy. Just as children love, trust, and worship their parents and teachers at very young ages, Mea can't imagine that Yua would ever lie to her about anything.

Seluf represents all of Mea's true emotions unleashed--free to play as she chooses without personal inhibitions, adult restrictions, or hierarchical rules. As Mea's inverse in every

respect, Seluf provides a concrete relationship between Me and Myself--someone to hug, love, and cherish as a best friend throughout life.

Originally, the director planned to cast Mea as a male actor to dramatize how boys, more often than girls, are told not to cry. A male Mea and female Seluf could then also signify Jung's anima and animus archetypes to show how both male and female aspects of our personalities make us whole human beings. The female talent pool during auditions was extraordinarily high, so the director chose to cast two short women (5'2") of fairly equal proportion as Mea and Seluf and a tall male Yua (6'3") to emphasize the big/little conflict physically. Had there been talented male actors as short as 5'2", it would also have been conceivable to cast a short male Yua to "heighten" (pun intended) the ludicrousness of Yua's attempt to look and seem big.

Every attempt was made to keep these three characters androgynous and as "generic" as Me, Myself, and You, without specifying or calling attention to race, economic status, or other environmental factors. However, it was expected that audiences would recognize character genders by vocal expression at the very least. With this gender interpretation, the play could also be read as a feminist dramatization of how men control women in insiduous ways, how women look up to men and try to please them when they lack self-esteem and confidence, and how women need to listen to their inner-child voices (Gilligan 1982; Hancock 1989).

c. Description of Production Designs

Initial meetings with the scenic and costume designers began with an exploration of how to visualize human emotion with size, space, line, weight, texture, shape, etc. Because emotions arise primarily out of human beings, the focus was intended to remain on the three characters with the environment's visual mood supporting Mea's "little" perspective.

Yua's home environment, heavily influenced by Aunt Hey-there's upbringing, was characterized by a white (light beige), spotlessly clean, sterile mood. Color associations by specific emotions were avoided as much as possible (e.g., sad/blue, anger/red, happy/yellow). Size, of course, became the dominant design element stemming from Yua's 8' height on 2' drywall stilts. (See photos of schematic models in Appendix.)

Because the play's climatic action occurs from under the bed when Seluf removes Yua's stilts, Aunt Hey-there's guest bed was placed center stage on a 15-degree raked platform to assist sight lines. The platform was 16' long, 20' wide at its upstage end, and 12' wide at its downstage end. The downstage end was placed 2' from the proscenium line to keep the play's action as close as possible to the audience. The bed was 9' long and 8' wide with posts 4'6" to 6' high, and the mattress was raised 3' high so Mea and Seluf could hide below it. The headboards were painted warm brown with dark and light texturing on raised decorative scrolls. An ivory blanket and muslin sheets covered the bed with two oversized pillows containing colored, plastic balls and feathers.

To provide more hiding places during chase scenes, a self-supporting bed canopy stood behind the raised platform. Its frame was 10'4" high x 12' wide with a short, raked ceiling which extended 5'9" from the top. Beige lace drapes, cut into four sections, fell lengthwise with clear plastic draped above on top of the extension to provide a somewhat Victorian visual effect, in keeping with Aunt Hey-there's ostentatiousness.

Yua's 8'6" shower stall, his primary domain of incessant cleaning stationed stage left, was designed for its ability to transform quickly into Aunt Hey-there. Seluf and Mea needed to transform the shower in a matter of seconds spontaneously without having pre-planned or contrived Aunt Hey-there's appearance in advance (especially because Mea, and therefore Seluf, haven't even met her before). Built on casters for mobility (so Mea could push it inside from below), the shower's beige curtains, with pale blue stencil trim and ballooned ruffles, were cut in three main sections to suggest Aunt Hey-there's outer "coat." The back half section suggested her cape when the front two quarter sections were belted with a shower sash. A shower faucet arose from a curved plumbing pipe at the top with shiny, plastic, streamers falling from it. Yua's fake shower water contrasted with the real water used for the mirror's crying tears and Shado's bath water.

Seluf and Mea transformed the shower into Aunt Hey-There, wearing a simulated "costume" from white bathroom articles. Seluf arose out of the top of the shower, speaking Aunt Hey-

There's voice, while Mea pushed the shower from below. Seluf wrapped her shoulders in a big, white, terry cloth towel and extended a toilet plunger and back scrubber on longer dowel sticks as arms. On her head she wore a white "hat" constructed of a partially raised toilet seat, oversized comb, scrub brush, yellow rubber ducky accent, and two simulated rolls of toilet paper over her ears. A separate, self-standing "water valve" was placed downstage left near the proscenium wall to suggest the main water source for Yua's shower, which Mea and Seluf used to turn the "water on and off." It was raised 20" high with a 18" diameter wheel that turned freely.

Seluf's self-supported mirror stood stage right. It was 9' high and 5'6" wide, and its frame was painted in the same warm brown as the bed with similar textures and decorations. The mirror itself was made of plexi-glass and rigged with narrow plastic tubing around the frame to send real water flowing down from holes at the top. The plexi-glass was hinged as a door for Seluf's magical entrance with grey scrim behind it to disguise her when not lit from inside. The entire unit was enclosed behind with black drapes covered in clear plastic with a lighting instrument hung above to create the "illusions" of Seluf's appearing and disappearing images when she stood inside behind the glass and scrim. Seluf's mirror with real water stage right constrasted starkly with Yua's shower with fake water stage left.

To bring the characters as close as possible to the audience, the play's action also took place on the orchestra pit

(35' long x 10' wide) about 3 1/2' high from audience floor
level. It was lowered 6" to assist sight lines for short, first
grade children looking up seated 10' away in the first rows.
Another 6" platform, 18' long x 6' wide, was added in the center
to allow the shower stall/Aunt Hey-there to move downstage onto
the pit area.

This entire downstage area was intended to suggest an
outside porch or garden area. Shado's metal bathtub, half full
with real water, was placed on the orchestra pit stage right. A
white plastic garbage can, which served as Shado's "grave," was
placed opposite downstage left. One white plastic pot with white
plastic flowers and a crushed plastic pot sat on the stage left
apron with a white watering can, as evidence that Shado had
knocked them over at one time.

To create a sterile white environment with some sense of
emotional warmth, the stage floors were painted in pale blue with
light black lines to help force depth of perspective. Two sets
of huge, billowing clear plastic "drapes" were hung on battens
above the stage and raised in sections to create a simultaneous
sense of fake billowy clouds high above and false, protective,
curtains or shrouds hanging as home decor. These clear plastic
drapes allowed various saturated colors of light to filter
through and change emotional moods in keeping with Mea's
perspective at any given time throughout the play. A cyc closed
off the backstage wall.

To visualize and enhance Mea's emotional catharsis at the
end of the play, the stage exploded into a rainbow of colors in
various ways. Mea opened the bed's two pillows, and colored
plastic balls and feathers flew out all over the bed. The lights
flashed repeatedly in saturated colors. Colored balloons,
various sponge, plastic, and pom pom balls, and feathers
descended from a snow trough rigged on a batten above the bed.

Costumes reflected androgynous characters as non-
realistically as possible. (See photos of character dolls used
in free recall in the Appendix.) Yua's 2' drywall stilts were
attached to the actor' white boots (over white socks) and belted
below his knees with 15" fake, white shoes constructed around the
base. Dressed all in white polyester, he wore extremely long
pants with snap strips in the back, so Seluf could untie his
stilts, a long-sleeved jacket to the actor's hips with raised
collar which opened in the front, and white gloves. Underneath,
he wore a black and white, long-striped, tank-top bathing suit
which reached to the actor's hips and a white plastic shower cap.
Yua's practico-clock was constructed from a plastic telephone
cover and built with push-button answering machine devices and
alarm beeps which the actor could manipulate himself. It hung
around his neck and was also attached to his jacket with velcro.
Yua's facial makeup was clown white with raised black eyebrows
and eye accents and rosy lips. His long, thick hair was slicked
back and held in place with a hair net.

Mea and Seluf's costumes were identical in concept, but differed in color and line. Both were oversized jumpsuits and blousy shirts made of knit jersey fabric, to help the actresses appear smaller than they were in actual size, with flat, rubber-soled, tennis shoes. Mea's blue-green costume was designed with straight, pleated lines in contrast to Seluf's yellow-orange (complimentary-colored) costume with its curved, gathered lines. Both women wore floppy hats with narrow brims bending in odd ways with wire and tied under their chins to conceal their very long blond hair. Their facial makeup was of more natural skin tones with bright red cheeks fading into the jaw line, raised black eyebrows, eye accents, and rosy red lips. To create Seluf's "mirror eyes," her eyelids were covered with silver glitter and she wore long, exaggerated, silver, fake eyelashes.

Shado was a plush hand-puppet constructed of calico shag fur, with his front and back paws tied with various long colored ribbons. Mea's feather duster was constructed of the same material. Additional properties included: white bath and hand towels, a white painted can of Lysol, an oversized, yellow mousetrap, a pink bottle of medicine, colored and black balloons, a 2' long, red dowel mallet with a black foam hammer at its end, and a can of foam covered in white and labeled "Anti-Seluf."

Lighting was clear, "white" and bright whenever Yua appeared on stage, and dimmed whenever Mea tried to express her inner feelings. When Yua interrupted Mea's attempts at crying with an entrance, the lights changed abruptly to brightness. Not until

Mea's "explosion" of emotional expression at the end of the play did "chasing" or flashing lights saturate the stage with rainbow color. A mirror ball spun in pale lavender above and around the audience after Mea shouted her happiness while colored balloons and feathers fell in a "grand finale."

Sound design functioned in various ways. New Age or soft jazz-like synthesized piano and flute music underscored much of the stage action. When Shado died and whenever Mea thought of her dead dog, a short piano and flute tune was heard. Yua's first entrance was announced with a short organ piece. Soft, melancholy piano music was used when the mirror cried both times, and mysterious synthesized music played as Seluf exited from the mirror. Another musical piece was used twice as "Seluf's theme" when Mea listened to her Seluf ("Do you hear it?" and "I can hear her inside me"). Piano music was used to underscore Mea and Seluf's play with the bedsheet after Seluf's first entrance. Another New Age piece underscored Seluf's explanation about stress with balloons. Stacatto piano and flute music underscored the two chase scenes. Aunt Hey-There's entrance was announced with noisy "Hey!"s briefly. Mea's explosion was punctuated with rising jazz music which crescendoed. Other musical selections were chosen for the 20-minute pre-show and curtain call.

Sound effects of water were used to indicate Shado's drowning, Yua washing his gloves and taking a shower, and water sounds were added to the crying mirror music. Seluf wore a body mike, which was turned on and off throughout the play, to bark as

Shado and to amplify the sounds of bursting balloons and her singing of the "Unzip" song. Her voice was amplified, distorted, and reverberated when speaking as Aunt Hey-There. A slapstick sound was created live and amplified offstage for the snapping of the mousetrap.

A local musician composed and recorded two similar tunes for the "Zip" and "Unzip" songs from synthesized piano. The recorded "Zip" music was used twice when Yua taught Mea and when Mea taught Seluf. All other times, Mea sang the "Zip" acapella. The recorded "Unzip" music was also used twice when Seluf sang it to Mea and when Mea sang it at the end of the play.

Graphic designs for the posters, handbills, ads, and programs depicted a tall, self-standing mirror with the hazy, deep blue image of someone smiling inside and pushing her hand against the mirror. Water drops dripped from the mirror and created a puddle on the floor. The "g" at the end of the word "crying" fell into another large water drop, and all printing was done in deep blue ink on white stock paper. Handbills were distributed to each individual first, second, third, and participating fifth grader by classroom teachers before school attendances. After the performances, children received programs which listed the characters' names across from actors' names as Mea (Me), Seluf (Myself), and Yua (You).

Response Measures

The study was conducted in two parts. Several days before theatre attendance, respondents were asked to answer a written questionnaire which contained Bryant's Empathy Index and additional statements to measure predispositional attitudes about imagination and drama experiences. Then, one day after theatre attendance, children were interviewed individually specifically in regard to the play. Adults answered an analogous, written questionnaire about the play. These responses measures and procedures are described in further detail below. (See Appendix for all instruments used.) (Note: Unfortunately, it was not feasible technically to videotape behavioral responses of audiences during viewing.)

1. Pre-Performance Self-Report Questionnaire

    a. Empathic Predisposition

Bryant's (1982) Empathy Index was used to determine empathetic predispositions as a baseline against which to measure other empathetic measures. This 22-item, self-report questionnaire asks children whether each situation is "Yes" (like me) or "No" (not like me). Items measure emotional contagion, empathetic concern, and sympathetic projection.

Adults answered Mehrabian and Epstein's (1972) empathy questionnaire, from which Bryant adapted her index for children. This 33-item, self-report questionnaire asks adults to respond on a nine-point scale from +4 (very strong agreement) to -4 (very strong disagreement). Items also measure emotional contagion,

empathetic concern, sympathetic tendencies, and other emotional responsiveness.

b. Imagination and Drama Experience

An additional thirteen statements were added to both Bryant's and Mehrabian and Epstein's indices. (Child respondents continued to answer them as "Yes" or "No," while adults continued using a nine-point scale.) These items were intended to measure primarily audiences' use of imagination and opinions about drama experiences. Four items were adapted and reworded in children's vocabulary from Davis' (1983) (and Stotland, et al., 1978) Fantasy Scale from his Interpersonal Reactivity Index which measures a person's tendency to daydream and to imagine oneself in a fictive situation (i.e., book, movie, play). Two items tested pre-production knowledge of the play's main theme (i.e., "I know that it's OK to show my feelings" and "I show my real feelings most of the time"). Another item tested the play's primary empathetic emotion (i.e., "I feel sad when other characters in a story are feeling sad"). The remaining seven statements were taken and adapted from a third grade self-evaluation of drama participation test in the Theatre K-6 Curriculum Guide, a project of the National Arts Education Research Center (Wright 1990). These statements were used to gather respondents' opinions about their use of imagination, performing characters in formal or informal drama, and watching plays.

2. Imaginal Involvement and Invested Mental Effort

Because some psychologists view empathy as a mentally effortful cognitive process, the amount of invested mental effort (AIME) was tested in three ways, particularly in reference to imaginal involvement. Television studies have shown that instructions to remember for testing (vs. watching for entertainment) have a positive effect on attention, comprehension, and recall (e.g., Salomon, 1984; Field and Anderson, 1985).

a. Pre-Performance Instructions

Three experimental treatments were tested to determine whether pre-performance instructions would affect invested mental effort or cognitive, imaginal processing. During the pre-show as the audience was being seated, Mea played with Shado non-verbally on stage. For two performances, after audiences had been seated, the principal investigator walked to the center of the stage and snapped her fingers. All stage action froze and the lights changed to a drastically different look. When the auditorium was completely silent, the investigator looked at the center front audience and gave one school at one performance the following instructions: "Imagine yourself in this situation." At a second performance, she told the second school: "Imagine that you are Mea." After these instructions, she walked stage right, snapped her fingers, and exited. The lights resumed to the pre-show cue, and the play's action began. For all remaining performances, no instructions were given to the third school at all. Instead,

when the house was ready, the lights changed and Mea froze

looking at the audience. The lights resumed after the audience

quieted, and Mea began the play's action by introducing Shado to

the audience. For all performances, the house lights dimmed to

black gradually during Mea's opening speech (so that young

audiences would not scream in blackout as they tend to do in this

district). College students were asked to circle which

performance they attended on their questionnaires to determine

which experimental or control treatment they received.

b. Post-Performance Imaginal Check

Near the end of individual child interviews and adults'

post-performance questionnaire, respondents were asked, "Did you

imagine yourself in that situation and how you would feel if that

happened to you? If so, how much?" and "Did you imagine yourself

as one of the characters in the play? If so, which character and

how much?" Both situation and character questions were asked to

determine whether one or both pre-performance imaginal conditions

had any effect on cognitive and mnemonic processing on a 2-point

scale (i.e., a little or a lot). If the answers to one o: both

questions was "No," respondents were asked, "Did you use your

imagination or did you just watch the play?" and "Were you

thinking about something else while you were watching the play?

If so, what were you thinking about?" These four questions were

adapted from Chovil's (1985) Imaginal Involvement questions to

determine whether or not and how audiences used their

imaginations while watching the play as a function of delayed recall (i.e., one or more days after viewing the play).

   c. Post-Performance Ratings of Mental Effort

At the beginning of interviews and questionnaires, respondents were asked several questions to rate their levels of enjoyment and understanding. First, previous familiarity with the story was checked to be sure that audiences were untrained in regard to information in the play. Respondents were then asked to rate their enjoyment of the play from the perspective of their peers in another city on a 3-point scale (i.e., a little bit, a lot, or not at all). Then they were asked to rate their level of understanding between "easy" and "hard" on a 4-point scale (i.e., real easy/hard or sort of easy/hard).

3. Self-Report Questions about the Play

Strayer's (1989) picture/story self-report method was used as the primary questioning method to measure affective and cognitive processes both qualitatively and quantitatively. Children were interviewed individually and adults filled out an analogous, written questionnaire.

   a. Free Story Recall

Because it was not feasible to question audiences immediately after viewing the play, respondents were asked to tell "what the play was about" to "a friend" who didn't see the play. This task was intended to refresh their memories and to provide open-ended data for scoring inferences about characters' emotions, intentions, and motivations from salient scenes;

spontaneous recall of the play's major theme; use of affective words; and, volunteered opinions and feelings about the play. To assist young children in elaborating on the story, they could simulate the play's action dramatically by using characters' photographs as dolls and miniaturized set pieces to "show and tell" the story (cf., Klein and Fitch 1990).

b. Play's Theme and Use of Perceptual Cues

To continue testing for global comprehension of thematic messages in plays, as has been done in the past four theatre studies (Klein 1987, 1992; Klein and Fitch 1989, 1990), respondents were asked to identify the play's theme by inferring what Mea learned at the end of the play. This question was followed by "How do you know?" to determine use of perceptual cues. These variables could also be correlated against the two thematic questions asked several days earlier to compare thematic recognition with opinions about expressing one's emotions freely.

c. Reporting Personal Feelings about Characters and
   Situations, Rating Intensities, and Attributing Reasons

To help eliminate bias or "socially correct" answers and "forced" matching of emotional states, respondents were asked how they felt about characters' dramatic situations before being asked to infer a character's feelings in the same situation. Six emotionally intense actions in the play were selected as hypothesized moments for potential empathy, based in part on the actors' self-reported assessments of their most intensely felt emotions for six emotion types. Four moments were from Mea's

(protagonist) perspective and one each were from the points of
view of Yua (antagonist) and Seluf (inner protagonist). Each
moment was chosen to best represent one of the six target
emotions, though other emotions could also be identified:

    1. When Mea's dog Shado drowned (Mea) (sad)

    2. When Yua carried Shado to the trash can (Yua) (disgusted)

    3. When Seluf saw Yua's stilts (Seluf) (surprised)

    4. When Seluf couldn't come out of the mirror after Yua put
a big X on it (Mea) (afraid)

    5. When Mea finally saw Yua's stilts (Mea) (angry)

    6. At the end of the play when Mea jumped all over the bed
(Mea) (happy)

Photo prompts of these six moments assisted children in
recalling the specified scene in question, and scenes were asked
in the same chronological order as they occured during the play
(as listed above). Respondents were first asked to recall
whether they felt OK (neutral), happy, sad, surprised, mad
(angry), afraid (scared) or disgusted (yucky) during each
situation. Children named or pointed to one of seven facial
diagrams of the target emotions for labeling purposes, and adults
circled the most prevalent emotion on their questionnaires
(without photo prompts of each moment). They also indicated the
intensity of each emotion ("How much did you feel that?"),
depicted on a strip graphically as either "a little" or "A LOT."
When attributing more than one emotion to each given moment,
children were asked to identify which was primary (i.e., most

prevalent and intense). Next, they were asked "What made you feel that way?" to determine the explicit or implied theatrical cues used to attribute emotional responses.

    d. <u>Identifying Characters' Emotions, Rating Intensities, and Using Perceptual Cues</u>

Immediately following each of the above sets of questions, respondents were asked to identify which of the seven emotions a given character felt during each moment and how much they felt the emotion, with children using the same facial and intensity diagrams. Next, they were asked, "How do you know the character felt that way?" to determine perceptual cues used in choices.

    e. <u>Perceived Similarity with Characters</u>

Finally, to determine perceived similarity factors with each of the three characters, respondents were asked directly, "How much are you like Mea? Seluf? Yua?" If "a little" or "a lot," they were asked how they were like the character. If "not at all," they were asked how they were different from the character. Empathetic responses could indicate attributions on the basis of perceived similarities regarding actor/character gender or physicality, actor/character action or situation, etc.

<u>Procedure</u>

Bryant's Empathy Index and additional questions relating to imagination and role-playing processes were administered to groups of participating elementary classrooms 12 to 15 days before seeing the play (Woodlawn=15 days before viewing; Deerfield=12 days before viewing; India=15 days). First graders

were divided into small groups of three or four students, and an interviewer read each statement aloud one at a time. The questionnaire was administered as a whole group to third and fifth graders, as one investigator read each statement aloud. Children were asked to circle Yes (like me) or No (not like me) after each of the 35 statements. The procedure took approximately 15 to 20 minutes for fifth graders and 20 to 30 minutes for first and third graders to complete.

College students completed an analogous Empathy Index intended for adults (Mehrabian and Epstein, 1972), from which Bryant's is derived, and the identical additional 13 statements on drama and imagination. This questionnaire was administered to the group as a whole (Jan. 21= various days before each viewed on different days), and students read each statement silently and completed it at their own pace in 10 to 15 minutes. They were asked to complete a second questionnaire, analogous to the children's interview questions, individually on their own immediately after seeing the play. As a course assignment not connected with this study, students were assigned to write a play analysis after they had completed the second questionnaire. Admittedly, students may have watched the play with extra mental effort because they knew in advance they would be writing a course paper on it as well.

A pilot study was conducted to check the wording of interview questions and tasks, to time and limit the interview to 15 minutes, and to train interviewers in all procedures. Six

children in grades one and three attended the third dress
rehearsal with their parents in the evening. (Unfortunately,
fifth grade children were unable to attend the dress rehearsal as
originally planned for this pilot study.) Parents were told not
to discuss the play with children and to have them save all
questions for the next day. On the following day, children were
interviewed individually by appointment in a large university
classroom. (They were not given Bryant's Empathy Index.) From
this training period, questions were refined and procedures were
discussed in detail with interviewers. Eleven interviewers were
trained. They were undergraduate and graduate theatre and child
development students who volunteered their time and service, some
for academic credit.

Children participating in the present study were bussed from
their respective schools to the university auditorium for 1 p.m.
matinee performances on three different days by school. (Half
the children in this school district attend one KU-TYP play a
year as a traditional school-sponsored field trip divided by
primary and intermediate grade levels.) Three classrooms of
fifth graders from the three schools participating in the study
also attended with their schools. All participating first,
third, and fifth grade classrooms sat in the first six rows of
the center front orchestra 10' to 22' from the downstage edge of
the raised orchestra pit. Programs were distributed to school
matinee audiences after performances during or after the bus
rides back to schools. College students attended one performance

as part of their theatre course requirement, either during one
school-day matinee or on Saturday at one of two public
performances at 2:30 or 7:00 p.m.

Individual 15-minute interviews were conducted on the day
following each respective school's theatre attendance. Due to
crowded school conditions, interview spaces varied from separate
stations in cafeteria/gymnasiums and stage areas to separate
offices, classrooms, and computer rooms. When possible, male
interviewers questioned boys and female interviewers questioned
both girls and boys. Parents had signed permission slips in
advance of interviewing. Each child was escorted to and from his
or her classroom and asked for his or her verbal assent to be
interviewed before questioning. Each interviewer sat next to the
child in front of a table with interview materials. All
interviews were audio-recorded with the child's permission for
coding purposes later. After the interview, each child was
thanked and praised for his or her ideas, feelings, and
assistance. College students completed an analogous, written
questionnaire without the use of photo prompts or facial
diagrams.

Interview Materials (see Appendix)

Children had the use of scenic models and "dolls" to assist
them in free story recall. A previous study (Klein and Fitch
1990) concluded that dolls and objects increase first graders'
verbal elaborations by playing and simulating characters'
dramatic actions on stage as a closer modality match in cognitive

processing. Character "dolls" were created from long-shot, color photographs of each of the three characters (both their fronts and backs) and pasted on 3/16" plywood. Mea and Seluf were 7" high x 3" wide, and Yua was 9" high x 3" wide. Models of the three main units of the set were constructed from 1/4" thick foam board or cardboard and painted with the same brown paint used for the scenery. The bed was 9 1/2" x 8 1/4"; the mirror frame, with a small stand pasted in back, was 9 1/2" x 5 1/2"; and the shower was constructed with a 9 1/2" cardboard tube slit in the middle with white muslin gathered and pasted around the top.

Six color photographs were used as visual prompts for emotional recall. They were taken at specific moments in the play during each of the three dress rehearsals from a center orchestra position. Each shot visualized, as closely as possible, the viewing perspective of audiences and included all necessary characters and scenery for each respective scene. Photographs were enlarged to 5" x 7" with a matte finish to decrease fingerprint marks.

For affect questions and tasks, diagrammatic facial expressions were drawn on seven, white, 8" x 11" pieces of cardboard to represent sad, angry, happy, afraid, surprised, disgusted, and neutral affects. Another strip of poster board depicted two emotional intensity values graphically in large to small print as "a little" and "A LOT."

Coding and Data Analysis (see Appendix for coding method)

The pre- and post-data were analyzed qualitatively and
quantitatively, primarily to determine age and gender differences
and uses of perceptual, theatrical cues.   Thematic responses or
core categories which emerged from the narratives formed the
basis for coding open-ended questions (Strauss 1987).

a. Empathy Predisposition Scores

Bryant's Empathy Index was scored by awarding one point for
each "correct" positive or negative response (cf., 1982, 416),
with 22 as the highest possible empathy score.   Adult scores were
computed in the same way for only those statements derived from
Meharabian and Epstein's (1972, 528) questionnaire (see Bryant,
1982, 416).   (Scales were ignored and no points were awarded for
neutral answers.)   Because Bryant's index duplicates adult-form
questions 1 (1 & 12), 6 (3 & 9), 16 (5 & 19), and 19 (6 & 14) for
same- vs. cross-gender stimuli for children, adults were awarded
two points for "correct" positive or negative responses to these
four items.   Bryant also duplicates the adult-form question 23 (8
& 20), but in a different way.   In the latter case, to keep child
and adult scoring systems consistent, adult-form question 23
("Sometimes at the movies I am amused by the amount of crying and
sniffling around me") was matched with Bryant's child-form
question 20 ("I think it is funny that some people cry during a
sad movie or while reading a sad book"); and adult-form question
31 ("I become very involved when I watch a movie") was matched
with child-form question 8 ("Sometimes I cry when I watch TV").

Note, too, that adult-form questions 7 (22) and 22 (7) were
scored in opposite positive and negative ways per "correct"
responses for each respective scoring method.

The following Empathy Index statements in both child and
adult versions were also treated as separate variables for
positive or negative answers for further correlations:
2/16. People who kiss and hug in public are silly.

I often find public displays of affection annoying.
6/19. I get upset when I see a girl being hurt.

I get very angry when I see someone being ill-treated.
10/26. It's hard for me to see why someone else gets upset.

It is hard for me to see how some things upset people so
much.

11/27. I get upset when I see an animal being hurt.

I am very upset when I see an animal in pain.
14/19. I get upset when I see a boy being hurt.

I get very angry when I see someone being ill-treated.
16/2. It's silly to treat dogs and cats as though they have
feelings like people.

People make too much of the feelings and sensitivity of
animals.

19/16. Seeing a girl who is crying makes me feel like crying.

Seeing people cry upsets me.

b. Drama/Imagination Scores

Positive responses to all 13 items were awarded one point,
with 13 as the highest possible drama/imagination score. Again,

adults who answered "neutral" (0) were awarded no points. In addition, each of the 13 statements was treated as a separate variable for positive or negative answers for further correlations. Positive (yes=2) and negative (no=1) statements were then collapsed according to Davis' Index (1983), Wright's (1990) Drama Self-Evaluation, or the main theme of the play as follows:

Emotion Theme: (23/34, 29/40, 33/44)

I know that it's OK to show my feelings.

I show my real feelings most of the time.

I feel sad when other characters in a story are feeling sad.

Imagination/Fantasy: (24/35, 25/36, 26/37, 30/41, 32/43)

I use my imagination a lot.

I dream about things that might happen to me. (Davis 1)

When I am reading a good story/novel, I imagine how I would feel

if those things were happening to me. (Davis 26, 5)

I use my imagination when I act out stories./I use my imagination

when I am acting in scenes or plays.

When I am watching a good movie, sometimes I feel like I am a

character in that story. (Davis 16, 23, 7-, 12-)

Drama: (27/38, 28/39, 31/42, 34/45, 35/46)

I like to dress up in a costume at Halloween and pretend I am a

character.

I like to act out stories and play characters in drama./I like to

act and play characters in theatre or acting classes.

I am good at playing characters in a story/scenes or drama/plays.

When I am acting out a story in drama/acting in a scene or play,

I feel like I am a/the character/in that story.

I like watching plays at school or in a theatre.

   c. Free Recall

Free recall was coded in several ways for: a) the presence of central actions or individual scenes retold in the play; b) the presence of recalling the play's theme about expressing emotions freely (i.e., the same six categories for theme discussed below); c) dramatic storytelling, that is, the use of toys and/or dramatizing character dialogue (i.e., quotation marks in transcripts); and, d) the frequency of using emotion labels (e.g., sad, happy), external ways of expressing emotions (e.g., crying, smiling), internal feeling states (e.g., hurt, sick), and the words "feelings" or "emotions."

   d. Theme of Play (What Mea Learned)

Emerging responses fell into two main types of answers-- those ideas which were central (accurate) or incidental (inaccurate, including not knowing) to the play's major theme. Central ideas fell into three sub-categories or ways in which respondents worded the theme grammatically: 1) "You can or should cry, get mad, and express your feelings" implied that the respondent applied Mea's learned lesson to self and others' behaviors outside the play's confines; 2) "It's OK to cry, get mad, and express your feelings" implied a more objective or slightly distanced way of stating the theme subjectively; and, 3) "She learned to cry, get mad, and express her feelings" was an

accurate theme, but stated literally from within the play's
confines with no direct application to self and others.
Incidental thematic ideas also fell into three sub-categories
which were less direct or accurate about the theme: 1) "Mea
learned that crying doesn't stop you from growing up big" was
paraphrased from the play's dialogue; 2) "Mea learned not to
believe Yua and his lying on stilts" was drawn from the play's
actions and dialogue; and, 3) "Mea learned to sing the unzip
song" was drawn from the Seluf's actions and dialogue.

   e. Perceptual Cues ("How do you know?")

Perceptual cues for how respondents knew what Mea learned
were coded into visual/aural and/or expressive cues (i.e., what
actions characters did) and verbal/psychological cues (i.e., what
characters said or thought as explicitly stated in the dialogue)
(cf., Klein 1992). A third category, situational cues, was added
for how characters felt during the six targeted moments. These
cues referred to respondents' elaborations about characters'
motives from past causes or future consequences beyond the target
situation.

   f. Labeling Self and Character Emotion Types and Intensities

Choices of emotion types for both self and character were
coded by a lot (3) or a little (2) intensity levels according to
accurate, plausible, and inaccurate character matches (determined
by actors' self-reported emotions) and accurate matches, or
plausible and neutral (OK) self-reactions for each target
situation (See table below).

Table 2

Coding Scheme Used for Self-Character Emotion Matches

	Mea Felt	Seluf Felt	Yua Felt	Self Felt
1. Mea's dog drowned:				
Accurate	Sad			Sad
Plausible				Surprised
2. Yua carried Shado:				
Accurate	Sad/Afraid		Disgusted	Sad/Afraid
Plausible			Mad	Mad/Disgust
			Surprise	Surprised
			OK	
Inaccurate			Happy (14)	Happy (1)
			Sad (7)	
3. Seluf saw stilts:				
Accurate		Surprised		Surprised
Plausible		Mad/Disgust		Mad
				Happy
Inaccurate		Happy (5)		Afraid (1)
4. Seluf in mirror:				
Accurate	Sad/Afraid			Sad/Afraid
Plausible	Surprised (1)			Surprised
	Mad (6)			Mad/Disgust
Inaccurate	Happy (1)			
5. Mea saw stilts:				
Accurate	Mad/Disgusted			Mad/Disgust
Plausible	Surprised			Surprised
	Sad (1)			Happy
Inaccurate	Happy (6)			Sad (1)
6. Mea jumped on bed:				
Accurate	Happy			Happy
Plausible	Mad (2)			Surprised
	OK (1)			
Inaccurate				Sad/Fear (2)
ALL TARGET SITUATIONS:				OK (neutral)

[Note: (#) refers to number of respondents who chose emotion.]

Accurate emotion choices were used as the preliminary basis to
determine respondents' attributions or what made them feel an
emotion during each target situation.

g. <u>Attributions for Self-Reported Emotions</u>

As Eisenberg and Strayer note (1987, 5), "In reality, there
is no correct definition of empathy, just different definitions."
Measuring empathy by self-report depends entirely on rigorously
defined terms, so that other investigators may be able to compare
definitions and scoring methods used in other empathy studies.
However, though an investigator may follow rigorously defined
terms, respondents and coders remain subjective interpreters of
human action, language, and intended meanings (Strauss 1987).
[In other words, coding empathy is a bitch!]

The decision was made not to use Strayer's (1989, 1993)
Empathy Continuum scoring method, because her six cognitive
mediation levels proved too general and vague for the
thematically clustered responses or core categories which emerged
from each of the six target situations. Characters' experiences
(level 6), personal/associate experiences (level 5), and
character-in-event (level 4) did not distinguish empathy from
sympathy sufficiently without further refinements in operational
definitions. For the purposes of this theatre study, it was also
necessary to distinguish the respondent's point of view from the
protagonists' and antagonist's dramatic perspectives. Moreover,
while Strayer's (1989) method presumes that empathy occurs as a
linear, hierarchical, and developmental (i.e., ordinally
measured) process, it was not appropriate in this study to
presume or to prove empirically in each narrative that one
empathetic process had occured before or after another.

In addition, some respondents elaborated upon their
attributions when asked how they knew characters felt chosen
emotions--indicating, possibly, additional projected reasons or
character motives for self-reported emotions. For this reason,
attributions for self-reported emotions were coded by analyzing
complete answers for each target situation; however, attributions
were emphasized and coded over respondents' answers for
characters' emotions.

Therefore, qualitative coding for "good," "better," and
"best" answers or hierarchical judgments were avoided as much as
is humanly possible. Instead, Strayer's attribution categories
were redefined more specifically according to generally accepted
definitions of emotional response in comparison against
thematically clustered responses.

Eleven sub-categories of attribution emerged from responses
as nominal variables or axial codes. Responses for each of the
six target situations were scored once for the presence (or
absence) of each of the eleven sub-categories. Each attribution
type was then collapsed into four primary, core categories and
added across situations to create respective scores as follows:
1) no attribution, 2) theatre distancing, 3) sympathy, and 4)
empathy. Three core categories represented two main dimensions:
Empathy and sympathy were Aristolian cognitive-affective
responses interpreted inside the fictive world frame of the play.
Theatre distancing served as Brechtian cognitive-affective
responses applied outside the play's fictive frame.

1. NO ATTRIBUTION

    a. Didn't know or did not provide reason; or,

    b. Repeated given situation as stated in the original question with no added explanation. Essentially, the respondent provided no reason for self-reported emotion and may have assumed that the nature of the given situation implied reason enough (e.g., "Mea's dog drowned and died," "Seluf saw Yua's stilts," or "Seluf couldn't come out of the mirror").

    c. Emotional Contagion - The respondent felt an emotion "a lot" because the character felt the same emotion with the same intensity (i.e., accurate matches only). This category was treated separately initially because it is a behavioral reflex or motor-mimicry response that involves no cognitive attribution.

2. THEATRICAL DISTANCING was defined as reasons or schemas related to, but outside and separate from, the fictive context of the target situation. The respondent distanced him/herself cognitively by focusing more on self, social norms, or production-related expectations than on the characters in the fictive situation. In other words, the respondent indicated a Brechtian awareness of watching this presentational play in a theatre for entertainment or education purposes:

    c. Production Devices - The respondent's emotion arose from acting (e.g., laughing at "funny" actions), props (e.g., "fake dog," "obvious stilts"), spectacle (e.g., flashing lights, falling balloons), or the theatre event itself (e.g., watching

child audience's reactions). In the case of Yua's stilts, some

viewers were or were not surprised when this theatrical device

became an instrinsic part of the actors' performances (e.g., "I

knew that Yua was on stilts, but I was surprised that they showed

his stilts," or "I felt OK because I already knew he was on

stilts from the beginning of the play");

d. Script Expectations - The respondent indicated that

his/her emotion arose from expectations of dramatic schemas about

the scripted outcome of the target situation. The viewer may

have felt surprised when expectations were thwarted (e.g. "I

didn't think that Mea's dog would drown," or "that Yua would

throw the dog away," or "that Mea would ever believe the truth

that Yua wore stilts"). In the case of Yua's stilts, some

viewers did not acknowledge this prop as an obvious theatrical

device, and they were surprised or jolted out of the play's

fictive world when the stilts became a concrete and intrinsic

part of the plot (e.g., "I didn't know that Yua was on stilts")

(also, "I didn't know the X would keep Seluf locked in the

mirror"). The viewer may have felt other emotions if

expectations were met (e.g., "I knew that Seluf would come out of

the mirror eventually");

e. Personal Associations/Experiences - The respondent

indicated that the staged situation triggered a personal

association by providing subjective opinions and preferences

(e.g., "I like dogs" or "I like jumping on beds"). In other

words, the respondent distanced him/herself by focusing more on

self in situation than on character. Paradoxically, in the case
of the play's ending when Mea jumped on the bed, three viewers
experienced happiness contagiously by wanting to participate in
Mea's staged actions and breaking "the fourth wall" (e.g., "I
wish I could go up there and jump in it and pop all those
balloons" because "any kid would if they saw it").

The respondent may also have placed him/herself directly
into the character's situation by recalling the same, accurate
emotion and similar situation from personal experience (e.g., "My
dog died and I felt sad"). (When different emotions were
recalled from similar experiences, answers were sympathetic.)

f. Moral Prescriptions - The respondent distanced
him/herself by judging and evaluating the antagonist's moral
behaviors objectively, based on moral norms, and by prescribing
what he should have done instead of what he did in the situation
as scripted (e.g., "Yua should have buried Shado"). Some
respondents also applied social norms or outside schemas as
socially desirable reasons because it is the "right" thing to do
or feel in the given situation (e.g., "Because the dog died and
that's not happy"). These personally subjective stances may have
reflected moral righteousness toward the characters' situations--
the positive and desired utilization, application, and outcome of
presentational, theatrical style according to Brechtian theory.

3. <u>SYMPATHY</u> was defined as a "co-feeling of compassion" (Gilligan and Wiggins 1988, 122) or "empathetic concern" experienced <u>within</u> the fictive context of the play in an Aristolian sense:

g. <u>Personal Distress</u> - The respondent described the character's situation and indicated feeling <u>for</u> the protagonist, Mea, or her Seluf, or <u>at</u> the antagonist (e.g., mad at Yua), because s/he understood Mea's or Seluf's situation or distress--but <u>not from the target character's perspective</u>. In the case of Shado's death, for example, some respondents experienced "contagious personal distress" (e.g., "I felt sad because Yua didn't care about Mea's feelings"). Self and character/actor emotions usually did not match depending on contextual meanings (e.g., "Yua felt disgusted at Shado, but I felt disgusted at Yua's treatment of Shado").

h. <u>Projection</u> - The respondent felt the same accurate emotion as the protagonist, but the cognitive reasons did not match Mea's (or Seluf's) <u>primary</u> reasons in the situation (e.g., "I felt happy because Mea didn't have to keep everything clean"). In other words, the respondent may have projected Mea's <u>secondary</u> reasons as more important, primarily to themselves personally. Likewise, when the respondent felt a different emotion (i.e., plausible or inaccurate self and character matches), they were projecting different reasons than the target character (e.g., "If someone threw my dog away, I would feel mad"). In other words, the respondent felt and thought differently from Mea in her situation by projecting his/her own feelings and motives onto the

characters. By these definitions, projection is similar to Hoffman's (1983) term, "symbolic association," or to Langer's (1953) term, "virtual feeling."

i. Emotional Contagion - When reporting more than the given situation, the respondent's emotion arose from the character's same accurate and contagious emotion. Reasons indicated that the emotional arousal was caused by the characters' depicted actions and emotions within the fictive story (e.g., "I was happy when Mea jumped on the bed because she was happy having fun doing what she wanted to do.")

j. Explicit Role-Taking - As Bryant (1987, 266) argues, "Empathy should not be equated with social perspective taking [i.e., role-taking] either in its function or in its apparent developmental concommitants." Instead, "Being able to take the perspective of another can be viewed as an instrumental activity since it can enable one to make use of this information to negotiate more skillfully with another individual" (245; emphasis added). Therefore, when a respondent stated grammatically, "If I were the character in that situation, I would feel the same emotion," they were using their imaginations or drama as a tool or means of involving him or herself emotionally in the character's situation. This vicariously dramatic involvement was defined as sympathetic, because the respondent connected him or herself directly with characters in keeping with Gilligan's concept of a caring orientation.

4. <u>EMPATHY</u> was defined as sharing vicariously <u>with</u> the protagonists' feelings (i.e., actors' same self-reported accurate emotions only) <u>and</u> thoughts (i.e., exactly matched motives or cognitive perspective) in the target situation as follows:

1. Mea/Self felt <u>sad</u> when Shado died, because he was her best friend (from first line of dialogue).

2. Mea/Self felt <u>sad or afraid</u> when Yua carried Shado to the trash, because Shado was her best friend.

3. Seluf/Self felt <u>surprised</u> when Seluf saw Yua's stilts, because Seluf (<u>not</u> Self) didn't know that Yua was on stilts <u>and</u> Seluf discovered that Yua lied to or tricked Mea by wearing stilts. [Note that Seluf/actress felt mad <u>at Mea</u> (not Yua) three pages later when "Mea just doesn't get it that Yua has stilts." Therefore, "mad" self-reports were sympathetic projections.]

4. Mea/Self felt <u>sad or afraid</u> when Seluf couldn't come out of the mirror (after Yua put a big X on it), because Mea didn't think Seluf would ever come out and Seluf was Mea's best friend whom she needed or played with to have fun.

5. Mea/Self felt <u>mad or disgusted</u> (and plausibly <u>surprised</u> like Seluf in the situation above) when Mea saw Yua's stilts, because Mea (<u>not</u> Self) didn't know that Yua had stilts <u>and</u> she discovered that Yua lied to her about being tall and not growing up if she cried.

6. Mea/Self felt <u>happy</u> when Mea jumped all over the bed, because Mea finally expressed herself by releasing her tears, fears or anger. (All other cognitive reasons were sympathetic.)

h. Use of Imagination Self-Report

Questions were coded according to forced-choice answers.

i. Perceived Similarity with Characters

Self-reports of to what degree respondents perceived themselves as similar or different from each of the three characters were coded on a three-point scale (not at all to a lot). Criteria for perceived similarity or dissimilarity with characters were coded (and then added) for the presence (or absence) of the following traits which emerged as core categories (and as adapted from Smiley 1971, 84-91 and Damon and Hart 1988): biological (gender, human/mirror traits); physical [age, actor's body (height/weight, race, posture/gesture), facial features (hair, makeup), clothing or props]; actions/motivational [playful activities; wanting (or not) to be tall or wear stilts; cleanliness desires; and, other likes]; emotional/dispositional (not expressing feelings; expressing feelings; empathetic feelings; happy or lively dispositions; and, other personality traits); social (helping people to express feelings; and other social relationships); and, moral (lying and tricking, getting into trouble).

Quantitative Data Analysis

As explained above, most data were analyzed qualititatively, employing ethnographic methods (e.g., Strauss 1987), by studying all 116 transcripts intensely and repeatedly for categories of responses which emerged from open-ended questions. These respective nominal variables were scored or translated into frequency counts to determine developmental age and gender differences in empathetic response.

SPSS-PC (3.1) software was used to run descriptive statistics (i.e., frequencies and crosstabs or chi squares), Pearson correlations (all one-tailed), and analyses of variance (i.e., comparing group means and standard deviations using ONEWAY by grade level or gender, and two-way ANOVAs to explore possible age and gender interactions). When significant age and gender differences arose, possibly due to potential self-presentation bias during interviews, reasons were explained qualitatively by returning to transcript analysis and quoting edited narratives extensively throughout this report. Thus, quantitative differences were analyzed both within and across groups in qualitative ways in an effort to reduce self-report age and gender biases as much as possible (cf., Batson 1987, 359).

The following section reports results in detail in the order of each of the response measures (or variables) described above. The subsequent summary highlights critical results by collapsing all variables (see Appendix for collapsing method).

Results

Empathetic and Dramatic Predispositions

a. Empathy Index Scores

There were significant grade level and gender differences
among scores for the Empathy Index [$F(3,112)$ = 9.04, p <.0001;
$F(1,114)$ = 16.54, p <.0001, respectively], as shown in Table 3
below. First and third graders differed significantly from fifth
graders and adults, and fifth graders differed from adults.
Female scores averaged 2.6 points higher than those of males.
Scores ranged from a low of 6 to the highest score of 22. (See
Appendix for a breakdown of scores and item results and for
intra-correlations of selected items.)

Several individual items accounted for age and gender
differences. First graders differed from third and fifth graders
in agreeing that: "People who kiss and hug in public are silly"
(#2), $F(3,112)$ = 3.65, p <.05. They differed similarly by
disagreeing that "It's silly to treat dogs and cats as though
they have feelings like people" (#16), $F(3,112)$ = 7.62, p <.0001.
They continued to differ similarly on the statement, "Seeing a
girl who is crying makes me feel like crying" (#19); and adults
also agreed with this item more than third and fifth graders,
$F(3,112)$ = 10.20, p <.0001. Females agreed more than males that
they "get upset when [they] see a girl being hurt" (#6), $F(3,112)$
= 8.59, p <.01.

Table 3

Means (SD) of Empathy Scores by Grade and Gender

Grade Level:	Means (SD)	Minimum Score	Maximum Score
1st	12.45 (2.95)	6	18
3rd	12.74 (3.44)	6	19
5th	14.64 (3.55)	8	21
Adult	17.50 (2.51)	14	22

Gender:

Females	14.81 (3.40)	
Males	12.23 (3.32)	
Grand X	13.74 (3.59)	

b. Drama/Imagination Index Scores

Females had higher scores on the Drama/Imagination Index
than males, $F(1,114) = 7.88$, $p <.01$, but there were no
significant age differences. Scores ranged from 2 to 13 (highest
score). (See Appendix for a breakdown of scores and items.)

Several items resulted in grade and gender differences.
Adults differed from children by not liking to "dress up in a
costume at Halloween" and pretending to be a character (#27/38),
$F(3,112) = 9.79$, $p <.0001$; and they did not think they were "good
at playing characters in scenes or plays" (#31/42), $F(3,112) =$
3.67, $p <.05$. Females more than males reported: liking "to act
out stories and play characters in drama" (#28), $F(1,114) = 7.42$,
$p <.01$; feeling like the character when acting out a story in
drama (#34), $F(1,114) = 6.08$, $p <.01$; showing "my real feelings

most of the time" (#29), $F(1,114) = 9.55$, $p < .01$; and, feeling "sad when other characters in a story are feeling sad" (#33), $F(1,114) = 19.85$, $p < .0001$.

Table 4

Means (SD) of Drama Scores by Grade and Gender

Grade Level:	Means (SD)	Gender:	Means (SD)
1st	10.09 (3.23)	Females	10.18 (3.05)
3rd	8.71 (3.39)	Males	8.52 (3.24)
5th	9.61 (2.85)	Grand X	9.49 (3.22)
Adult	9.75 (3.67)		

Drama scores correlated highly with all Drama/Imagination items ($p < .001$). Those who reported feeling like characters when acting also agreed with all other Drama items, but liking plays. Theatre appreciation (i.e., liking to watch plays) (#35) correlated only with acting enjoyment (#28) ($r = .31$, $p < .001$). (See Appendix for additional inter-correlations of items.)

c. Relationships Between Empathy and Drama Predispositions

There was a significant relationship between Empathy and Drama/Imagination Index scores ($r = .42$, $p < .001$). Those who had high Empathy scores reported: imagining themselves in story situations when reading (#26) ($r = .36$); feeling like characters when watching movies (#32) ($r = .32$) and when acting (#34) ($r = .31$); showing their real feelings most of the time (#29) ($r = .32$); and, feeling sad with sad story characters (#33) ($r = .49$); (all $p < .001$). Those who had high Drama Scores reported: getting upset when seeing a girl (#6) ($r = .31$, $p < .001$) or a boy hurt

(#14) (r = .32, p <.01) and, feeling like crying when seeing a girl crying (#19) (r = .39, p <.001). Those who reported using their imaginations a lot (#24) also reported feeling like crying when seeing a girl crying (#19) (r = .26, p <.001). (See Appendix for further item inter-correlations.)

General Opinions About the Play

a. Enjoyment of the Play

Of the 116 respondents, 78% said that their peers would enjoy this play "a lot" and 22% said "a little." (One 3rd grader said "not at all.") Females (X = 2.84, SD = .37) reported slightly higher peer enjoyment than males (X = 2.67, SD = .52), F(1,114) = 4.31, p <.05. There were no grade level differences.

b. Understanding the Play

When asked to rate the ease or difficulty in understanding the play, 84% rated it "real easy" or "sort of easy," and 16% rated it "sort of hard." There were no interactions by grade level or gender.

Table 5

Number of Ratings for Enjoyment and Understanding by Grade

	1st	3rd	5th	Adult	Total
Enjoyment:					
a lot	25	25	33	7	90
a little	8	9	3	5	25
not at all		1			1
Understanding:					
real easy	13	13	15	8	49
sort of easy	14	13	17	4	48
sort of hard	6	9	4		19

Free Story Recall

    a. Scenes Recalled

Children were asked to "pretend you have a friend who didn't see the play yesterday, and you're telling him or her about the play. . . . What was the play about?" [Adults were asked this question similarly, but unfortunately, two of the adults' written questionnaires (one man, one woman) had free recall pages missing.] Respondents recalled nineteen scenes (and one of secondary importance), as ranked by frequency in the table below. There were significant age differences in the recall of this play's dramatic structure. (See additional tables by chronological order and by frequency by grade level in Appendix.)

    Seluf's goal to help Mea cry, marked by her magical and surprising entrance from the mirror, was recalled by almost three-quarters (74%) of the respondents, more first graders (94%) than fifth graders (56%), $F(3,112) = 5.02$, $p <.01$. Unlike fifth graders, however, most first graders noted her literal entrance alone and/or her playing on the bed with Mea, and only two boys and four girls (18%) added Seluf's goal (superobjective or motive) for coming out of the mirror: "to make Mea happy" or "to help her to cry." Between third graders (77%), who seemed to add more dialogue in this scene, girls (91%) differed from boys (57%), in part by noting Seluf's motive to help more frequently (5 boys, 13 girls).

Table 6

Percent of Respondents Who Recalled Ranked Scenes by Grade

Scenes		1st	3rd	5th	Adult	X	SD	F(3,112)
5	GOAL (S help Mea)	.94	.77	.56	.67	.74	.44	5.02*
3	OBSTACLE (Yua)	.39	.60	.89	.83	.66	.48	8.17***
1	CONFLICT (MDD)	.52	.51	.22	.67	.44	.50	3.90*
11	SOLUTION (S cry)	.18	.29	.58	.67	.39	.49	6.48**
16	TURNING POINT	.36	.26	.25	.50	.31		
(S)	Y showers	.39	.20	.19	.50	.28		
17	CLIMAX (MSS)	.15	.23	.22	.50	.23		
4	M aches	.24	.20	.19	.42	.23		
19	RESOLUTION/THEME	.03	.09	.31	.67	.20	.40	11.78***
18	REACTION (MJB)	.33	.14	.11	.17	.19		
10	ATTEMPT 1	.12	.23	.22	.17	.19		
15	ATTEMPT 2	.21		.39	.08	.19	.39	7.08**
12	chase	.30	.03	.03	.17	.12	.33	6.11**
9	DISCOVERY (SSS)	.12	.11	.08	.17	.11		
2	(YCS)	.18	.11		.17	.12		
6	teasing	.15	.11	.03	.08	.10		
13	Aunt Hey-There	.15	.09	.08	.08	.10		
14	CRISIS (SMX)	.15	.06	.03	.08	.08		
7	mousetrap	.09	.06	.03	.08	.06		
8	fight	.03			.08	.02		

*$p < .01$ **$p < .001$ ***$p < .0001$

The obstacle of the play, when Yua told Mea not to cry, was
recalled next most frequently by 66% of the viewers. Again,
first graders (39%) differed most from fifth graders (89%) and
adults (83%), and third graders (60%) differed from fifth graders
by pinpointing the obstacle as Yua less than older viewers,
$F(3,112) = 8.17$, $p < .0001$. (Perhaps they did not find the play's
obstacle to be salient enough "to tell a friend," because first
graders' parents may allow them to cry more frequently than
parents of older children.) Half of these first graders focused
on the Zip song (a few paraphrased or sang it) more than on the
motive behind singing it, while third graders relied increasingly
on Yua's explicit dialogue: "Never cry or you'll never grow up."
In addition, three-quarters of the females ($X = .75$; $SD = .44$)
found this warning to be a salient problem for Mea than a little
over half of the males ($X = .52$; $SD = .51$), $F(1,114) = 6.81$, p
$< .01$ (grand mean = .66, $SD = .48$). For example, one fifth grade
girl said the play was about, "a girl who thought if she ever
felt sad or mad, then she wouldn't say anything, and she'd just
act like happy." Girls (1 first; 4 third; 4 fifth) more than
boys (2 first) also found Yua's dialogue important when he said
he didn't like Selufs. First grade boys (30%), in particular,
recalled Yua's admonition less than third grade boys (50%), while
first (50%) and third grade (67%) girls noted it frequently until
differences ceased by fifth grade (boys 90%, girls 89%; men 75%,
women 88%). [Those who recalled the obstacle also reported not

thinking it "silly to treat dogs as though they have feelings like people" in the empathy index (r = .39, p <.001).]

Under half of the respondents recalled the conflict, the solution, or the turning point of the play (44%, 39%, 31%, respectively). Fewer fifth graders (22%) (only one boy) recalled the death of Mea's dog (MDD) and her inability to cry (or grieve) than over half the other viewers who found this conflict salient, indicating low primacy effects (first 52%; third 51%; adults 67%), $F(3, 112)$ = 3.90, p <.01. Instead, these fifth graders placed the burden of the conflict on Yua "because [he] wouldn't let her cry" (scene 3), rather than on the death of Mea's dog, the event which initiates the plot's action. Though Shado's death was sad, one third grade boy noted that "[Mea] put it on the flower bucket and it made the flowers grow--just like my hamster made the tree grow. They're good fertilizers." There was no significant correlation between recalling the conflict (scene 1) and the obstacle (scene 2). [Those who recalled the conflict or the death of Mea's dog also reported using their imaginations a lot in the drama index (r = .30, p <.001).]

Likewise, fifth graders (58%) and adults (67%) found Seluf's solution for relieving stress--crying--important more than first (18%) or third graders (29%), $F(3,112)$ = 6.48, p <.001. Women (88%) noted this action more than men (25%). The reason for this age difference seemed to be that six of the younger children perceived Mea's problem to be the external Zip song, rather than her internal, physical aches (scene 4), and Seluf's new Unzip

song provided the apparent solution (with no correlations between scenes 11 and 4). About half of these younger children also tended to repeat Seluf's dialogue when "she tells [Mea] that you should let your feelings out instead of keeping them in;" while fifth graders and adults emphasized Seluf's helping (21) or "teaching" (9) function in relieving Mea's internal stress (e.g., "Self did things that Mea always wanted to do, but never had tried"). In addition, when children noted Yua as the source of the obstacle in not letting Mea cry (scene 3), they were more likely to recall the source of the solution coming from Seluf who cries (r = .39, p <.001). Despite the fact that Seluf explicitly described and enacted how Mea's stress was internal like balloons inside her body, only two girls (one third and one fifth) mentioned this metaphor "where all her tears go if she doesn't cry," because "if you don't cry, you might get sort of sick, and your tears are probably gonna stay in your body, instead of coming out." Thus, because, as one woman noted, "This whole story is very symbolic of how all people have feelings that need to be expressed [emphasis added]," many younger children did not appear to grasp fully the external causes (Yua) or internal consequences (physical aches) of emotional inhibitions. This finding confirms cognitive developmental tendencies while demonstrating how young children don't perceive emotional inhibitions as a salient human problem.

Seluf's removal of Yua's stilts, or the turning point of the play, seemed more important to adults (50%) than to children

(first 36%; third 26%; fifth 25%), but not significantly. This

end to Yua's theatrical, "fake" trick "to be the boss," as one

third grade boy noted, was a physical obstacle externalized by

stilts. Two first grade boys found this scene particularly

"funny." (For one third grade boy, this was the only scene he

could recall.) Those who recalled this scene were also more

likely to point out Seluf's and/or Mea's discovery of the stilts

(scenes 9 and 17) (respectively, $r = .29$, $p < .001$; $r = .25$, p

$< .01$) or Seluf's first attempt (and now success) in proving to

Mea that he wore stilts (scene 10) ($r = .29$, $p < .001$). A few

adults recognized and discussed the symbolism underlying Yua's

stilts and the importance of this turning point:

> In an effort to show Mea that Yua is nothing to be
> afraid of, Seluf steals Yua's stilts. . . . Mea
> realizes that Yua has been smothering her all these
> years by pretending to be bigger than she is and
> telling her big people don't cry. . . . [man; emphasis
> added]

> . . . they are successful in knocking Yua down to size
> by removing his stilts. This is an important aspect
> because it shows the children that even though one
> appears to be tall and totally in control that they too
> have inadequacies that they must face. [woman;
> emphasis added]

Unfortunately, despite this last assumption, children did not

mention these metaphoric ideas. They simply described in literal

terms how Seluf removed the stilts from under the bed while Yua

lied to Mea above.

The play's ending, which contains the resolution and theme,

was recalled by less than one-quarter of the respondents,

indicating low recency effects. Immediately after Seluf removes

Yua's stilts, only 23% recalled the play's _climax_ when Mea

expresses her anger and outrage by screaming at Yua for lying and

by crying between rantings (MSS). Though half of the adults

recalled this scene more than children (first 15%; third 23%;

fifth 22%), these age differences were not significant. For

developmental reasons explained above, those who pointed out this

climax were also more likely to identify the obstacle as Yua's

lying (scene 3) (r = .23, p <.01), as indicated below:

> . . . [Mea] said {with a mad inflection}, 'You lied to
> me. You are a boogie.'. . . [1st girl]

> . . . [Yua] said it was all because of his Aunt, and
> then he didn't tell them why. . . . [3rd boy]

> . . . then she found out that he really lied and then
> they started disobeying the rules . . . [The play] was
> about Yua who always liked to please {his grandma?} . .
> . [3rd boy]

> . . . Mea had to do what Yua told her, and Mea got
> tired of that. . . . [3rd girl]

> . . . Once she [yells and screams and cries], she has a
> self that no one can take away. Mea can not be put
> down anymore. [woman; emphasis added to note
> symbolism]

Those who recalled this climax also added Mea's next

immediate _reaction_ when she jumped happily on the bed (MJB) (19%)

(r = .25, p <.01). Between first graders (33%), more girls (62%)

than boys (15%) found this spectacular scene more salient than

others (third 14%; fifth 11%; 2 women 17%), with no significant

age differences. For many respondents, their primary focus was

on this "party" or "really neat," colorful spectacle of falling

balloons, flying feathers, spinning mirror ball, and flashing

lights. As one first grade boy noted, "lots of kids were screaming about [the balloons]." Unfortunately, children described how Mea and Seluf "were having fun popping balloons" without ever mentioning, recognizing, or connecting the metaphoric significance of popping balloons to the theme of relieving internal, physical stress.

Thus, only 20% of the respondents took Mea's climatic reaction to its full resolution by recognizing that Mea expressed her emotions freely (by crying, laughing, and getting angry)—the main theme of the play. Again, for developmental reasons explained above, two-thirds of the adults (67%) recalled the play's theme spontaneously much more often than children; and almost one-third of the fifth graders (31%) made note of it more than one first grade girl (3%) or three third graders (9%), $F(3,112) = 11.78$, $p < .0001$. There were no significant correlations between the concrete or symbolic ways of recalling this final moment (scenes 18 and 19). However, those who noted Mea's emotional expression (theme) were more likely to recall her aches (scene 4) ($r = .24$, $p < .01$), Seluf's role in telling her to cry (scene 11) ($r = 23$, $p < .01$), and Seluf's first attempt to prove to Mea that Yua wore stilts (scene 10) ($r = .37$, $p < .001$). (See correlational matrix between all scenes in Appendix.)

Other less recalled scenes involved Yua's penchant for showering, washing, and cleaning (28%) (S; secondary to the plot and skewed by one first grade interviewer's prompting), Mea's aches when the mirror cried (scene 4) (23%), and Seluf's first

attempt to prove to Mea that Yua wore stilts (scene 10) (19%),
with no age or gender differences. There were, however,
significant age differences when Yua lied about his stilts as Mea
hit his foot (scene 15) (19%), but no significant relationships
to other scenes. Fifth graders (39%) found his lying more
salient than their peers and adults (18%); and first graders
(21%) noted it more frequently than third graders who didn't
mention this scene at all, $F(3,112) = 7.08$, $p < .001$. [These
viewers also reported not "dreaming about things that might
happen" to them in the drama index ($r = -.26$, $p < .01$).]

Even less recalled scenes involved three scenes which were
used as half of the target situations for emotional responses.
Seluf's discovery of Yua's stilts (SSS; scene 9) (11%), Yua's
tossing of Shado into the trash (YCS; scene 2) (10%), and Seluf's
entrapment in the mirror (SMX; scene 14) (8%) were seldom
recalled target scenes with no age or gender differences. The
chase scene (scene 12) (12%) intrigued more first graders (30%)
than third or fifth graders (3% each) and adults (17%), $F(3,112)$
$= 6.11$, $p < .001$. Yua's stepping on the mousetrap (scene 7) (6%)
and the fight between Mea and Seluf over not being alike (scene
8) (2%) (1 first grade girl and 1 man) were the least recalled
scenes.

b. Spontaneous Recall of Main Idea

By asking respondents to tell "what the play was about,"
rather than what happened in the play (plot), it was hoped that
they would spontaneously recall the play's theme--free emotional

expression. As discussed above, this turned out not to be the case for younger viewers. More than third (43%) or first graders (21%), most fifth graders and adults (75% each) recognized that Mea expressed her emotions freely (72%), that "It's OK to cry" (34%) (because "everybody does it once in a while"), or that "You can show your feelings" (44%), $F(3,112) = 9.42$, $p < .0001$, (first $X = 2.30$, $SD = 1.74$; third $X = 3.26$, $SD = 1.58$; fifth $X = 4.25$, $SD = 1.16$; adults $X = 3.92$, $SD = 2.07$; grand mean = 3.36, $SD = 1.73$). There were no significant gender differences. Those who recalled the theme by recognizing that Mea expressed her emotions had higher empathy index scores ($r = .23$, $p < .01$), but there was no significant relationship with drama index scores.

Viewers who related this theme tended to identify Yua as the obstacle (scene 3) ($r = .45$, $p < .001$) and Seluf as the solution (scene 11) ($r = .46$, $p < .001$). About half of the younger viewers (first 58%; third 49%) told how the play was about the obstacle (i.e., Yua lied about his stilts) or the conflict (i.e., Mea couldn't cry) only without ever recalling or identifying the play's thematic resolution. As one third grade girl surmised, "[Yua] sort of wanted it to go all his way," while another said, "It was about Mea finding her Self. And Yua said that Selfs are bad." Two third grade boys said, "It was about feelings of different kinds, and Yua said she will become a normal child," and "Yua was really positive about things." In contrast, one fifth grade girl got straight to the point by stating only the play's resolution: "[It's about] showing your feelings. [What

else?] That it's OK to be small. [Anything else?] That's all."

Other examples of spontaneous, thematic recall follow:

> It was about yourself and feelings. [What else?] It
> was also about people laughing and crying. [1st boy]

> . . . So just cry if you want to and you'll start to
> grow up. . . . [1st boy]

> Well, I'd say that . . . Seluf was standing for myself
> . . . [The play] was about that it's OK to cry, for one
> thing, and laugh and all that stuff. [1st boy]

> The play was about to show your feelings [and] to be
> yourself. . . . [3rd boy]

> [The play was] about like if you don't cry, you get
> sick and stuff. . . . [3rd boy]

> It was about emotions and feelings. And you could
> express them. . . . It was also about any time you felt
> sad, you can cry, or any time you're mad, you can dance
> or play the piano or anything to make you happy. . . .
> [3rd girl]

> . . . Seluf was sort of Mea's guide about how to have
> your own feelings. . . . Seluf also tried to teach Mea
> that Yua didn't care about her feelings. . . . [5th
> girl]

> It was about . . . an imaginary friend [who] helped her
> go along in real life that it was really good to show
> her feelings. [5th girl]

> . . . [Mea] always had to be perfect and she got sick
> because she wasn't. You shouldn't hold back all your
> anger and stuff. . . . So when Self helped her, Mea was
> better like a regular kid and and wasn't bottled up and
> stuff. [5th girl]

> . . . that it was OK to let out her fear of, like if
> she was mad or something, that it was OK to cry. . . .
> [5th girl]

> I thought it was mostly about feelings and how you
> shouldn't keep them bottled up, and just express
> yourself and speak what you want 'cause it's America. .
> . . You know, just say what you want, you know, you can
> do what you want. . . . [5th boy]

>It was about people learning to express themselves and
>not keeping emotions bottled up inside. . . . When Mea
>learns this, she discovers that she feels much better
>and in order to laugh, she needs to be able to cry.
>[woman]

c. Dramatic Storytelling

All children were given stiffened, photographed dolls of the three characters and a proportionally-sized bed, shower and mirror to simulate dramatic actions when talking about the play. First graders, in particular, were encouraged to use these toys "to show and tell your friend what the play was about" with the hopes of increasing their free story recall (cf. Klein and Fitch 1990). Third and fifth graders did not use the toys, preferring to tell the story rather than to show or dramatize it.

A few respondents (16%), mostly first grade girls (62%) and boys (25%) (27%) who used the toys, dramatized their storytelling by paraphrasing characters' dialogue (noted by quotation marks in transcripts), sometimes by characterizing vocal inflections, $F(3,112) = 3.13$, $p < .05$. Those who dramatized dialogue, including eight third and fifth graders (4 each) and one woman, tended to recall more scenes ($r = .39$, $p < .001$), but there was no significant relationship to drama index scores. Therefore, it appears that the availability of toys significantly helped 39% of the first graders to dramatize the story. (One first grade boy noticed, "There's no dog" and was told to "use your imagination and pretend.")

The following African-American girl typifies first graders' scene recall, while demonstrating how she changed her voice

dramatically between first-person characters and third-person storytelling modes [{ } indicates her non-verbal actions with the toys and aural sounds, [ ] indicates the interviewer's prompting, and ( ) indicates the transcriber's clarifications]:

{Puts Yua in shower} [Then what happened?] {Yua calls:} "Mea!" {Mea replies:} "Yes?" {Yua:} "Clean up this room." {Mea:} "OK." {Yua:} "I'm going to wash my gloves." And he pushed the button (on practico clock). {Yua goes back in shower} {Mea:} "Shhhhhhh. Ah! Doggie, doggie, doggie, doggie, doggie. My dog is dead." {spoken sadly w/inflection} {Yua comes out of shower:} "What is that terrible smell? Take this rag or something and throw it in the trash." {Yua throws in trash} {Mea forlornly:} "Ah! Doggie, you're dead. You're dead. You're dead." Wash the dog again. {Mea sings, but not the same tune:} "Push, bar, swallow the key. Throw it inside of you, make a big happy face." {Puts Seluf behind mirror} She's in there. {Mea goes in front of mirror} {Mea fearfully:} "I glued my arm. No, no, no! Ugh, uh, uh, I can't move it! I try to...Oh, no. I want my arm. {crying} Push, bar, swallow the key. Lock it in there, and make a happy face." {Seluf walks out} Shhhuh. {Mea faces away from Seluf exactly as staged during 'Please, somebody help'} {Mea:} "It works! I can move, I can move my leg {inaudible}." {both Seluf and Mea jump up surprised near bed and play sheets; then to go to play on bed} [Then what else was the play about?] They were playing on the bed. {playing} [Then what happened?] She had to go under the bed {Seluf goes under bed} and he came out all looking clean. {Yua calls:} "Mea?" {Mea:} "Yes?" {Yua threatens:} "Did you dust?" {Mea:} "No." {Yua demands:} "Come and dust." {Mea:} "OK." {Mea dusts bed} {Yua:} "Nice and clean." {Mea:} "I did that." [Then what else was the play about? What happened at the end?] OK. OK. OK. He saw both of the girls. And they started {inaudible building?} {Mea and Seluf hide behind shower and mirror} {They call:} "Noah, noah, noah!" He started going back and forth, back and forth. And finally the girl {Mea} said, "Are you on stilts?" And they sat there and talked. {Seluf goes under bed and Yua and Mea are on bed} [And then what happened?] See, he had to go like this, his feet were so big, with his stilts--[Then what happened?]--the girl {whispering} took his stilts off, and when he got off, he went shhhup {Yua falls off bed} {Yua:} "Hey, give me my stilts!" {Mea attacks Yua} {Mea and/or Seluf ecstatically squeaking:} "Hee, hee, hee, hee. Hee, hee, hee, hee. I got one. I got one." "Nyah, nyah, nyah, nyah, nyah, nyah." [Then what happened after that? How did it end?] He {inaudible--fell off?} and he lied, she {Mea} said {madly},

"You lied to me. You are a boogie." And he went over there
{Yua goes by mirror} and then they started jumping, all the
balloons and feathers came down. [So what was the play
about?] Happy and sad.

An early attempt was made to code free story recall by the
storyteller's emphasis on which characters' perspective was most
important in relating the plot (e.g., "It was about (character
X)"). However, as demonstrated in the example above, it was
extremely difficult to weigh one character's point of view over
another, and so this coding idea was dismissed.

It was also interesting to note how children and adults
perceived and named the role relationships among characters (or
"people") in their use of language and whether they grasped their
metaphoric significance. For the most part, children pronounced
character names correctly, though a few had trouble with Aunt
Hey-There's name. Pronouns were used in keeping with actors'
genders.

Children described Mea (a few times "Mia") as a "young,"
"short," "little" "girl" or "kid." One first grade boy and one
third grade girl called her Yua's "daughter." (Adults described
Mea as a "girl" or "child" "about 8 years old.") In fact,
several children questioned or accepted Yua's role as "her dad or
father," "uncle," "or whoever always took care of her." One
fifth grade girl referred to him as Mea's "husband" who "keeps
telling her to clean up." Most of the time, he was described as
an "older," "real, big," "long, tall" "guy" or "man." Other
references included "a big, white man" or "boy" by two third

grade girls, and "her brother" or "a friend, like a Superman" by
two fifth grade boys. Two fifth grade girls may have picked up,
consciously or not, Yua's symbolic significance as "the person
that she looked up to." Adults added that Yua was Mea's
"controller or 'parent figure,'" "role-model and caretaker,"
"guardian," or simply "an adult." Thus, it appears that though
Mea and Yua were both played by college-age adults (about five-
and six-feet tall respectively), respondents perceived their
primary relationship as child and adult characters.

Seluf, "the other girl," was often described in an objective
way as "the Self" or "her Self," sometimes the "Selfa," and once,
"standing for myself" by a first grade boy. Many children
referred to her in a literal way as "the person in the mirror,
Myself, or Herself" (by a third grade boy), Mea's "reflection" or
"shadow," "image" (by 3 fifth grade boys), "imaginary" "friend,"
or "Mea's guide" (by a fifth grade girl). Adults used similar
references or "her reflection--a young girl Mea's age." Thus,
most storytellers told "their friends" what the play was about in
an objective, distant way, without making direct or symbolic
analogies between the metaphoric significance of these
characters' names and their own personal lives and human
relationships.

d. Use of Emotion Words

Use of emotion words was also counted (once per each word)
as an additional way to determine emotional responses to the
whole play (see frequency table in Appendix). Respondents used

four types of emotional language: emotion labels (WEL), external
emotional behaviors (WEB), internal emotional states (WIS), and
the words "feelings" and/or "emotions" (WFE). Adults used
significantly more of these words in every category (range 0-17)
more than children (first and fifth range 0-7; third range 0-9)
with no significant differences between elementary grades,
$F(3,112) = 17.81$, $p < .00001$, as shown in the following table:

Table 7

Means of Number of Emotion Words Used by Grade

	1st	3rd	5th	Adult	Total	F(3,112)
WEL						
X	.85	.80	.94	2.58	1.04	9.05****
SD	.97	.96	.92	1.93	1.20	
WEB						
X	.79	1.00	1.08	2.42	1.11	6.44**
SD	.82	1.08	.97	2.07	1.20	
WIS						
X	.39	.31	.53	1.50	.53	5.65**
SD	.66	.63	.91	1.73	.95	
WFE						
X	.06	.20	.33	1.17	.30	16.77****
SD	.24	.47	.48	.84	.56	
ALL						
X	2.09	2.31	2.89	7.67	2.98	17.81****
SD	1.65	2.06	1.75	5.25	2.87	

**$p < .001$ ****$p < .00001$

Over half (58%) of the respondents used the following
emotion labels: sad/unhappy, mad/angry, happy, surprised,
afraid/fear, upset, excited, good, bad, frustrated, emotional,
appalled, confused, cheerful, tired, (felt) better, wild,
weird/crazy, and bright/cheery. Adults differed from children,

$F(3,112) = 9.05$, $p < .0001$, with a range of zero to five words as compared to children (first and fifth 0-3; third 0-4). Nearly half of the first (46%) and third graders (49%) did not use any emotion labels more than fifth graders (39%). In addition, more females (65%) ($X = 1.24$, $SD = 1.32$) used more of these emotion labels than males (48%) ($X = .77$, $SD = .95$), $F(1,114) = 4.36$, $p < .05$. [These respondents also tended to report that "Seeing a girl who is crying makes me feel like crying" ($r = .25$, $p < .01$) and "I feel sad when other characters in a story are feeling sad" ($r = .28$, $p < .01$) in the empathy and drama index.]

Two-thirds (66%) of the respondents described the following external emotional behaviors: crying, yelling, smiling, screaming, laughing, cheering, giggling, shouting, expressing, freaking out, stomping/stamping, whining, and hugging. Adults differed from children with a range of zero to six words, $F(3,112) = 6.44$, $p < .001$. Most children used zero to two words. One first grade boy used three words; one third grade girl used four words and one boy used five words; and, two fifth grade boys used three words and one girl used four words. Thus, more third (68%) and fifth graders (73%) described more emotional behaviors than first graders (57%). Females (69%) noted these behaviors slightly more than males (63%).

A little over one-third (34%) of the respondents described the following internal emotional states: hurt, sick, paralyzed, stiff, aches/ailments, stress, pain, inhibited, locked/bottled, energetic/energy/active, repressed, and healthy. Most adults

used zero to two words and one man used three words and one woman used six words, $F(3,112) = 5.65$, $p < .001$. Most first graders used zero to one word and one girl used three words; third graders used zero to two words; and, most fifth graders used zero to two words and one girl used four words. Thus, one-third of the first and fifth graders (33% each) described Mea's internal emotional states a bit more than third graders (23%). Females (37%) noted these internal states a little more than males (29%).

Surprisingly (and sadly enough), only one-quarter (25%) of the respondents said the play was about "feelings" and/or "emotions," and most of these viewers were adults (75% with two missing data) rather than children (19%). Only two first graders (a boy and girl) used one of these words; one-third of the fifth graders (both boys and girls equally) used one of the words; and, a few third graders (14%, more boys than girls) used a word once, and one girl used both words. Females (28%) used these words a little more than males (19%). Adults differed from children and fifth graders differed from first graders in noting "feelings" and/or "emotions" more often, $F(3,112) = 16.77$, $p < .00001$.

When use of emotion words was combined, there were no significant gender differences (females $\underline{X} = 3.31$, $\underline{SD} = 3.07$, range 0-17; males $\underline{X} = 2.52$, $\underline{SD} = 2.52$, range 0-12). In sum, adults differed from children by describing more emotions, emotional behaviors, internal states, and "feelings and emotions" in their written language, $F(3,112) = 17.81$, $p < .00001$. Those who used more emotion words tended to recall more scenes ($\underline{r} =$

.63, p <.001) and to recall the thematic message of the play (r = .38, p <.001). They also found the whole play less difficult to understand (r = -.25, p <.01); and they had higher empathy index scores (r = .24, p <.01), particularly if they noted "feelings and emotions" (r = .29, p <.001). (See correlational matrix of individual scenes, theme, dramatic storytelling, and emotion word categories in Appendix.)

When asked or prompted to tell what else the play was about, a few first graders said it was about "happy and sad," as in the example quoted at length abov. One fifth grade girl said, "Well, it was a comedy, but in a way, it was dramatic, too. So that was very interesting, how they mixed those two together." Another fifth grade girl reported that only girls liked the play "a lot" and that "boys didn't like it that much;" however, one fifth grade boy did report that it was the best play he'd ever seen at KU. Adults volunteered their emotional opinions about the play as well:

> [Enjoyed the play "a lot"] if children were in the theatre. . . . When you first watch "Crying to Laugh," you view the play directly catering towards children. In many aspects the story was intended for children. Although, an adult could look at much of the hidden meaning and symbolism. . . . [man]

> It took probably ten minutes before I felt comfortable with the 'fantasy world' we were in. It was difficult at first to identify with the characters. [woman] [Note: Ironically, this same woman empathized with Mea in the first scene, sympathized in three scenes, and then distanced herself by focusing on the child audience's reactions to two scenes. Thus, she seemed to remain aware of the separation between the staged fantasy and this theatrical event for child audiences.]

I enjoyed the play more than I thought I would. Seluf added so much humor throughout the play that both children and adults could enjoy. When I walked in the theatre, the thing that caught my eye the most was the huge bed. I wanted to crawl on top of it! While the play itself focused on emotion, so did I. I was sad and happy and felt really good when the play was over. [woman]

I left this production feeling very good. The balloons coming from the ceiling especially added to my good feelings. I felt that this production was meant for grown-ups to see how at times they as big people make children feel small. I really feel that many children could relate to this play because they are small children living in a big world. [woman]

I think the play had a wonderful theme. It is important for parents to understand the stress that children go through. Adults always tell kids not to cry because adults think it is a nuisance for kids to cry. Adults tend to think kids are just trying to get their way. [20-year-old woman]

I feel that this production is a valuable tool to teach children that to be themselves and not to keep their feelings to themselves is important. [woman]

It was ironic that the results of free story recall did not support these adult assumptions about young child audiences! Apparently, most first graders and many third graders were not aware of any internal, emotional stress in their big world as adults think. They did not seem to grasp the symbolic and personal significance underlying these characters, nor did they recall that the play was even about emotions. Instead, they described to "their friends" what they saw and heard literally on stage as they experienced it, rather than reflecting on the play's theme--at least until they were asked to infer the theme directly, as discussed in the next section. Perhaps this play choice is better suited for adult rather than child audiences!?

Thematic Understanding

Respondents were asked what Mea learned at the end of the play (to infer the play's main theme) and how she learned it. Two main types of answers emerged: central ideas (72%) involving healthy emotional expression, and related though incidental ideas (23%). Six children (5%) did not know (e.g., "Because I didn't see it or hear it.")

Respondents knew Mea learned about emotional expression primarily from her visualized emotional behaviors (53%) (r = .39, p <.001) and from Seluf's dialogue and teaching (58%) (r = .28, p <.01). Those who relied on Seluf's dialogue (children only) were less likely to refer to Mea's emotional behaviors (r = -.24, p <.01). Those who noted Yua's appearance on stilts also noted his spoken motives (r = .39, p <.001). Adults and fifth graders differed from first and third graders by relying more on Mea's emotional behaviors, and third graders noted these behaviors more than first graders, $F(3,112)$ = 17.38, p <.0001 (first X = .15 SD = .36; third X = .49, SD = .51; fifth X = .75, SD = .44; adults X = 1.00, SD = .00; grand mean = .53, SD = .50). Moreover, children differed from adults by relying on Seluf's dialogue, $F(3,112)$ = 4.04, p <.01 (first X = .52, SD = .51; third X = .51, SD = .51; fifth X = .39, SD = .49; grand mean = .42, SD = .50).

When analyzing further how respondents inferred central ideas, uses of pronouns (i.e., third-person "her" and/or second-person "your") resulted in three emerging sub-categories or ways of identifying the play's major theme. One-third (33%) of the

respondents [30% first; 17% third; 31% fifth; and, all adults but one] answered the question concretely within the play's given situation by noting that Mea learned to cry, get angry, and/or express "her" feelings freely. Typical examples included this first grade boy (though one of the few who used the play's visualized metaphor) to understand that Mea learned:

> Not to hide her crying. [How do you know?] Because she had balloons and she did a little thing with balloons, like--oh, how did it go? Not to hide it in and [Seluf] she'd put like red balloon in here, and like orange here, and a black here, and that what makes her not feel so good; and so [Seluf] pops it and it's like letting the laughter and crying out and then [Mea] feels better.

Others kne ' that Mea learned "that she can cry if she wanted to . . . because she started believing herSelf and not other people" (5th boy) and because "she was happy when she cried" (5th girl). One woman seemed to summa ize children's answers: "Because she goes through all the emotions. She gets mad at Yua for lying to her about being tall; she cries about her dead dog Shadow; and she laughs and plays and stomps on a bed."

Another 24% [15% first; 34% third; 28% fifth; and one adult (16 females and 12 males)] answered in the form of a second-person prescriptive rule by stating that "You can or should express your feelings" because, for example, Mea learned:

> To show your feelings. Because Seluf taught her--Well, she didn't taught her, but she told her to show her feelings. [3rd girl]

> That, share your feelings. Because when she held in her cries, she always felt sick to her stomach and had a headache; but when she shared her feelings, then she felt like she wanted to play or whatever. [5th girl]

. . . Because her reflection helped her understand how to laugh and cry . . . [5th girl]

(See Appendix for other quoted examples of this type of answer.)

Another 15% [6% first; 11% third; 31% fifth (10 girls and 7 boys)] applied Mea's emotional behaviors to society further by inferring that "It's OK to express your feelings."

The remaining 23%, mostly younger children, inferred that Mea learned other ideas incidental to the play's theme. Eight girls focused on the idea that crying doesn't prevent a person from growing up and/or tall and big:

> It doesn't matter if you cry; that doesn't mean you'll not grow up. Because in real life, it's not true. . . . Any way you'll grow up. That if you cry, that doesn't matter. [1st]

> I remember this man said, "You can't cry or you'll never grow up." [1st]

> When she had balloons in her arms and stuff, she learned that . . . Yua said that, "If you want to grow up big, you shouldn't cry." And then at the end, then she did cry. She [Seluf] helped 'cause she put balloons in her arms. [3rd]

> She learned that it's not really any different to be big or to be small. Because she was always wanting to be big so she wouldn't cry and stuff, so she would grow big, but then she found out that it really wasn't anything. [3rd]

> That you can cry and still grow up to be big. Because she found out that Yua was wearing stilts. [3rd]

> That it's OK to be little and cry. . . . [3rd]

> That it was OK to let out her, if she was mad or not, her feelings, because she would grow up no matter what. . . . [5th]

> She learned that you can let out sadness and anger. If you keep it in, it won't make you grow tall. Because at the end, she let out her anger and sadness and she

felt better. And Yua didn't let out his sadness and anger, but he still stayed short, not tall. [5th]

Twelve children (10%) [7 first (4 boys, 3 girls); 4 third (2 boys, 2 girls); and 1 fifth girl] focused on lying by reporting that Mea learned about Yua's stilts:

That she should stop listening to . . . her friend . . . Yua. Because she discussed it herSelf . . . that she shouldn't always listen to Yua. [1st boy]

She learned not to believe people who are this big. And that they have stilts on . . . [1st boy]

Not to lie. Because he was lying to her. . . [1st boy]

That he was just trying to be tall so she could listen to him. . . . so Mea would know that she was little . . . that Mea was trying to do the things that he wanted to do to her, and just because he's tall and he says he's a grown up. . . . She didn't believe her [Seluf]. [1st girl]

That he was lying. 'Cause he had stilts and I knew it all the while. 'Cause Yua can't be that tall. [1st girl]

Seven children (6%) [4 first, 2 third, 1 fifth grader] inferred other incidental ideas of Mea's learning, primarily:

She learned not to do that song. Do the different one. [1st boy]

That if you sing that song, that it will make your stomach feel very sick. She learned another song . . . and she made the tall guy feel mad. [3rd girl]

A saying that the reflection had taught her . . . Throw the key away and whenever you're sad, then cry, and whenever you're angry, then yell. . . . [5th boy]

Surprisingly, two children inferred opposite thematic ideas:

Not to cry and not to be mad. Because she had a Seluf and she learned because Self taught her not to cry. [1st girl]

Don't be sad, be happy. 'Cause she had a little song. [3rd girl]

Emotional Responses and Attributions in Six Situations

The following results are reported first by each of the six target situations by: 1) recognition of the target character's emotion and how respondents knew the character felt that emotion; and then, 2) self-reports of emotion and attributions. (Recall that respondents were first asked how they felt and then how the character felt in the hope of preventing respondents from matching character emotions out of social acceptance.) (See Appendix for tables of more specific breakdowns.)

Attributions are reported under the four main categories of: 1) Empathy (i.e., shared affect and cognition with Mea); 2) Sympathy (i.e., compassion for Mea; personal distress; projection; emotional contagion; role-taking); 3) Theatre Distancing (i.e., acting, spectacle; script expectations; personal associations/experiences; moral prescriptions); 4) No Attributions (i.e., repeating the given situation or not knowing or providing a reason).

Because attributions were coded primarily from responses to "What made you feel that way?" and sometimes from "How do you know the character felt (stated) emotion?", quotations from the narratives below may include both sources of information to show where the respondent's emphasis lies. Whenever possible, both genders from each age group are quoted to show similarities and differences in language usage and predominant attributions. Reliability for coding attributions ranged from 92% to 98%.

1. The Initiating Conflict - When Mea's dog drowned

   a. Recognition of Mea's Emotion and How Respondents Knew

   When asked how Mea felt when her dog drowned, all 116 respondents reported that she felt _sad_ "a lot," as the actress reported. (One first grader said she felt "a little" sad.) A few respondents added that she also felt _surprised_ (1 first; 1 third; 1 fifth; 1 adult) or _afraid_ (2 third; 1 adult).

   Respondents used visual (43%) and verbal cues (46%) to discern her sadness. Eleven respondents (10%) elaborated on situational cues. First graders (70%) relied heavily on Mea's visual expression more than third graders (49%), fifth graders (22%), or adults (17%); and older viewers increasingly relied on her thoughts as expressed in her dialogue (24% first; 43% third; 64% fifth; 58% adults) or on causes or consequences (6% first and third each; 11% fifth; 25% adults), $x2(9) = 23.01$, $p <.01$.

   b. Self-Reports of Emotion and Attributions

   When asked how they felt when Mea's dog drowned, 90% of the respondents felt "a lot" (47%) or "a little" (43%) _sad_ with the character/actress. More fifth grade girls (65%) reported feeling more _sad_ than fifth grade boys (20%). Girls tended to empathize based on losing a friend, while boys tended to feel sympathetic contagion. (A few respondents added other emotions as noted below.) A few felt _OK_ (6%) (2 first; 3 third; 1 fifth; 1 adult) or _surprised_ (4%) (1 third; 4 adults).

   As shown in the table below, reasons for feeling sadness were attributed to empathy (7%), sympathy (28%), or theatre

distancing (36%). The remaining (28%) tended to repeat the
obvious fact that Mea's dog drowned or died (22%) or they did not
know why they felt an emotion (6%).

Table 8

Attributions for Emotion when Mea's Dog Drowned by Grade

	1st (N=33)	3rd (N=35)	5th (N=36)	Adult (N=12)	Total (N=116)
Empathy	1	3	3	1	8 (7%)
Sympathy	12	4	13	2	33 (28%)
(Role-Taking	4	2	10		16)
Distancing	8	9	16	9	42 (36%)
(Experience	3		4	3	10)
None	12	17	4		33 (28%)
Repeated	10	12	4		26
Don't Know	2	5			7

Only a few respondents (7%) empathized with Mea's sadness by
matching her cognitive reason as stated in the dialogue. As the
first line of the play, Mea says, "Do you want to know who my
real friend is? My little dog, Shado. He's my best friend."

> *[What made you feel "a little" sad?] I don't know. I
> just try not to be so sad, really sad. [How come?]
> Well, because I don't want to be sad. [Why not?] Oh,
> I don't know. Now I'm doing what she was doing . . .
> [How?] Like trying to not cry. That's what I'm trying
> to do. Yeah. [1st girl]
>
> Because that was her favorite dog, Shado, and now he
> was gone because he drowned. [3rd girl]
>
> That her dog died and it was her best friend. [3rd
> girl]
>
> Because someone died and it was her best friend. . . .
> Because she was really sad that her father didn't
> really even care and her dog died, and he didn't even
> know who Shado was [Yua says, "Yech! What is that?"]
> and he threw her away. He didn't know she lost her
> best friend. [3rd boy]

Her dog, best friend in the whole world died. [How do
you know she felt "a lot" sad?] 'Cause she was about
ready to cry and she didn't want him to die 'cause he's
her best friend. [5th girl]

Because of the dog had drowned, and that was her best
friend in the whole world. [How do you know she felt
"a lot" sad?] Because she cried--or she didn't cry
because she couldn't cry, because the tall guy, Yua,
told her not to cry--she made herself try to be happy,
but she was sad because she wanted to cry, but she
couldn't. [5th girl]

'Cause she said it was her best friend. [How do you
know she felt "a lot" sad?] Because her stomach got
real bad. She kept, through the whole play, she kept
on thinking about her dog. That's why she felt so bad.
[5th girl]

Shado was her friend and she felt responsible for his
death. [How do you know she felt "a lot" sad?] She
wanted to cry even though she knew that wasn't allowed.
[woman]

By contrast, more respondents (28%) felt sadness and
sympathy for Mea with a bit more objective distance. Here, most
experienced "contagious personal distress" "because Mea was sad"
over her dog's death:

[little] Because she got a little upset. Because it
was her favorite dog and it was her only pet. [1st
boy]

[little] Because I knew it was a play. . . . and Mea
was sad. [1st boy]

[little] . . . Because I saw her feel sad and she was
a little bit, getting ready to cry. . . . [1st boy]

[lot] Because it makes me cry when somebody dies.
[1st boy]

[lot] . . . Because the dog died and sometimes I start
crying when that happens. [1st boy]

[little] Well, whenever I see something or someone
die, I cry or something like that. [3rd girl]

[lot] Well, when a pet dies, even if it's not mine, I feel sad. [5th girl]

[lot] Because her dog had died, and she's really upset about that, and that made me upset. [5th girl]

[lot] I almost started crying. Because her dog died and her dad didn't really care. He just threw it in the trash can. [5th girl]

I felt [a little] sad because Mea was sad and Yua did not seem to care that Shado died or how Mea felt. I feel I would have been much sadder if it was actually true and not acting. [woman]

I felt [a lot] sad because Mea was always being told to keep the dog quiet because he was a nuisance. Because she was doing what she was told, the dog drowned unnessisarily [sic]. [woman]

A few sympathizers (14%) stated explicit role-taking whether or not they owned dogs and even though two children acknowledged that Shado was a puppet:

Because I know it was a pretend one, but if my dog died, I'd feel very sad. . . . I know how she would've felt. [1st girl]

Because if that happened to me, I would be really sad. [1st girl]

I thought that if I had a dog and it died, that I would be really sad, and so I sort of imagined myself in that position. [3rd girl; emphasis added]

If my dog died, I would feel [sad] if we played together and stuff. [How do you know she felt "a lot" sad?] . . . Well, Mea felt kind of sad because she wasn't being herself anymore; she never cried and she never was happy. [3rd boy]

Because, well, I like dogs; and if it were my dog, I'd be really sad. [5th girl]

Well, if I ever had a dog who was my best only friend, then I'd be kind of sad ["a lot"] if it died, too. [5th girl]

Well, I can sort of picture her, how she may be feeling about her dog, Shado, 'cause I have four dogs and I

would feel the same way like she did ["a lot" sad]
[5th girl; emphasis added]

Because I knew it was a fake dog. [Why felt "a little"
sad] Well, so I have a dog, and if that happened to
him, I'd probably cry, too. [5th boy]

Two sympathizers also felt other emotions in addition to sadness

by judging the situation:

[Felt] A little more angry [than sad] because Yua had
to get those things on his paws. He couldn't swim if
he didn't have those ribbons tied up. It made me mad
because the Aunt Hey-There was trying to say that you
couldn't cry or anything like that. . . . [1st boy]

I was [a little] sad for her, but disgusted. . . .
[because] the dog died and it was like a little ¬op.
[3rd boy]

Many respondents (36%) experienced sadness from the theatre

context with more cognitive <u>distance</u>. A few applied social

schemas for feeling sadness about death in general, perhaps out

of social desirability:

[Felt OK] Because he died, and that's not happy. [3rd
boy]

[little] Well, if your dog died, a lot of people would
be real sad. [5th boy]

[little] Well, 'cause, you know, when someone's like
dog dies, you kind of feel sorry for them. [5th boy]

Well, I think it's [a lot] sad when anything dies, an
animal or a person, and so when people do that, I think
it's sad. [5th girl]

Some respondents attributed their sadness to their personal

preferences for liking dogs (or not):

[little] I don't like animals dying. [1st boy]

[Felt "a little" sad "and kinda sorry for her"]
Because I just really like dogs and things, and I don't
like dogs to die and also cats. [1st boy]

[lot] That her dog drowned, and I don't like animals that drown and stuff. [3rd girl]

It made me [a lot] sad because I like dogs. . . . You can cuddle up with them when you're feeling sad or angry. [3rd boy]

[lot] Well, I like animals a lot and I don't like to see them die. [5th girl]

[little] 'Cause Shado's not my dog, and I'm afraid of dogs. [5th girl]

Not a lot. I would if it was a real dog, but since it was only a fake dog. [You felt a little sad because it was a fake dog?] Well, I don't like seeing dogs get hurt, 'cause I have a dog at home. [5th boy]

A few (9%) recalled their pets' deaths from personal experience:

[Felt "a little" sad and OK because] Well, the dog died, and I know how it is to lose a dog, 'cause my dog ran away, and I know how it is. [1st boy]

It made me ["a lot"] sad, because of my dogs died. [1st boy]

'Cause I remembered when my hamster died. . . . [1st boy]

Well, because I used to have a dog, and he died, and it made me really sad when he died. [5th girl]

Well, this summer my dog had died, a very old age, so I knew how that felt. [5th girl]

Because I've had some of my animals die, and it's sad. [5th girl]

'Cause I felt ["a lot"] sad when my dog died. [5th girl]

Mea was so devastated because her dog was her best friend. It reminded me of how I felt when my kitty died. [woman]

I know what it's like to have a pet die. [woman]

The fact that I could sympathize with her because my dog died too. [How do you know she felt "a lot" sad?] She repeatedly mentioned it throughout the play--the fact that she was sad--and no one would listen or help

her. When the dog had just died though, I did not see
the true sadness in her face. [woman; note how viewer
judges actress's acting--a point with which director
agrees]

One offered a prescriptive opinion about what should have

happened in the script:

[lot sad] Because the dog--no dog should ever be tied
up with his paws and legs, and you shouldn't keep it in
the water too long or it will die. [1st girl]

A few respondents, adults in particular, felt "a little"

surprised by this textual event when their textual expectations

were thwarted:

[lot] Because she left her dog in there with it tied
up. [3rd boy]

[Felt a little surprised more than sad because] Just I
didn't think the dog was gonna die. [5th boy]

*I thought that since it's a children's play, the
tragic death of a dog seemed out of place. [woman]

*I was [a little] surprised that a children's play
would have a dog drown in the first 4 minutes of the
show. [woman]

*It seemed a little harsh for a children's play. [man]

*I was antisapating [sic] a happier begining [sic] to
the play. [man]

A few respondents felt OK for production reasons:

'Cause I just knew that it was a play, and I also knew
that that dog was just a fake. [3rd girl]

*Well, I knew that was a stuffed animal {giggles}. But
it was good for the little kids, 'cause little kids use
their imagination a lot. [5th girl]

The neutrality set in because I didn't grow attached to
the characters yet. Next, Yua came in and interrupted
the emotions too quick. [man]

Of those children (29%) who only repeated the fact that Mea's dog drowned or died, 12% (5 first; 3 third; 3 fifth) may have experienced "emotional contagion" by feeling "a lot" sad with Mea's same intensity.

2. The Antagonistic Obstacle - When Yua carried Shado to trash

    a. Recognition of Yua's Emotion and How Respondents Knew

When asked how Yua felt when he carried Shado to the trash can, 56% of the respondents said he felt disgusted "a lot" (47%) or "a little" (9%), as reported by the actor ("Yucky Shado"). Others (26%) provided less accurate though plausible emotions: 16% (1 first; 3 third; 11 fifth; 4 adults) thought he felt OK (e.g., "because he felt nothing or didn't care about Mea's feelings"); 7% (4 first; 2 third; 2 fifth) said he felt mad; and 3% (2 first; 1 third) thought he felt surprised. The remaining (18%) stated inaccurate emotions: 12% (2 first; 7 third; 6 fifth) said he felt happy (i.e., his usual and most salient disposition) and 6% (5 first; 2 third) projected that he was sad (i.e., Mea's feelings at the time).

Almost half (48%) of the respondents (58% first; 29% third; 50% fifth; 75% adults) knew Yua felt these emotions from his thoughts implied in his dialogue ("Yech! What is that?" p. 6), and 42% (36% first; 57% third; 39% fifth; 25% adults) relied on his visual cues. Third graders relied on more visual cues than others, while adults focused mostly on Yua's thoughts, $x^2(9) = 19.41$, $p < .02$. Six respondents (2 first; 4 third graders) did not know. Five respondents elaborated on these cues.

b. Self-Reports of Emotion and Attributions

When asked how they felt when Yua carried Shado to the trash can, 60% of the respondents felt plausible emotions: 39% (10 first; 14 third; 16 fifth; 5 adults) felt mad at Yua, and 13% (1 third; 10 fifth; 4 adults) felt disgusted at him (not with him); and 8% (3 each first, third, and fifth) were surprised. Some (29%) (15 first; 11 third; 7 fifth; 1 adult) felt sad (and one afraid) for or with Mea; and 10% (4 first; 5 third; 2 adults) felt OK about the situation. (One first grader felt happy, and one third grader did not know.) There were small gender differences within third and fifth grade groups who reported feeling sad.

Attributions for these emotions dealt with sympathy (38%), distancing (39%), or empathy (3%). The remaining (21%) (39% first; 23% third; 11% fifth) repeated the given situation or did not provide a reason.

Table 9

Attributions for Emotion when Yua Carried Shado by Grade

	1st (N=33)	3rd (N=35)	5th (N=36)	Adult (N=12)	Total (N=116)
Empathy	1	1	1		3 (3%)
Sympathy	5	9	22	8	44 (38%)
(Role-Taking	1	1	3	1	6)
Distancing	15	17	9	4	45 (39%)
(Prescription	6	4	3	1	14)
None	12	8	4		24 (21%)
Repeated	8	6	3		17
Don't Know	4	2	1		7

Three children (3%) empathized with Mea in this situation by feeling sad and sharing her cognitive reason that Shado was her best friend:

> [lot] Because he grabbed her dog, her best friend, and throw it in the trash. [1st girl; emphasis added to indicate Mea's cognitive reason]

> [lot] Because her dog Shado was her best friend, and her dad was yelling a lot. [3rd girl; emphasis added]

> [lot] Because he acted like it was nothing and it was her best friend. [5th girl; emphasis added]

Many respondents (38%) felt sympathy for Mea. Some experienced personal distress by feeling sad (or afraid) for Mea or Shado without sharing Mea's cognitive reasons:

> [Felt a lot sad and a little mad] Well, because the poor thing was dead, and I don't think he was being very nice to it. They could've made a little grave for it or something. [1st girl]

> [lot] Because that wasn't very nice of him. Mea killed him, but what happened to Shado--he hated dogs. [1st boy]

> 'Cause Yua didn't like the dog smell. . . . [little afraid] of Yua taking the dog to the trash can. [1st boy]

> [little sad "for the dog"] Because he was throwing the dog away and she didn't want him to. [3rd girl]

> [little] Because he was picked him up by the ear and just carried him there, and he was throwing him in like he didn't care. [5th girl]

> [little] I don't know, 'cause, you know, I was still kinda sad from when it died . . . [5th boy]

> He (didn't care) wasn't compassionate about the dog or Mea's feelings. [woman]

Most sympathized by feeling <u>angry</u> or <u>disgusted</u> at Yua (contrary

to Mea's reasons for feeling sad) by focusing on and judging

Yua's actions and thoughts, as these examples show:

[little] I felt that he didn't like the dog. Because he wasn't treating the animal right. [3rd girl]

[little] The dog was dead and he didn't really care about it. He was like, "Get this thing away from me." [3rd girl]

Really upset that he would do something like that. Well, carrying your dog that drowned out in the trash can when we came to just take one last look at it would be pretty upsetting, too. [How do you know Yua was a lot happy?] Just carrying on with his life. 'Cause he always smiled and he smelled when he was carrying out the dog to the trash. [5th girl]

Well, he didn't really care about her feelings. And he thought no matter what, she'd still be happy because she wanted to grow up tall like him. . . . He felt <u>happy</u> {w/upward inflection} because if he wasn't <u>happy</u> {same mocking inflection}, he couldn't convince Mea that she wouldn't be able to grow up tall. 'Cause he didn't show anything that he was sad, or angry, or surprised, or anything. [5th girl]

Well, I think it was sorta like a mean thing to do of him. She really felt--she really liked that dog . . . it was like one of her friends, and it was just like throwing one of her friends away. [5th girl]

. . . He didn't feel sorry for Mea . . . [5th girl]

*That he didn't even listen to what she said. . . . [5th girl]

Well, because, I mean, that's an animal and it has feelings . . . [5th girl]

'Cause it's like, it's an animal, and he just picked it up and threw it in the trash. [5th boy]

I just couldn't believe how insensitive Yua was to Mea's feelings. [woman]

He's so unemotional for other people's feelings, except for them to be happy. He acted as if the dog was trash. [woman]

[Felt a lot disgusted because] He didn't seem to care
about the dog or even Mea's feelings for it. [Yua felt
a lot disgusted because] He was barely touching the
dog and he sprayed himself afterwards. [Note in
margin:] These are different disgusteds. [man]

Six respondents sympathized by explicit role-taking:

Because if I lost a dog, I would be [a little] sad.
[1st girl]

Because if my mom or dad would've threw my dog away,
I'd have probably been a little sad because we didn't
get to bury it. [5th boy]

[little mad] Well, because if that was my dog, I
wouldn't let my dad treat it that way because my dog
would mean a lot to me, and he didn't really care at
all. [3rd boy]

Because my, if the person I looked up to just didn't
really care about when, if one of my pets died, that'd
make me really mad, disgusted. [5th girl]

If my dog had died that way and I were Mea I would feel
[a lot] disgusted. [woman]

Two sympathized by feeling surprised at Yua's actions:

Well, because he didn't care that the dog was dead.
[Yua felt OK] because he didn't seem to get upset.
[3rd boy]

I felt that Yua didn't care. I felt kinda surprised
that he would do that. Because it's not every day you
see somebody throw a dog away. [5th girl]

Many respondents (39%) seemed to distance themselves

cognitively further from Mea's emotional perspective, primarily

by emphasizing and evaluating what Yua should have done in the

script as prescriptions for proper behavior by these examples:

[mad] Because that wouldn't be nice to throw away a
dog. You should just bring it somewhere so you know
that it's really dead. [1st boy]

[sad] . . . You should take [a dog] to the vet . . .
[1st boy]

[mad & sad] I didn't want him to carry him over there.
. . . He could've made a little grave. [1st boy]

[mad] . . . He could've burned it, 'cause some people
do that to make room. [1st boy]

[mad] . . . I didn't throw away my hamster. I just
buried him. [1st boy]

[mad] Because you should at least bury a dog when he
dies. [1st girl]

[mad] Because you should bury the animal instead of
throwing it away. [3rd boy]

[sad] Because . . . he could have buried him so she
could see the lot to his grave and stuff. [3rd girl]

[mad] Because you shouldn't do that to a pet,
especially when someone loved him so much and wanted to
bury him somewhere else besides putting him in the
trash. [3rd girl]

[mad] Because he didn't really know what it was and he
just should have asked her what it was before he went
and threw it away. [5th girl]

[mad] Well, first of all, he should have been
sensitive and said, "Oh, I'm very sorry," but {w/upward
inflection} of course, he had to go ahead and say, "Oh,
gross! Better get rid of it. Right away! . . . Oh,
doesn't matter. It's just another dog. Besides, he
barked too much anyway." [5th girl]

[sad] . . . Well, I don't think it's right to just put
your dog that she liked in the trash. She should have
buried it, or her father should have. . . . You don't
do that with a live dog. [5th boy]

I thought that this wasn't a propery [sic] resting
place. [man]

Some felt mad, disgusted, or OK from other personal attitudes:

It made me mad because I don't like people throwing
away dogs. [1st girl]

Because it don't give him rights to throw away her dog.
[3rd girl]

It just to seem like [sic] a lack of taste and class.
The whole act was extremely heartless. [man]

[OK] It was the natural thing for an uncaring big
person to do. . . . He acted as if it would kill him to
touch it. [man]

These examples of expectations indicate why a few felt <u>surprised</u>

by Yua's actions in the script:

Well, I didn't really know what he was gonna do, but
still it would be a surprise that he would do it. [1st
girl]

Because I would dry the dog off before I put it in the
trash can. [1st girl]

A few felt <u>OK</u> for other reasons related to the script:

Because the dog died and if you put him in the trash,
he is trash. [3rd boy]

Well, I knew her dog had died and that sometime at some
point in the play that she would feel a little bit
better. [3rd girl]

A few respondents (6%) felt emotions from such production

elements as props (fake dog) or staging choices:

[little sad] Because I knew it wasn't a real dog.
[How do you know Yua felt a little sad?] Because he
didn't like the dog that much. [1st boy]

[little disgusted] Well, if you're gonna grab a dead
dog, just pick it up. Don't grab it, like back here or
something by the head. [5th boy]

[OK] I was pretty much laughing at the absurdity of
this great big white guy throwing a dead dog into a
trash can and not caring. [woman]

One child recalled a similar personal experience:

[sad] Well, whenever I see someone throw something
that someone really liked away, I cry because that's
what happened to me one time. [3rd girl]

3. The Turning Point Discovery - When Seluf saw Yua's stilts

    a. Recognition of Seluf's Emotion and How Respondents Knew

    When asked how Seluf felt when she saw Yua's stilts,
children more than adults (83%) said she felt surprised "a lot"
(76%) or "a little" (7%), as the actress reported, $F(3,112) =$
14.56, $p <.0001$, $x2(6) = 33.19$, $p <.0001$. Some respondents (14%)
(including 6 adults with less accurate recall and no photo
prompt) projected that she felt mad (10%) or disgusted (4%)--
salient emotions the actress felt toward Mea (not Yua) after the
target moment when she could not get Mea to believe that Yua was
on stilts. The actress who played Seluf reported that she felt
most intensely angry "When Mea just doesn't get it that Yua has
stilts! And I try...and I try...and I try...." A few (3%) (1
first grader and 3 adults) recalled inaccurately that she felt
happy--a projection of later feelings when she has proof for Mea.

    Respondents knew Seluf felt mostly surprised primarily from
her visual expressions (65%) and also her verbally expressed
thoughts (21%). Children (64% first; 71% third; 72% fifth)
relied more heavily on her facial expression than adults (25%);
while a few respondents (10%), especially 42% of the adults,
elaborated on the causes and consequences of these explicit cues,
$x2(9) = 24.53$, $p <.01$. Few (4 first; 1 third; 1 adult) did not
know or provide reasons.

    b. Self-Reports of Emotion and Attributions

    When asked how they felt when Seluf saw Yua's stilts, over
half (54%) of the respondents (18 first; 23 third; 21 fifth; and

1 adult) felt "a lot" (28%) or "a little" (26%) surprised, as the
actress felt. There were no significant gender or age
differences between surprised viewers. (Note: 10 first and 15
third graders felt surprised "a lot," while 13 fifth graders and
1 adult felt "a little" surprised, depending on whether they
didn't know Yua wore stilts like Seluf, or whether they knew he
obviously wore stilts all along as a production costume/prop.)
Some respondents (28%) (8 first; 9 third; 7 fifth; 5 adults) felt
happy (for Seluf and Mea); and a few (9%) (3 first; 2 third; 4
fifth; 1 adult) felt mad (at Yua) or OK (8%) (3 first; 1 third; 4
fifth; 1 adult). One first grade girl felt afraid (or distress),
"Because he could turn around and see the Self."

Reasons for feeling these emotions were attributed to
empathy (10%), sympathy (28%), and distancing (48%). The
remaining (14%) repeated the situation or did not provide a
reason, as shown below.

Table 10

Attributions for Emotion when Seluf Saw Stilts by Grade

	1st (N=33)	3rd (N=35)	5th (N=36)	Adult (N=12)	Total (N=116)
Empathy	5	2	4		11 (10%)
Sympathy	5	8	11	9	33 (28%)
Distancing	19	17	17	3	56 (48%)
None	4	8	4		16 (14%)
Repeated	2				2
Don't Know	2	8	4		14

The fact that Yua wore stilts as part of the script's fiction _and_ as a theatrical costume/prop induced different cognitive ways of perceiving this situation and the whole play. Therefore, when respondents attributed their surprised feelings to _Seluf's_ discovery of Yua's stilts, attributions were coded as empathy when cognitive reasons matched with surprised emotions. When respondents said _they_ were surprised to discover that he wore stilts, answers were coded as distancing because, though they may have perceived or _projected_ Seluf's surprise from within the play's fiction as a sympathetic feeling, they may also have been surprised to discover that che stilts served a theatrical purpose. When respondents clearly acknowledged that they knew he wore stilts all along as a costume/prop, answers were coded as production attributions. When they were surprised that this pretense was an instrinsic part of the play's plot, these were coded as script attributions.

Based on these coding discriminations, few respondents (10%) _empathized_ with Seluf by feeling surprised with her upon discovering that Yua wore stilts _and_ was lying to Mea. The actress who played Seluf reported that she felt intensely surprised, "When I realize that Yua is wearing stilts. He's just a fake!!" Examples follow:

> [lot] Because he was trying to make the girl believe him just because he was tall, but to make himself tall, he was wearing something to keep him up. [1st girl]

> [little] Because he was lying to her. And later on, when I found out he was lying to her, I felt kind of surprised and I think Self did, too. . . . [1st girl]

[little] Because he wasn't really that tall, and she
thought he was . . . [1st boy]

[little] That he was like lying to Mea . . .[3rd girl]

[lot] Because he was tricking her son that he was
really big and he really was a small person; and then
he was tricking her daughter that he was a really big
person and she was small. [3rd boy]

[little] Well, when he was telling her that he was
really tall, and he was just like lying to her, so I
was surprised that he was lying to her. . . . And when
she was trying to convince the real girl that he was
really on stilts. [5th girl]

[lot] Well, that after all he had just been lying,
saying that he wasn't on stilts and actually he was.
[How you do you Seluf felt a lot surprised?] Because
she had really like him and stuff, and then to find out
that he wasn't really that big after all . . .[5th boy]

Some respondents (28%) sympathized, in part, by feeling

surprised at Seluf's discovery of Yua's stilts and sometimes by

projecting that Seluf felt mad or disgusted at his lying:

[little] I mean, because he had been telling Mea that
he was tall, and tried to make her be tall, too, and he
wasn't really tall. [Seluf] felt [a lot] disgusting
because she liked him until she knew that he was on
stilts. [5th girl]

Others sympathized by feeling mad at Yua for lying to Mea. Here,

personal judgments about Yua's behavior are sympathetic because

they reflect Seluf's similar cognitive reasons at this point in

the play within the fiction:

Because he was tricking Mea. [1st boy]

*It felt pretty unfair to me. Because he was kinda
cheating. [1st boy]

Because he was pretending to not be wearing stilts.
[3rd girl]

*Sorta mad that he didn't tell her. That he was lying
to her. [3rd girl]

[More mad than surprised] Because he had lied to Mea
and said that he was just naturally tall. [5th girl]

Because Yua had been lying to Mea. [man]

Some sympathized by feeling _happy_ [or _OK_] because now Seluf could

prove to Mea that Yua was a fake:

[OK] Because he was tricking Mea. [1st boy]

Because he was lying to Mea that he didn't have stilts
but he really did. [3rd girl]

Because that way Seluf could prove to the other girl
that he really wasn't so big. [5th girl]

'Cause Mea, she always thought she would grow tall and
she didn't think he would lie or anything. [5th girl]

Because he didn't really have real legs and he was
short like all the other people. [5th boy]

[OK] That she got to prove that he was on stilts.
[5th boy]

I felt [a lot] happy because I was glad Seluf knew what
Yua was up to, and I was hoping that Seluf would tell
Mea as soon as she could. I was happy to know Yua
couldn't get away with acting big! [woman]

That the girl was able to see the imperfections in the
grownup. [woman]

I wanted Yua to be brought back to earth. I was sick
of [his] attitude. I wanted him to face reality and
himself. [man]

Most of the respondents (48%) reacted emotionally to the

theatricality of Yua's stilts by _distancing_ themselves from the

play's fiction in various ways. Two groups emerged here--those

who did and did not know that Yua wore stilts before Seluf's

discovery. Those who did not acknowledge his stilts as an

obvious theatrical device were _surprised_ or jolted out of the

play's fictive world when the stilts became a concrete and

instrinsic part of the plot (3 first; 9 third; 2 fifth):

> [happy] I didn't even know he was on stilts until I
> saw it. [1st boy]
>
> It didn't look like he had stilts. [3rd girl]
>
> Because I've never seen anyone walk in stilts without
> hands on it. And I also wondered if he was on stilts.
> . . . Because she wanted to know why Yua was so big.
> [3rd girl]
>
> I didn't know that he was wearing stilts. I thought--
> at the beginning of the play, I thought he was really
> that tall. [Seluf felt a little mad] at Yua because he
> lied to his daughter. [3rd boy]
>
> I've never seen a person on stilts before. [3rd boy]
>
> Well, because I didn't think he was on stilts. I
> thought that . . . if you really . . . if you didn't
> cry, you would grow up to be taller. [5th girl]

Many acknowledged that Yua wore stilts all along (2 first; 2

third; 6 fifth; 2 adults):

> [OK] Because I thought it was kind of funny and OK and
> like, "Ah! He was on stilts! Ah, I knew that from the
> beginning of the play!" {child made wide eyes and
> mouth} because I did. [1st girl]
>
> [OK] Because I was just enjoying the play. Because I
> knew before she showed us the stilts, I knew he was
> already on stilts. [1st boy]
>
> [surprised] Because at the beginning when I knew
> nobody could be that tall. I knew he was wearing
> stilts. [3rd boy]
>
> Well, I felt sort of happy, because I knew he was on
> stilts and I was happy that I was right. I was right
> that he was on stilts! [3rd girl]
>
> [OK] Because I sort of knew he was on stilts because
> you don't usually see people that tall. [5th boy]
>
> [OK] I don't know--it was obvious he was on stilts.
> It wasn't nice that he lied to her though. [5th girl]

[mad]   Well, I already knew he was on stilts.   It was
pretty obvious.   [Seluf felt disgusted a lot]   Because
of what he was telling Mea.   [How do you know that?]
Well, she just kind of started to try to get Mea to
understand.   [5th girl]

[OK]   It was already obvious that he <u>was</u> wearing them.
[woman]

Though some acknowledged that they already knew Yua wore stilts,

they were <u>surprised</u> that this theatrical prop became part of the

plot and script expectations were thwarted (4 first; 3 third; 7

fifth; 1 adult):

That I didn't know he was on stilts.   I knew he was on
stilts in the play, but I didn't know that the play was
about that or anything.   [1st boy]

Well, I really did think that he had stilts on, but I
was surprised that they showed his stilts.   [1st girl]

Because I didn't know for real that he was on stilts,
and well, I just felt surprised because I saw Yua was
on stilts and when Seluf made that face.   [3rd girl]

Because it was funny, and I didn't really think that
she was gonna lift his pant up so you could see his
stilts.   [3rd boy]

I felt it was pretty funny.   Well like, the first time
I knew he was on stilts, but I didn't think the story
would kind of be based on that a little bit. . . . I
was surprised more than anything.   Because I didn't
think, like I said, I thought he was just gonna be
tall, and she wouldn't pull that part up.   [5th boy]

'Cause I knew, you know, I knew that they <u>were</u> stilts,
'cause I could tell that; but when the Seluf uncovered
it up, and I realized that they didn't know, you know,
I kinda went like, "Whoa."   [5th boy]

I knew that they were probably real stilts, but I
thought they were like just for acting.   I didn't even
know that, so I was very surprised. . . . and as soon
as I saw it, it was just like, "Why in the world would
they be showing his stilts?"   [5th girl]
Even though I knew he had stilts on, I never thought
they'd find out. . . .   [5th girl]

I didn't think they would reveal his "tall" trick to the children. [woman]

Others reacted directly to production elements. Three first

grade boys were <u>surprised</u> by the material of the stilts:

Me seeing that they were metal stilts instead of wood.

Because I saw his fake legs. . . . Because it was metal.

Well, I thought he was on like the <u>wooden</u> stilts, not like metal stilts, and she had also tried to hit him on the foot with that hammer.

Others were <u>happily surprised</u> by Seluf's funny actions as a

humorous acting choice:

[happy] Because he didn't know [that] she looked under at his stilts. [1st girl]

[surprised] Well...she looked up his pants . . . and...he didn't feel it . . . [1st boy]

[funny/happy] Because she looked up the pant leg. . . . She's looking at the audience funny. [1st boy]

[happy] Because she had this real funny face and Yua didn't know. [3rd girl]

[surprised] Because the Self, I saw her face and it made me start laughing, and he was just sitting there. [3rd girl]

[happy] Well, I thought it was funny, when Seluf's face, when she was surprised, and how Yua didn't notice at all that she was looking at his stilts. [5th girl]

[happy] Well, it was sort of funny. Because she didn't know until that, and Mea didn't know that, so she was gonna try to prove it to her, and I thought it was just funny. [5th girl]

Two first grade boys distanced themselves these ways:

[mad] Because that's not very nice to pull up somebody's pants.

[OK because] I wish I could get them [stilts] and take them off him.

4. The Crisis - When Seluf couldn't come out of the mirror because Yua put a big X on it

    a. Recognition of Mea's Emotion and How Respondents Knew

    When asked how Mea felt when Seluf couldn't come out of the mirror, 86% of the respondents said she felt sad "a lot" (83%) or "a little" (3%), and 7% said she was afraid, just as the actress reported feeling. The remaining respondents projected that she was mad (at Yua for spraying the X and locking her friend in the mirror) (5%); one first grade boy thought she felt "a little" surprised, "Because she was trying to get [Seluf] out"; and one third grade girl said she felt "a lot" happy because, "She felt kind of like her Self because her Self was teaching her how to do bad things that she wasn't supposed to do. . . . Because you see the smile on her face when she was laughing."

    Respondents knew that Mea felt sad and afraid from visual, expressive cues (41%) and from her thoughts expressed in dialogue (46%) (e.g., "Because she liked herself"). (Three respondents, one first and third grader and adult each, did not provide reasons.) Twelve respondents (10%) elaborated on these cues. There were no significant age differences in the use of cues, though more third graders (54%) used visual cues than first and fifth graders who relied more on verbal/psychological cues (55% and 50%, respectively).

    b. Self-Reports of Emotion and Attributions

    When asked how they felt when Seluf couldn't come out of the mirror, over half (54%) of the respondents said they felt

primarily sad (47%) "a lot" (26%) or "a little" (22%), or "a little" afraid (7%), like the actress who played Mea. More first grade girls (85%) reported feeling sad than first grade boys (45%). Over one-quarter (28%) of all respondents said they felt mad, and one fifth grader felt disgusted at Yua--sympathetic feelings. Some (12%) felt OK; and a few (4%) felt surprised. (One first grade boy felt happy because, "It was funny trying to get her out"; and one fifth grader did not provide an emotion.)

Reasons for these emotions were attributed to sympathy (40%), empathy (25%), and distancing (21%). The remaining respondents (14%) repeated that Seluf "couldn't get out of the mirror" or did not provide reasons, as shown below:

Table 11

Attributions for Emotion when Seluf in Mirror by Grade

	1st (N=33)	3rd (N=35)	5th (N=36)	Adult (N=12)	Total (N=116)
Empathy	2	7	18	2	29 (25%)
Sympathy	14	14	11	7	46 (40%)
(Role-Taking	2		2		4)
Distancing	8	8	5	3	24 (21%)
None	9	6	2		17 (14%)
Repeated	8	3			11
Don't Know	1	3	2		6

Some respondents (25%) empathized with Mea directly by sharing her cognitive reasons for feeling sad or afraid, as reported by the actress who was "afraid of losing" Seluf. The actress who played Seluf reported that she felt intensely sad, "When I was locked in the mirror and I could not get out."

Friendship figured highly here because respondents recalled Mea

saying, "I only had two friends in the whole world. Seluf and my

dog, Shado" (p. 52). Mutual cognitive reasons follow:

[little sad] Because they wouldn't be together
anymore. [How do you know Mea felt sad a lot?]
Because she was having so much fun with Seluf. [1st
boy]

[little sad] Because . . . she would be in there
forever. [1st girl]

[lot sad] Because they played a lot together, and they
liked to do a lot of stuff and now they couldn't. [How
do you know Mea felt a lot afraid?] Because . . . her
dad was really mad at her because she had a self and
everything; and that she was kinda scared because her
dad knew about all of this . . . [3rd boy]

[little sad] Because Seluf was also Mea's best friend.
. . . Seluf was the only one that played with Mea, and
because Seluf liked to play with Mea because Yua's the
only one that could play with her, too. [3rd girl]

[lot sad] Well, because Seluf helped Mea to feel that,
let her emotions out. [3rd girl]

[lot sad] Because she had really liked her a lot and
they would want to stay together all the time and then
to find out that she couldn't get back, that she was
stuck in there and that she might have felt pretty sad.
[How do you know Mea felt a lot sad?] Well that she
had started to cry again and that she had never cried
before and so she must have been real sad. [5th boy]

[lot sad because] Well, Self had really tried to help
her, and that was one of her friends, and she was upset
that Yua had done that. . . . [S]he was over at the
mirror and feeling sad for her, and that she had lost
both of her friends. [5th girl]

[little sad] Because she [Seluf] had been her second
best friend in the whole world. . . . and then she
couldn't have any friends after that. She wouldn't be
able to have anymore, unless she made some more. [5th
girl]

[lot sad because] Mea still needed Seluf there with
her. . . . Because she hugged the mirror wishing she
was hugging Seluf. [woman]

[lot sad because] . . . [Seluf] was the only character
who could get Mea to understand the importance of
crying! [woman]

Most respondents (40%) felt <u>sympathy</u> for Mea or Seluf--some
by feeling <u>sad</u> over Mea's or Seluf's distress. One first grade
boy cited Mea's similar reason for feeling sad ("Because her
friend got locked in the mirror"), but projected that Mea felt
mad a lot "Because she was her best friend." Likewise, another
first grade boy felt sad, "Because that's kinda no fair," but he
projected that Mea "was mad at Yua"--from a justice orientation.
One third grade girl felt <u>OK</u>, "Because Seluf helped her." A few
experienced contagious personal distress in these ways:

> It was sad because she [the mirror with Seluf inside]
> started crying . . . [Mea] was sad [a lot] because she
> liked her a lot. [1st girl]

> [little afraid] Because I thought she was gonna be
> stuck in there. [1st boy]

> [little afraid] Because I thought she was gonna stay
> in there. [How do you know Mea felt a lot afraid?]
> Because that was Mea's friend. [3rd girl]

> [sad] Because I thought she wouldn't be able to get
> out anymore and help Mea. [5th girl]

> [Felt sad a lot] Because Mea was sad and wanted Seluf
> to come out. [man]

> I was [a little] afraid for Mea. I began to wonder if
> she was ever going to be able to release her feelings,
> knowing Seluf was her only link. [man]

> This made me feel [a little afraid] that Mea was
> forever trapped, alone and afraid. [man]

Other examples of <u>sad</u> sympathizers directed their reasons
primarily toward Yua rather than Mea:

[Felt "sad for Seluf" and "mad at Yua"] Because I don't think Yua was being very nice to Seluf, and I think that was pretty mean. [1st girl]

Because she was like trapped in there, she was just faking it. [You mean she could really come out?] She did. . . . [What made you feel a little sad when she's trapped?] It was all Yua's fault. Yua got her in there. He did it on purpose. [1st boy]

It was mean of Yua to do that. [3rd girl]

Four girls reported explicit role-taking as if they were Seluf:

Because if I was in the mirror and I couldn't get out, I would be kind of sad . . . because I couldn't get out. [1st girl]

Because it would be very sad if someone did that to me, and anyway, that's pretty mean to do that to someone and I would be sad in there. [1st girl]

Because if she was my friend, I mean, and she wouldn't be able to play, like after school or something, I would feel sad. [5th girl]

If I lost my friend when I was in the mirror, I'd be pretty sad, too. [5th girl]

Most sympathizers felt primarily mad (or disgusted) at Yua:

. . . Because [Yua] didn't want [anybody] to have a Seluf because he said they were bad. [3rd girl]

Because . . . that was her only friend in the mirror, and Yua put the old X there so she couldn't teach her anything. [3rd boy]

Because she only had two friends and her dog, Shado, and Self and they were both put away so she that couldn't play with them anymore. [5th boy]

Well, I mean, 'cause I knew that Mea and Seluf had had a lot of good times together and she didn't want it to end yet. [5th girl]

Because . . . Mea was sort of desparate, so it made me feel angry with Yua 'cause he . . . [does] not have any feelings for her. [5th girl]

*Well, I felt very disgusted at Yua because I don't think he should have done that at all. And if he had

had one [a Seluf] earlier in his life, like he said, then he'd know how Mea felt when he locked up Self. [Clarify?] . . . He had said that he'd had a Self, and then the Aunt had locked it up in the mirror. [Mea felt sad a lot because] Well, first of all, her dog had died or drowned, and then her *other* best friend had gotten locked up and so she felt very alone and pretty stressed out. [5th girl]

I felt angry because of the tremendous control Yua had over Mea and Seluf. [woman]

Because Yua was trying to imprison Mea's feelings. [woman]

He was locking up her happiness to protect his own. [man]

Some respondents (21%) distanced themselves further with different emotions. The following stated moral prescriptions about Yua or attitudes about the situation:

[mad] He shouldn't lock a Self up, even though he doesn't like Selfs. [1st boy]

[sad] Because it's sad when somebody's like locked in somewhere. [1st boy]

[surprised] This is hard. . . . 'Cause I don't like when someone just puts a X on someone else's property. [1st boy]

[mad] Because you shouldn't lock somebody else's friend away. [3rd boy]

[mad] Well, what made me [a little mad] was because you shouldn't do that to somebody that you, Mea liked. [5th girl]

*[mad] 'Cause that's treating another--well, I'm not quite sure if that was a human being or not--but it was treating *it* like it was just a little speck that didn't matter if it was-- [What?] Like a little dot, speck. [5th girl]

Perhaps in reference to Seluf's line, "You mustn't tell anyone you know me. Because I'm everything you're not supposed to do"

(p. 19), two girls distanced themselves as follows:

> [Felt a lot OK] That she was locked in there. [Why?]
> Because I didn't like her. [Why didn't you like
> Seluf?] Because she was always teaching her bad stuff.
> [1st girl]

> [Felt a little OK] That she didn't teach that girl
> anything that bad anymore, that she didn't come out and
> teach that kind of bad stuff anymore, like bouncing on
> the bed when she was supposed to make it. [How did Mea
> feel?] She felt kinda like her Self because her Self
> was teaching her how to do bad things that she wasn't
> supposed to do. [Which of these emotions?] Happy, a
> lot, because you see the smile on her face when she was
> laughing. [3rd girl]

In contrast, a few felt _mad_ because they liked Seluf:

> I wanted her to be in the play. [1st boy]

> Because I liked Seluf. [3rd girl]

> Because he locked her in and she was a good actor and I
> liked her. [3rd boy]

A few felt _surprised_ or _afraid_ by thwarted expectations:

> [surprised] Well, because...that Mea wiped it off and
> she still couldn't get out and then . . . she [Mea]
> walked off, and then her back was turning towards her
> and she [Seluf] got out and made her stomach feel
> better. [1st boy]

> I was [a little] surprised that he did that. That he
> actually crossed it out. [3rd boy]

> [afraid] Because I didn't know that X would keep her
> in there. [3rd boy]

Others felt _OK_ using their schemas for staged stories:

> Because I kinda knew that she would get Self out . . .
> [3rd boy]

> Well, I knew that Mea would probably get her out some
> way because she was--I mean, I couldn't be sure. . . .
> [5th girl]

> Because I knew that she was probably gonna come back
> out, because that was her only friend. I wasn't really
> surprised when she did come out. [5th boy]

> I knew Mea would clean the X. [Mea felt a little
> afraid, however:] There was little time between when
> Seluf was stuck in the mirror, so it was hard to tell
> what Mea felt. [woman]

> I was not worried. I knew she would get out
> eventually. [woman]

One woman recalled a similar personal experience of entrapment:

> Because I know how it feels to be locked up in a place
> and not being able to get out. It's very scary, and
> seeing Seluf contained in the mirror brought back very
> sad feelings to me. [emphasis added]

A few attributed their feelings to acting choices:

> [mad] She was funny. [1st boy]

> [funny/happy] It was funny trying to get her out.
> {giggles} Every couple minutes you hear water
> splashing . . . It looks funny though. [1st boy]

> Still [a little] OK 'cause it was a play. [3rd girl]

> [little sad] 'Cause, you know, the story really wasn't
> over there. I thought if it couldn't get out, then . .
> . I thought it wouldn't get out, and then Mia [sic]
> would have to do it by herself, but she--I was kinda
> sad that she wasn't able to get out, 'cause from the
> movements and the lighting inside there, it kinda makes
> you feel sad. [Mea felt a lot sad] 'cause, you know,
> she lost a friend. If Self couldn't get out, then she
> only had Yua as a friend. . . . [5th boy]

One first grade girl who had empathized with Mea in other
situations felt "OK, like nothing happened," but didn't know why.
She knew that Mea felt "more sad than surprised" because, "she
was saying, 'Self, Self, come on out,' you know. 'Come out,
Self, you've got to come out.'" One fifth grade boy also didn't
know what he felt because, "I thought she could get along, be on
her own without her shadow if she tried. [How'd you feel?] Not
really disgusted, but, I don't know. It's hard to say."

5. The Climax - When Mea saw Yua's stilts

        a. Recognition of Mea's Emotion and How Respondents Knew

        When asked how Mea felt when she saw Yua's stilts, most respondents said she felt "a lot" (65%) or "a little" (3%) mad (68%), as the actress reported feeling. A few (7%) respondents said she felt disgusted--an accurate emotion which is very similar to anger in meaning in this situation. Some (20%) said she felt surprised "a lot" (18%) or "a little" (3%), which is plausible given that she was shocked to discover Yua's lie the moment before releasing her anger. (The actor who played Yua felt intensely surprised "When I discover my legs gone!!" and intensely afraid "When I can't control Mea. She cuts the strings and goes wild.") Five children thought she felt happy--a projection to Mea's emotional moments ahead after she releases her emotions. One third grader thought she felt "a little disappointed" (sad) "because Mea found out that he had stilts."

        Respondents knew Mea's feelings in this situation from her visualized expressive cues (45%) and her thoughts expressed as dialogue (43%). (One first grader did not provide a reason.) Thirteen respondents (11%) elaborated on these cues. There were no significant age differences in uses of cues.

        b. Self-Reports of Emotion and Attributions

        When asked how they felt when Mea saw Yua's stilts, over half (52%) sympathized with Mea by feeling happy "a lot" (40%) or "a little" (12%). Another 20% felt surprised like Mea's probable initial feeling. Some (16%) felt mad (13%) or disgusted (3%; 4

fifth graders) with Mea. The remaining 9% felt OK, and one first
grader felt "a little" sad. Three more first grade girls (46%)
felt more mad than first grade boys (15%).

Reasons for feeling this way were attributed to sympathy
(53%), distancing (24%), and empathy (16%). Eight children (7%)
did not know why they felt emotions (and one third grader did not
provide an emotion).

Table 12

Attributions for Emotion when Mea Saw Stilts by Grade

	1st (N=33)	3rd (N=35)	5th (N=36)	Adult (N=12)	Total (N=116)
Empathy	6	5	7		18 (16%)
Sympathy	11	20	20	11	62 (53%)
Distancing	13	7	7	1	28 (24%)
None Don't Know	3	3	2		8 (7%)

A few respondents (16%) empathized with Mea's anger (or
disgust) because Yua lied. The actress reported that she felt
intensely angry "When I find out Yua was on stilts" and intensely
disgusted "When Yua isn't telling me why he was on stilts."

> Yua had stilts on and never, never, never told her.
> [1st girl]

> Because he was tricking her . . . [1st boy]

> The way, how he made her felt like he is big. [Mea was
> more mad than surprised] [3rd girl]

> That Yua had been tricking Mea; all this time she's
> been growing up that he was really, really--he was
> small, so she felt really angry that he was teasing her
> all this time over how much he was small really. [How
> do you know Mea felt a lot disgusted?] Because she was
> looking at him kind of in a mad, mad way . . .[3rd boy]

[disgusted] Well, because that she had thought that he
was really that tall and she would want to grow up to
be big like him, and then to find out that she really
wouldn't grow up to be that tall and he wasn't really
tall. [Mea was disgusted because] . . . Well, she
really liked him, too, and wanted to grow up as big as
him and--but then she couldn't actually grow up to be
that tall. [5th boy]

*[disgusted] Because he had been tricking Mea like
that and Mea was really surprised . . . I just felt
really disgusted, because, I mean, he hadn't even
bothered to tell her about that. He was tricking her
like that, and it really wasn't fair. . . . She also
looks a little bit upset, because Yua's a creep. [5th
girl]

*[How did you feel?] Angry--what does disgusted mean?-
-and surprised [later: Well, I didn't really feel that
much surprised], and probably a tad bit sad that he
lied to her. . . Well, that Yua was cheating on her,
making her believe something that she didn't really
know that wasn't really true, so he was lying. . . .
[How do you know she was "a lot" mad and "a little"
surprised?] Because she looked it and she let out all
her feelings then. He was scared of her. . . . [S]he
was gonna try to hit him with his stilts one time. . .
. because she never knew he was wearing stilts;
probably shocked her a little bit that he did that.
[5th girl]

A few empathized with Mea by feeling negatively surprised (e.g.,

shocked) that Yua would lie to Mea:

Because she didn't believe [Seluf] . . . that he had
stilts. But she was surprised because, and also kind
of mad, because he was just trying to make her listen
to him and she thought he was a real grown-up but he
was just trying to make her. . . . Because he told a
lie to her. [1st girl]

[surprised and "weird"] Because of Mea. [What about
her?] She was surprised, too. [How did Mea feel?]
Mad [a lot] Because she said, "Uh huh," to her dad or
something like that, because [Seluf] told her that he
had stilts. She didn't believe him until that. [1st
boy]

[surprised] That he had stilts on. [How do you know
Mea felt a lot surprised?] Because she didn't know

that Yua had stilts on. She always thought he was
tall. [3rd girl]

Well, that [Yua] had stilts and he was lying to her
and, he was a lot shorter than he was when he was on
stilts. [How do you know Mea was a lot mad?] Well,
because he had said, "If you cry, you won't grow tall
as I am," but if she did cry, she could have still, not
grow high, but grown; and that, Yua was . . . saying
that he didn't have stilts and didn't lie . . . [3rd
girl]

Though one first grade girl said she felt happy, she empathized:

*I don't know, I just did because Yua was lying to Mea
and I don't think it's right to lie. [How do you know
Mea was a lot surprised and a little mad?] Because she
was holding [his stilts] away from him, and she was
talking . . . Because she thought he had legs all this
time, you know, and it kind of upset me a little bit.
[Mea or you?] Yeah, me and Mea, I think.

Most respondents (53%) experienced sympathy because they

felt happy for Mea now that she learned the truth:

[happy] That they found out. [Mea felt disgusted]
Because Yua was her best friend, and then Yua tried to
make Mea think that he was all big, brave and strong.
[So Yua was her best friend?] Until Seluf came along.
[1st boy]

. . . Because she finally knew that she would grow up,
but she wouldn't [be] that tall. [1st boy]

The Self was right and Mea was wrong. . . . About
having his stilts. [1st girl]

*Because Yua was lying to Mea and I don't think that's
really nice. So at the play, I'm like {gestures arms
akimbo}, "That mean little Yua! Thank goodness Mea saw
them!" [Mea felt surprised a lot] Because she was
like {gestures with wide eyes}, "You have stilts! You
were lying!" And she was like, "I don't believe this!"
[1st girl]

Because [that's] the first time she's yelled at
somebody. [3rd girl]

Because he finally couldn't lie to her anymore . . .
[3rd girl]

Because I was right, you know, and now Mea knew that, too. [3rd girl]

Well, because now she knew that Seluf was telling the truth and to trust Seluf. [3rd girl]

Because now Mea . . . doesn't have to keep your feelings in, and she doesn't have to grow tall. [3rd girl]

Because finally Mea listened to her Self. [3rd boy]

[happy] That [Seluf] wasn't telling a lie. [3rd boy]

Because he was short just like all the other ones and Mea could be herself; she could cry and laugh and do all the things she didn't do. [5th boy]

. . . [Knew Mea was happy] Because she knew that he couldn't get her in trouble if she laughed and cried. [5th boy]

Well, because she finally discovered that you can cry and laugh . . . and you're not going to get any bigger by not crying and not laughing. [5th girl]

[happy] Knowing that she could feel proud for how tall she was and that it doesn't matter how tall a person is. [5th girl]

Because now she could show her feelings and not feel so small. [5th girl]

. . . I was a little happy because she learned the lessons that you shouldn't bottle up and that you shouldn't look up to people that bottle up their feelings. [5th girl]

Because it was about time that she learned that he was lying to her. [5th girl]

Well, they finally saw his stilts and proved him wrong. [5th girl]

Because, well, he was keeping a secret from Mea and I felt that she needed to know. [5th girl]

Because I was happy that she knew the truth . . . [5th girl]

. . . Well, it was good that she finally found out the truth . . . He was sad and angry . . . [5th girl]

Mea was finally finding out what she eventually should
have know earlier, and I was very happy to know she saw
the truth. [woman]

I was happy for Mea because she finally came to a
turning point. [woman]

I was glad she found out what he was made of. [woman]

She realized that things and people aren't always what
they appear to be. [woman]

Mea's reaction to Yua not being in control and honest.
Yua was forced to feel something other than just
'happy.' [woman]

I deeply desired Yua to be brought to reality. This
was almost a hateful desire to know Yua down. [man]

Now Yua could no longer dominate Mea. [man]

For Mea to see the truth and feel the truth was a nice
change from her dilusions [sic]. [man]

A few felt OK for similar reasons:

Because he was tricking her. [1st boy]

Because she finally saw them. [3rd girl]

Because now she knows that nobody could be big because
they don't cry or get angry. [5th boy]

. . . It's kind of hard to explain. I think she felt
OK . . . or maybe she was surprised, too, because she
thought he was so big...that he was big and right, but
he wasn't. [5th girl]

A few sympathizers felt surprised, but for different reasons than

Mea within the play's fiction:

Because Mea didn't believe her Self. [How do you know
Mea felt surprised?] Because she was smiling
{referring to photo}. [3rd girl]

That Mea finally found out that he walked funny. He
had stilts on. [3rd girl]

That they took the stilts off and Mea thought that Yua
wasn't wearing stilts. [3rd girl]

Because Mea's expressions, too. She didn't think he
was or anything. [5th girl]

One first grade girl felt mad and used explicit role-taking to

sympathize with Yua:

Because if I was him [Yua], then I had stilts and
someone did that, I would be mad.

Some (24%) distanced themselves in various ways by stepping

out of the play's fiction. Though Seluf had exposed Yua's stilts

earlier, four children (2 first; 2 third boys) still did not

acknowledge that Yua wore stilts at this late point in the play.

Other children (4 first; 3 fifth) felt various emotions because

they already knew he wore stilts. For example, one first grade

boy felt happy:

To make, to let everybody [the audience?] know that he
has on these stilts. I mean, that he has real legs....

Others were surprised by having their expectations thwarted:

Because I already knew he had stilts, but I didn't
think she'd find out until a little later. [What made
you feel that way?] Because she wasn't believing the
Seluf. [1st boy]

Because I didn't think that Mea would know that he had
stilts on. [3rd boy]

Because I didn't think that Mea would ever find out
that Yua had stilts and so that [made] me sorta
surprised. [5th boy]

[little happy] *Glad that, you know, finally they
figured out the truth. . . . 'Cause it was like, "Oh,
happy day. Yes!" 'cause I knew that happened anyway,
but it's not like, "Oh, wow!" [And you felt that way
because?] You know, it's supposed to make you be
surprised, so I was, but I kind of expected it. [How
did you expect it?] Well, 'cause when Seluf lifted up
the pant leg and we saw the stilts, I knew from there
that, you know, he's lying to his daughter and they're
gonna find out. [5th boy]

One first grade boy appeared to feel <u>sad</u> for Yua by applying a
moral prescription "'Cause taking someone else's stuff is mean."
On the other hand, a first grade girl acknowledged this
"meanness" as an acting convention:

> [What made you feel more surprised than mad?] Because
> he was lying the whole time. Like, "Yua, I was really
> surprised that you lied." . . . and [don't like when
> people that lie a lot. I wanted him to just end up
> being real nice. And of course, this is just a play.
> They're not really <u>mad</u> and stuff. They just
> {fooling?}.

Others, mostly boys, felt <u>happy</u> towards the acting:

> Because it was kind of funny, that he fell on the
> ground. [1st girl]

> {giggling} Because the guy [Mea] like, picking up the
> stilts. Looked liked he was giving it to him, doesn't
> it? {may be referring to photo prompt} [1st boy]

> Because it made him, when he was on the bed, and he
> fell off the bed. That's kinda funny. [1st boy]

> Because they found those stilts and [Seluf and Mea]
> started laughing. [3rd boy]

> [OK] It was funny. [3rd boy]

> I thought it was kind of funny how he was small, too;
> how she was angry at him. . . . Just how he had them
> off, and when they were looking under the bed and when
> Seluf took them off and he didn't notice. [5th boy]

> All the action was really clever when Seluf was taking
> off the stilts. [woman]

6. The Resolution - When Mea jumped all over the bed at the end of the play

    a. Recognition of Mea's Emotion and How Respondents Knew

When asked how Mea felt at the end of the play when she jumped all over the bed, 98% said she felt _happy_ "a lot" (or "a little"--one first grader). Three first grade boys thought she felt "a lot" OK ("nice inside") "Because she wanted to have some friend without him telling her to stop crying and be happy"; or _mad_ (2) because "Yua was cheating and she didn't like it" and,

> She was getting so mad that she started to get the bed
> messy. The lady [Aunt Hey-There] that was coming to
> see them for a long time, that hasn't [seen them] for a
> long time, was gonna be angry at Yua, because Yua was
> going to tell her it was his [meaning Aunt Hey-
> There's?] fault.

The majority of children knew that Mea felt extremely happy primarily from her visual actions (66%) (79% first; 71% third; 61% fifth) and from her thoughts expressed in dialogue (12%). (One first grader and two adults did not provide reasons.) Here, 23 respondents (20%) (9% first; 14% third; 25% fifth), including half (50%) of the adults, elaborated on these cues by explaining Mea's motives for happiness and the theme of the play. Thus, there were significant age differences in reliance on cues, $x2(9)$ = 24.33, p <.01.

    b. Self-Reports of Emotion and Attributions

When asked how they felt when Mea jumped on the bed, 84% of the respondents felt _happy_ "a lot" (74%) or "a little" (10%), just as the actress felt. First graders reported feeling less

happy than older viewers, $F(3,112) = 3.99$, $p < .01$, $x2(6) = 12.55$, $p < .05$ (first $X = 1.91$; third $X = 2.57$; fifth $X = 2.64$; adults $X = 2.83$). A few children (13%) felt surprised (8%, including 6 first graders) or OK (5%, including 4 first graders). One first grade girl felt sympathetically sad "a lot" "Because he lied to her"; and one third grade girl felt "a little" afraid (i.e., sympathetic personal distress) "That she was gonna get in trouble." There were no significant gender differences.

Respondents attributed their happy feelings to empathy (28%), sympathy (33%), and distancing (33%). Seven young children (6%) did not provide reasons.

Table 13

Attributions for Emotion when Mea Jumped on Bed by Grade

	1st (N=33)	3rd (N=35)	5th (N=36)	Adult (N=12)	Total (N=116)
Empathy	3	11	16	2	32 (28%)
Sympathy	10	12	12	4	38 (33%)
Distancing	17	8	8	6	38 (33%)
Script	9	4	3		16 (13%)
Production	8	4	5	6	23 (20%)
None	3	4			7 (6%)
Repeated	1				
Don't Know	2	4			

Many respondents (28%) empathized with Mea by sharing her happy feelings and knowing she was happy because she was releasing all her emotions freely--the resolution and main theme of the play. Mea climbs on the bed shouting:

> That's what I'll do with the big, lovely, white bed for
> Aunt Hey-There! (She screams in delight.) Well, I'm
> not scared to get dirty anymore! I'm not scared to

laugh and to cry! I'm not scared to get mad and to
scream! I'm happy to be MYSELF! I'm happy to be MEA!!
(At this point, she rips open a pillow filled with
feathers, and more feathers, balls, and balloons fall
from above and shower her. She then pops balloons.)

Likewise, the actress who played Seluf felt most intensely happy

at this moment "When Mea has finally found her real self (me)."

The following examples indicate how empathetic attributions

matched Mea's cognitive and affective reasons:

Because she knew he was on stilts and she knew she
would grow up . . . and she could cry if she wanted.
[1st boy]

Because she should give her feelings out like she
should. . . . she was happy because she let her
feelings go away. [1st girl]

. . . Because she finally knew that she could let out
her feelings when she wanted. Nobody had to tell her,
don't cry or don't be angry. [1st girl]

Well, that when she feel sad she can cry, and when she
wants to express herself she can do lots of things.
[3rd girl]

Because Mea wasn't afraid of being sad and mad. [3rd
girl]

Because she finally learned how to express her
feelings. [3rd girl]

Well, I felt happy because now they could do whatever
they wanted, and she learned she could cry whenever she
wanted to, and laugh whenever she wanted to. She
learned that she didn't hold her sadness in. . . . She
could just get it out. [Mea] felt OK because she
really liked just letting all the sadness and madness
out. . . . She was really excited . . . [3rd boy]

That she finally got Yua . . . and she could do
anything: she can cry and she can feel happy and she
didn't care about what she did. . . . She didn't care
about her aunt, if she was coming or not. [3rd boy]

Oh, 'cause, you know, I was kinda glad that she found
out . . . you don't have to keep your feelings all

bottled up, and she found out about Yua, how he's lying to her and she overcame that. [5th boy]

Eecause she finally knew that you don't have to always smile and stuff to grow up. . . . She could cry and stuff, and she probably wouldn't have anymore stomach aches. [5th girl]

Because she was getting out her feelings. . . . [Mea felt happy] Because she was like saying, "I did it! Yeah!" Just very pleased with herself. [5th girl]

'Cause she found out that you can't be big because you don't cry or laugh or be angry. [5th boy]

That she knew that nobody could tease her about her size and tell her not to cry. She could show her feelings, and I think that's special. [5th girl]

Well, I felt [kinda] surprised because Mea had been so good, and then I felt happy [a lot] because I thought it was neat how she just let all her feelings go and how the balloons and the lights came and stuff. [5th girl]

Because she was finally messing up the place and crying and laughing and all that stuff. . . . even though Aunt Heyda was coming there. I don't think there was an Aunt [Hey-There]. They just made up a name so that she'd believe that she wasn't supposed to cry and so she'd keep the place clean. [5th girl]

That Mea is able to come to terms with her feelings and she let it go! . . . The colorful balloons, balls, and feathers made a colorful life out of something that was once dull and unhappy. [woman]

I was happy and relieved that Mea findly [sic] found her emotions. This is something that every person is searching for. I could really empathize with her. . . . The release of emotions is a relieving feeling. . . . [man]

Many respondents (33%) reported feeling happy for sympathetic reasons, not for Mea's thematic expression of her feelings. Some appeared to project their own feelings and motives onto Mea's situation by focusing on the fact that Mea

could do whatever she wanted to do; that is, she could mess up the bed, not stay clean, and not listen to Yua, her authority figure. These cognitive motives are literal, concrete actions and manifestations of Mea's deeper symbolic motive to express her true, inner feelings. In other words, some respondents described and emphasized Mea's literal actions and dialogue and not the thematic symbol behind them--the territory and not the map--as these examples demonstrate:

> . . . Because she said she could do anything she wants to. [1st girl]

> Because she finally did what she felt. [3rd girl]

> She finally got to do stuff that she's never gotten to do before. [3rd girl]

> Because she got to mess up the bed and all. [3rd boy]

> [surprised and happy] Because . . . she was messing up the bed, and she was throwing that pillow around and popping balloons . . . She didn't have to keep everything clean. [3rd boy]

> Happy that she finally tried to do something like that instead of trying to be this clean freak like her father. Because like her father wouldn't let her do that, and she was jumping on it, and she finally got to do it. [Mea felt happy because] She felt like it was a good thing to do, even though she'd been holding it back and everything. . . . [5th boy]

> Because she could be with Self, and they didn't have to worry about keeping everything clean . . . for Aunt Hey-There. [5th boy]

> Well, she could be herself and she didn't have to listen to Yua anymore. [5th boy]

> Because she finally had her friend back and she wasn't gonna listen to Yua anymore. [5th boy]

> Well, that she had been afraid to do that all the time and then to find out that she could really do that

kinda made me happy. . . . because she was having fun.
. . . [5th boy]

As suggested above, several respondents were sympathetically

happy for contagious reasons because Mea was having fun:

Because they were having a fun time, and they were
making the place all fancy. And they had a good time
because he was telling a lie and . . . they were big,
but Yua was just calling them small because he was on
something to keep him up to be taller and he was really
small like the other ones. [1st girl]

Because they were having a fun time, and I was laughing
my head off {giggles}, and it was really good. . . . It
was a real good play. [1st girl]

If I was her, then I would feel happy. [1st girl]

Because they popped balloons . . . Because in the show,
it looked like fun. . . . she could do whatever she
wanted. [1st boy]

. . . Because they were trying to have some fun. [3rd
girl]

Because she wanted to be happy some time or another.
[3rd girl]

Because Mea found out how big Yua was. [3rd boy]

It made me happy that they were friends again. [3rd
girl]

I think it made me feel happy because she was having
fun and she was happy. [5th girl]

Because she was having fun like she's supposed to and
everything, with Self. And I liked the lights and
stuff on the ceiling. [5th girl]

Because she was having a good time. . . . Because she
had a friend. [5th girl]

. . . Because she was having fun and didn't have to do
everything he said. . . . [5th girl]

[OK] Because Mea taught him a lesson. Because they
were both happy. [5th boy]

I was happy for Mea because she was finally free. . . .
to express herself. [woman]

I was truly glad Mea crawled out of her shell! . . .
She had a field day all over the stage! [woman]

The smile and laughter from Mea. [woman]

She was having a good time and I enjoyed watching her.
[woman]

Many respondents (33%) <u>distanced</u> themselves further away

from the thematic, fictive world by reacting to the highly

theatrical context. Some became contagiously involved in Mea's

actions by indicating how they, too, enjoyed the same actions:

Well, I like to jump on [the] bed and throw everything
around. It must be fun for her. [1st boy]

[I] like doing it, too! I like jumping on the bed,
too. [1st girl]

'Cause I like to jump all over my mom's bed. . . . all
these balloons were coming down and she looked really
happy. [3rd girl]

Because I like balloons popping and things going
flying. [3rd boy]

A few became so involved that they indicated a desire to break

the fourth wall and to participate:

Because at the end, they had a big sack full of
balloons. I wish I could go up there and jump in it
and pop all those balloons. That'd be fun. . . .
Because she was having fun. I'd rip the pillow in two.
[1st boy]

. . . I sort of felt happy that I could come to this
play because it was neat. This part was neat. She
probably felt great, to destroy everything. She felt
really happy that she could do that, 'cause she was
having a good time tearing up the pillows. [How do you
know Mea felt happy?] 'Cause any kid would if they saw
it. If they were able to [see/do?] that, any kid.
[3rd girl]

Well, it sort of made me feel that I want to be up there, too, jumping on the bed and throwing things around; and I thought, "Alright, she got him." [5th girl]

Four children were _surprised_ because their expectations about Mea's character were thwarted:

'Cause they were like having a, they were beating up on everything. They were making it all dirty. They [didn't want] it to be spic and span. [1st boy]

Well...they decided to play a little. They tore everything up. . . . [1st boy]

I didn't expect her to do that. [5th girl]

Because she'd already jumped on the bed, but this time she was doing it in front of the person she looked up to, and he didn't want her to do that. . . . Because she could finally do a lot of things she couldn't do. [5th girl]

Many respondents (20%) who distanced themselves from the fiction did so primarily due to the colorful spectacle of this climatic moment. Some happiness stemmed from surprise and humor (e.g., "It was funny") rather than from Mea's joyful ecstacy:

[surprised] It was so funny. Because they were throwing stuff around and stuff and it was _so_ funny. [1st girl]

To see her getting all surprised. 'Cause I thought it was funny. . . . [1st boy]

Because it was funny. They were jumping around on the bed. . . . At that one place, up over here {referring to upper battens in photo}, you can see something like coming down putting all the balloons down. I was looking up there and I saw it, that was doing that. You know what I thought that was doing? I thought it was like doing it like a whole bunch of people would drop the balloons down. 'Cause I looked up there. [1st boy]

Because they were jumping on the bed and it looked funny. . . . Because they were like partying. . . . Balloons and things were falling down. [3rd boy]

Because she was throwing all the pillows all over.
[3rd girl]

Because it was so funny the way they were jumping all
over the bed, and Seluf was popping the balloons and
stuff. It was really nice. [Mea was happy] Because
she was . . . having fun finally. And she used to be
like, so boring, and then she started having a lot fun.
[5th girl]

Because just seeing someone jump all over the bed.
It's supposed to be a nice, neat person messing up the
whole thing. [5th girl]

Bright colors, big smiles, balloons and feathers.[man]

It was fun and exciting! I loved the balloons,
feathers and balls. The lighting and music was
fabulous! [How do you know Mea was happy?] She
finally looked like she was a free child! . . .[woman]

The colors made me feel good because the balloons were
an exotic amount of beautiful colors. Mea's laughing
and smiling made me happy because she was happy. Just
her body movement which was ongoing put happiness in
me. . . . and she loved it all! [woman]

A few focused on the nature of the theatre event in these ways:

He wasn't big anymore, and it was almost the end of the
play and time to go home. [1st girl]

[happy] Because school's almost out. [3rd boy]

[happy most and surprised] Because they had a good
ending. It wasn't really sad. It was sort of funny.
[5th girl]

The children were so happy because of the balloons and
that Mea was happy that I watched them instead of Mea.
. . . [How do you know Mea was happy?] She was freely
expressing herself by . . . popping stress balloons.
[woman]

It was a big release for her and the kids loved it.
[man]

The energy (negitive) [sic] that had built up during
the play is released. . . . [man]

Summary of Emotional Understanding Across Situations

a. Recognition of Characters' Emotions and How They Knew

As shown below, 83% of the respondents accurately identified characters' emotions across six target situations by matching actors' emotion labels. There were no significant age or gender differences in accuracy (females X = 2.51, SD = .47; males X = 2.44, SD = .41). Adults may have provided less accurate or more salient emotion labels than children as a function of more delayed recall. When using cues to identify characters' emotions, first and third graders differed from fifth graders and adults by describing more visual cues than by explaining the causes or consequences of characters' emotions, $F(3,112)$ = 7.04, p <.001 (see additional table in Appendix).

Table 14

Mean Percent Who Identified Characters' Emotions & Cues by Grade

	1st	3rd	5th	Adult	Total
Char Emotion					
Accurate Match	85%	84%	83%	75%	83%
Plausible	11%	10%	15%	21%	13%
Inaccurate	4%	6%	2%	4%	4%
Cues					
Visual	57%	58%	44%	29%	50%
Verbal/Psych	34%	32%	41%	39%	36%
Cause/Conseq	5%	7%	15%	26%	10%
(Didn't know	4%	3%	<1%	5%	3%)

b. Self-Reports of Emotion

There were few significant age or gender differences when reporting emotional responses to the six situations combined. Girls and boys reported feeling mad or disgusted, happy, surprised, or neutral (OK) in roughly equal proportions, regardless of their interviewer's gender. However, more females reported feeling more sad or afraid (X = 4.74, SD = 2.29) than males (X = 3.81, SD = 2.52) when Mea's dog drowned, when Yua carried Shado to the trash, and when Seluf couldn't get out of the mirror, $F(1,114)$ = 4.21, p <.05; $x2(8)$ = 20.22, p <.01.

When adding the other three situations, more females, reported feeling the same emotion as the female protagonists slightly more intensely than males, $F(1,114)$ = 6.30, p <.01 (females X = 1.56, SD = .51; males X = 1.30, SD = .61). Likewise, more males reported feeling different emotions from the female protagonists more intensely than females, $F(1,114)$ = 4.35, p <.05 (males X = 1.03, SD = .53; females X = .84, SD = .48). No gender differences in emotional intensity resulted when accurate and plausible emotional responses were combined (females X = 2.39, SD = .42; males X = 2.33, SD = .52; grand mean = 2.36, SD = .46). There were also no significant gender differences between those who reported feeling OK or neutral across situations.

By grade level, there were no significant age differences in emotional response among children; but adults differed from children in reporting different emotions more often, $F(3,112)$ = 4.01, p <.01. As shown in the table below, it appears that mean

intensities (averaged across six situations) of same emotions

increased with age for boys, but decreased with age for girls and

women (2.00 = "a little" and 3.00 = "a lot"). No linear

relationships were evident for different or neutral emotions.

Table 15

Mean Intensities of Same, Different, and Neutral (OK) Emotional

Responses by Gender and Grade

	Same Emotions				Different Emotions				OK	
Grade	M	F	X	SD	M	F	X	SD	M	F
First	1.29	1.85	1.51	.64	.99	.65	.86	.56	.30	.15
Third	1.30	1.63	1.50	.61	1.11	.67	.85	.49	.21	.21
Fifth	1.45	1.50	1.49	.41	.78	.92	.88	.43	.30	.13
Adults	.92	1.08	1.03	.49	1.58	1.27	1.38	.38	.17	.23
	1.30	1.56	1.45	.56	1.03	.84	.92	.50	.26	.17

   c. Attributions for Emotional Responses

   When combining attributions for emotional responses across

all six situations, over half (53%) of the respondents reported

empathy with the protagonists by sharing the same emotions (r =

.44, p <.001) and same cognitive reasons for feeling these

emotions in one to four situations. They were also more likely

to identify characters' emotions accurately (r = .27, p <.01) and

to do so by pointing out situational cues (r = .24, p <.01). All

but three (97%) reported sympathy by feeling compassion for

characters with same or different emotions and different

cognitive reasons from protagonists in one to six situations,

with no significant relationships to same or different self or

characters' emotions. The majority (84%) also used _distancing_ by judging the targeted characters or dramatic situations of the script with personal likings and moral norms (65%) or by evaluating theatrical production elements with expectations (66%) in one to six situations. They tended to feel _OK_ ($r = .23$, $p < .01$) rather than feeling the protagonists' same emotions ($r = -.29$, $p < .001$). There no were significant correlations between these three types of attribution scores and empathy or drama index scores. Children (63%), more younger than older more often, provided _no attributions_ in one to six situations (first 73%, third 60%, fifth 31%). They tended to have lower empathy index scores ($r = -.27$, $p < .01$) and to not know how they identified characters' emotions ($r = -.42$, $p < .001$). As summarized below, there were significant gender and age differences in mean attribution scores for _empathy_, _sympathy_, and _distancing_ (see more tables in Appendix for breakdown of number of times across situations).

Table 16

Mean Attribution Scores and Percent of Respondents by Gender and Grade

(range) Grade	Empathy (0-4) Mean	SD	(%)	Sympathy (0-6) Mean	SD	(%)	Distancing (0-6) Mean	SD	(%)
First	.55	1.06	(30%)	1.73	1.31	(79%)	2.42	1.54	(94%)
Boys	.30		(20%)	1.60		(75%)	3.00		(95%)
Girls	.92		(46%)	1.92		(85%)	1.54		(92%)
Third	.83	1.04	(51%)	1.97	1.12	(94%)	1.89	1.59	(74%)
Boys	.64		(36%)	1.71		(93%)	2.64		(86%)
Girls	.95		(62%)	2.14		(95%)	1.38		(67%)
Fifth	1.36	1.13	(78%)	2.47	1.42	(89%)	1.72	1.26	(81%)
Boys	1.00		(60%)	2.50		(80%)	2.10		(70%)
Girls	1.50		(85%)	2.46		(92%)	1.58		(85%)
Adults	.42	.52	(42%)	3.42	.90	(100%)	2.17	1.03	(92%)
Men	.25		(25%)	3.25		(100%)	2.50		(100%)
Women	.50		(50%)	3.50		(100%)	2.00		(88%)
Grand Mean	.87	1.08	(53%)	2.21	1.34	(97%)	2.02	1.44	(84%)
Males	.54	.92	(33%)	1.96	1.38	(83%)	2.67	1.56	(88%)
Females	1.10	1.13	(65%)	2.38	1.29	(93%)	1.56	1.15	(81%)
Grade $F(3,112)$	4.55*			6.24**					
Gender $F(1,114)$	8.01*						19.35***		

*p <.01   **p <.001   ***p <.0001

Empathy

Twice as many females (66%) empathized more often than males (33%), $F(1,114) = 8.01$, $p < .01$ (females $X = 1.10$, $SD = 1.13$; males $X = .54$, $SD = .92$), in part because females reported feeling sad more often than males for three or half of the sad, empathetic situations. Empathy increased quantitatively with age for children, as fifth graders (78%), girls in particular (85%), empathized more than others, $F(3,112) = 4.55$, $p < .01$. Six first grade girls ($X = .92$) had empathy scores almost as high as six fifth grade boys ($X = 1.00$), because two girls empathized in four situations. A closer look at which situations triggered the most empathy and why helps to explain differences in scores:

Table 17

Percent Who Empathized in Situations by Gender and Grade

	1st		3rd		5th		Adults		Total	
	M	F	M	F	M	F	M	F	M	F
Victory (MJB) (happy)	5%	15%	36%	29%	30%	50%	25%	13%	21%	32%
	9%		31%		44%		17%		28%	
Crisis (SMX) (sad/afraid)	5%	8%	7%	29%	50%	50%		25%	15%	32%
	6%		20%		50%		17%		25%	
Climax (MSS) (mad/disgust)	15%	23%	7%	19%	10%	23%			10%	19%
	18%		14%		19%				16%	
Discovery (SSS) (surprise)	5%	31%	7%	5%	10%	12%			6%	12%
	15%		6%		11%				9%	
Conflict (MDD) (sad)		8%	7%	10%		12%		13%	2%	10%
	3%		9%		8%		8%		7%	
Obstacle (YCS) (sad)		8%		5%		4%				4%
	3%		3%		3%				3%	
All Situations	20%	46%	36%	62%	60%	85%	25%	50%	33%	66%
	30%		51%		78%		42%		53%	

Among the six sitations, the resolution of the play induced
the most empathy for 28% of the respondents when Mea finally
expressed her emotions freely in a victory celebration (by
jumping on the bed) (MJB). Those who empathized here had high
total empathy scores (r = .57, p <.001). Third (31%) and fifth
graders (44%, including half of the girls) shared her happiness
most by siding with the jubilant winner. A quarter of the
respondents empathized when Seluf couldn't come out of the mirror
(SMX). Here, half of the fifth graders empathized with Mea's sad
crisis in losing her friend, her internal Self. Some children
(but no adults), in roughly equal age proportions, focused on
Yua's dishonest deception by feeling angry (16%) with Mea at the
climax of the play when Mea saw Yua's stilts (MSS) and by feeling
surprised (9%) when Seluf discovered the truth (SSS). Fewer
respondents, mostly females, empathized with Mea's loss of her
dog, Shado, (MDD) and Yua's treatment of her dead best friend
(YCS)--the conflict and obstacle of the play.

Several theoretical reasons may account for age and gender
differences and the relatively low amounts of empathy. The
initiating conflict and obstacle of the play occurred quite early
and viewers may not have had enough time to become emotionally
involved and connected with the protagonist and her situation, as
pointed out by a man who felt distanced when Mea's dog drowned:
"The neutrality set in because I didn't grow attached to the
characters yet. Next, Yua came in and interrupted the emotions
too quick." Because Mea broke "the fourth wall" of illusion

immediately at the beginning of the play by addressing the audience directly, viewers may have been distanced by this theatrical tactic at this early stage. The fact that Shado was represented as a hand-puppet may have also lessened the perceived reality and emotional impact of the dog's death. The introduction of Yua walking on his theatrical stilts as he carried Shado to the trash can may have also distanced viewers early on. Another explanation may be that viewers simply prefer to empathize happily with a winner in victory than sadly with a loser in conflict with her inner Self. The fact that Mea was female, a girl-woman in conflict with her true feelings, may also have induced more girls and women and less boys to empathize with her female plight. Adults may have distanced themselves by their expectations in watching a children's play about a little girl who can't stand up against parental authority. More importantly, if empathy, or sharing another person's cognitive perspective in addition to affect, determines altruistic behavior, as some investigators are seeking to prove, then children (63%) and adults (42%) may not have empathized more often knowing that they could not help Mea directly by participating on stage with her.

Sympathy

Nearly all respondents (97%) sympathized with characters. (Two third graders, one boy and one girl, did not know why they felt emotions across all situations; and one first grade boy used distancing when he knew why he felt emotions.) There were no significant gender differences, though first and third grade

girls had higher sympathy scores than their male peers. Like
empathy scores, sympathy scores also increased quantitatively
with age as adults differed significantly from children, and
fifth graders differed from first graders, $F(3,112) = 6.24$, p
<.001. The six situations induced sympathy for 28% to 53% of the
respondents as follows:

Table 18

Percent Who Sympathized in Situations by Gender and Grade

	1st		3rd		5th		Adults		Total	
	M	F	M	F	M	F	M	F	M	F
Climax (MSS)	35%	31%	43%	67%	40%	62%	100%	88%	44%	60%
(happy/surprise)	33%		57%		56%		92%		53%	
Crisis (SMX)	40%	46%	36%	43%	20%	35%	100%	38%	40%	40%
(mad/sad/afraid)	42%		40%		31%		58%		40%	
(includes:										
Role-Taking		15%				8%)				
Obstacle (YCS)	10%	23%	29%	24%	60%	62%	25%	88%	27%	46%
(mad/disgust)	18%		26%		61%		67%		38%	
(includes:										
Role-Taking		7%				10%)				
Victory (MJB)	15%	54%	21%	43%	60%	23%		50%	25%	38%
(happy)	30%		34%		33%		33%		33%	
Conflict (MDD)	40%	31%	14%	19%	30%	38%		25%	27%	29%
(sad)	36%		17%		36%		17%		28%	
(includes:										
Role-Taking	8%	23%	7%	5%	30%	27%)				
Discovery(SSS)	20%	8%	29%	19%	40%	27%	100%	63%	33%	25%
(happy/mad)	15%		23%		31%		75%		28%	
All Situations	75%	85%	93%	95%	80%	92%	100%	100%	83%	93%
	79%		94%		89%		100%		97%	

Over half (53%) of the respondents reported sympathetic
responses for the protagonist at the climax of the play. Here,
all but one adult, over half of the third and fifth graders, and

one third of the first graders felt happy (44%) or surprised (9%) for Mea when she discovered Yua's deception on stilts and finally believed Seluf (MSS). Like empathizers, more females (60%) than males (44%) shared her victory during this climax of her struggle for self-expression immediately before the play's resolution. Yua's antagonistic actions triggered anger, disgust, and sadness or sympathy for Mea when he trapped Seluf in the mirror (SMX) (40%) and when he threw Shado in the trash (YCS) (38%). Men were upset over Seluf's entrapment, and fifth graders (61%) were particularly upset about Yua's treatment of Shado. One third of the viewers, particularly first grade girls (54%), fifth grade boys (62%), and women (50%), were happy for Mea as they projected her freedom to do as she pleased on the bed at the play's resolution (MJB). Those who sympathized here had high total sympathy scores (r = .30, p <.001). Mea's conflict (MDD) and Seluf's discovery of Yua's stilts (SSS) accounted for 28% of the sympathetic responses each. Both males (27%) and females (29%), more first and fifth graders (36% each) than third graders and adults (17% each), felt sad for Mea when her dog drowned (MDD), including 14% of them who used role-taking to imagine how they would feel if their dogs died. Adults (75%) in particular, and more males (33%) than females (25%) in every age group, felt happy or angry about the exposure of Yua's stilts so that Seluf could prove his deception to Mea (SSS).

The climax of the play may have induced the most sympathetic happiness (50%) over other situations (28% to 40%) because, like

28% of the happy empathizers at the play's resolution, 82% of the
happy sympathizers here (and 58% of the happy sympathizers in the
discovery scene) anticipated Mea's successful expression of her
emotions before she did. However, of these sympathizers, 31% of
them continued to sympathize at the play's resolution moments
later by projecting their happiness upon Mea and 35% switched to
distancing. Those who sympathized also did so with objective
criticism by directing their anger or disgust at Yua when he
mistreated Shado (68%), when he trapped Seluf in the mirror
(46%), and when Seluf discovered his stilts (30%), rather than by
feeling sad with Mea or surprised with Seluf. The death of Mea's
dog also triggered personal distress among sad sympathizers
(28%), as did Yua's treatment of Shado (27%) and Seluf in the
mirror (39%).

Reflecting on one's feelings about dramatic situations one
day (or more for adults) after viewing may account for the high
frequency of sympathetic responses to this play. If sympathy
results from empathy, as Strayer's (1987) model proposes, then
these high sympathy scores seem to confirm this theoretical
empathetic process. Moreover, the nature of the interview itself
asked for an objective analysis of emotional response (i.e.,
"What made you feel that way?"). Sympathizers answered
objectively, perhaps after experiencing empathy during play
viewing a day earlier, while empathizers answered subjectively
from within Mea's cognitive perspective in each situation.
Adults and fifth graders may also have sympathized more than

younger viewers because they may have distanced themselves a bit
more objectively from this children's play they knew to be
intended for first through third graders.

Empathy and Sympathy Combined - Inside Fictive World

When combining empathy and sympathy attribution scores, age
and gender differences in mean scores continued [age $F(3,112)$ =
7.92, p <.0001; gender $F(1,114)$ = 11.66, p <.001]. Despite the
Brechtian, presentational nature of this play, respondents
experienced the play emotionally from inside the characters'
fictive worlds during an average three out of six targeted
situations (X = 3.08, SD = 1.60). Females (X = 3.49, SD = 1.47)
had higher inside fiction scores than males (X = 2.50, SD =
1.61). Adults differed significantly from first graders, and
fifth graders differed from first and third graders in staying
within the fictive world more frequently, as shown below.

Table 19

Mean Attribution Scores for Empathy and Sympathy Combined by
Gender and Grade

	1st		3rd		5th		Adults		Totals	
	M	F	M	F	M	F	M	F	M	F
Means	1.90	2.85	2.36	3.10	3.50	3.96	3.50	4.00	2.50	3.49
	2.27		2.80		3.83		3.83		3.08	
SD	1.44		1.62		1.46		1.03		1.60	

Distancing - Outside Fictive World

When not empathizing or sympathizing from inside characters' perspectives, 84% of the respondents were distancing themselves by attributing their emotions to dramatic or theatrical aspects outside the fictive framework, primarily in two of the six situations (X = 2.02, SD = 1.44). While more females were empathizing, more males (X = 2.67, SD = 1.56) than females (X = 1.56, SD = 1.15) were distancing themselves as indicated by their higher mean distancing scores, $F(1,114)$ = 19.35, p <.0001. Many children (64%) and most adults (83%) attributed their emotions to dramatic aspects dealing with the play script in various ways. Males (X = 1.44, SD = 1.13) had higher mean scores than females (X = .85, SD = .87) (grand mean = 1.09, SD = 1.02), $F(1,144)$ = 9.93, p <.01. Likewise, most children (65%) and adults (75%) attributed their emotions to theatrical aspects dealing with the production. Again, males (X = 1.23, SD = .86) had higher mean scores than females (X = .71, SD = .71) (grand mean = .92, SD = .82), $F(1,114)$ = 12.81, p <.001.

A closer look at which situations promoted distancing and why provides explanations for gender differences by script and production in two main situational tables below. Then, an inside analysis of distancing factors combined provides clearer explanations as to why more males distanced themselves than females, given the dramatic and theatrical contingencies of this particular play and production (see more tables in Appendix).

Table 20

Percent Who Distanced Scripted Situations by Gender and Grade

	1st M	1st F	3rd M	3rd F	5th M	5th F	Adults M	Adults F	Total M	Total F
SCRIPT										
Obstacle (YCS)	50%	39%	50%	48%	30%	23%	75%	13%	48%	32%
(mad/disgust)	45%		49%		25%		33%		39%	
(includes:										
Prescriptions	30%	23%	36%	43%	30%	12%	75%			
Expectations	5%	15%	14%			8%)				
Conflict (MDD)	30%	15%	36%	19%	60%	39%	100%	63%	44%	31%
(sad)	24%		26%		44%		75%		36%	
(includes:										
Experience	15%					15%		38%		
Likes dogs	15%		21%	14%	20%	15%	25%			
Schemas		15%	7%		20%	4%				
Expectations			7%		20%		50%	25%)		
Crisis (SMX)	35%	8%	43%	10%	20%	12%		38%	31%	13%
(mad/sad/afraid)	24%		23%		14%		25%		21%	
(includes:										
Prescriptions	15%	8%	14%	5%		8%				
Expectations	10%		29%	5%	10%	4%		38)		
Victory (MJB)	35%	8%	14%	10%		12%			19%	9%
(happy)	24%		11%		8%				13%	
(includes:										
Likes actions	30%	8%	14%	10%		4%				
Expectations	5%					8%)				
Totals	65%	62%	71%	52%	70%	65%	100%	75%	71%	62%
	64%		60%		67%		83%		65%	

Around one-third of the boys and girls (except only 8% of the fifth grade girls) and three of the four men judged Yua's antagonistic actions towards Shado (YCS) and Seluf (SMX) by prescribing what he "should" have done in the drama instead of what he did as called for in his scripted actions (i.e., Yua should have buried Shado in a grave or taken him to the vet, instead of throwing him in the trash; you shouldn't lock away

someone's friend). (Two first graders criticized Yua for tying
Shado's paws or Mea for leaving Shado in the bath water.) In
fact, <u>viewers were less likely to sympathize or have compassion
for Mea if they focused on Yua's immoral behaviors</u> ($\underline{r}$ = -.26, $\underline{p}$
<.01). A few children felt emotions because it's the social norm
or schematic expectation for feeling (e.g., feeling "real" sad or
sorry for people when an animal or person dies). In keeping with
Brechtian theory, these prescriptions and social expectations
demonstrate how viewers stepped out of the drama momentarily to
judge Yua's character by applying moral norms from the real
world. In other words, they focused on Yua's injustice towards
Mea rather than on a connected and caring relationship with Mea
(cf. Gilligan and Wiggins 1988). Although there were no
significant gender or age differences in stating moral values
(males $\underline{X}$ = .44; females $\underline{X}$ = .29; grand mean = .35), moral
judgments of Yua's behavior declined with age (first $\underline{X}$ = .48;
third $\underline{X}$ = .37; fifth $\underline{X}$ = .28; adults $\underline{X}$ = .17).

Another means that viewers departed from the fictive world
was by <u>associating personal desires and recalling personal
experiences</u>. For example, when Mea's dog drowned (MDD), 3 first
grade boys, 4 fifth grade girls, and 3 women recalled the deaths
of their pets (13% of script distancing), <u>with no significant
relationships to empathy and/or sympathy attribution scores</u>.
Boys (18%) and girls (12%) also talked about feeling sad because
they liked dogs and didn't like to see animals die (MDD), despite
the fact that Shado was represented as a hand-puppet manipulated

by Mea herself. Though they suspended their disbelief by
accepting this puppet as a "real" dog, they stepped out of Mea's
cognitive perspective momentarily to reflect upon their personal
opinions about dogs and death. In similar fashion, first and
third grade boys (35%) more than girls (18%) felt happy when Mea
jumped on the bed (MJB) because they liked to jump on beds, pop
balloons, and throw things around the way she did on stage.
Again, rather than think about the metaphoric significance of
Mea's actions in relationship to the play's main theme (i.e., to
express emotions freely), these children focused on their
personal wishes to do Mea's concrete rather than symbolic
actions. In fact, three children (1 first boy; 1 third and fifth
girl each) enjoyed her actions so much that they wished they
could participate with her on stage (i.e., to "break the fourth
wall"), "'Cause any kid would if they saw it." (They thought,
"That'd be fun" "jumping on the bed and throwing things around"
"to destroy everything [by] tearing up the pillows.") Younger
boys (first $\underline{X}$ = .60; third $\underline{X}$ = .50; fifth $\underline{X}$ = .10; men $\underline{X}$ = .25;
male mean = .44, $\underline{SD}$ = .68) were more likely to focus on these
combined personal desires than girls (first $\underline{X}$ = .15; third $\underline{X}$ =
.24; fifth $\underline{X}$ = .19; female mean = .18, $\underline{SD}$ = .42) [ONEWAY $\underline{F}(1,114)$
= 6.49, $\underline{p}$ <.01; grand mean = .28, $\underline{SD}$ = .56], with no significant
age differences. Thus, children who focused on their personal
likings were less likely to sympathize or feel compassion for Mea
in these two situations ($\underline{r}$ = -.28, $\underline{p}$ <.01).

A few boys and girls (16%) felt surprised by staged actions because their expectations about dramatic scripts were thwarted (e.g, surprised that Yua would throw the dog away or trap Seluf in the mirror). For four men and women, they were "surprised that a children's play would have a dog drown in the first four minutes of the show" and felt this "tragic death of a dog seemed out of place." Expectations increased "dramatically" [pun intended] in regard to Yua's stilts, a significant production aspect of this particular script, as shown below in the table which adds the two remaining, important situations.

Table 21

Percent Who Distanced Theatrical Situations by Gender and Grade

	1st M	1st F	3rd M	3rd F	5th M	5th F	Adults M	Adults F	Total M	Total F
PRODUCTION										
Discovery(SSS)	70%	39%	57%	43%	40%	50%		38%	54%	44%
(happy/mad/surp)	58%		49%		47%		25%		48%	
Climax (MSS)	45%	31%	43%	5%	50%	8%		13%	42%	12%
(happy/surprise)	39%		20%		19%		8%		24%	
Victory (MJB)	35%	15%	21%	5%	10%	15%	75%	38%	29%	15%
(happy)	27%		11%		14%		50%		21%	
(includes:										
Funny actions	35%	5%	14%	5%	10%	15%				
Fun event							75%	38%)		
All Situations	95%	62%	79%	43%	50%	62%	75%	75%	79%	57%
	82%		57%		58%		75%		66%	

Seluf's discovery of Yua's stilts (SSS) provoked the greatest distancing factor of all six situations for almost half (48%) of the respondents, because this important costume/prop became an instrinsic and critical production device of the

scripted action. Many children (44%) and three women pointed out
their knowledge of his stilts in various ways. A few children
(10%) (2 first; 5 third; 2 fifth girls) reported not knowing that
Yua wore stilts, despite the fact that his eight-foot height was
exaggerated theatrically. They may (or may not) have been
viewing the play from inside the fictive world and accepting his
height as a dramatic, fictive convention or "natural" part of his
character. When his stilts were revealed, they were surprised,
like Seluf, and jarred out of the fiction into acknowledging a
theatrical production device. In a similar fashion, 16% of the
children (and two women) reported that they knew Yua wore stilts
from the beginning of the play because it was obvious. For them,
they readily acknowledged and accepted his stilts as a theatrical
convention. However, despite knowing this, most (9%) felt
surprised when Seluf revealed the stilts (4 first boys; 3 third;
1 fifth girl). In contrast, a few children (4%) (2 first; 1
fifth girl) and two women felt OK because they already knew he
wore stilts anyway. They seemed to imply or know in advance that
they were supposed to suspend their disbelief about Yua's height
as a fictive illusion of reality from the start. (One fifth
grade girl felt mad.) Another group of children (19%) (4 first;
5 third; 8 fifth) reported already knowing that Yua wore stilts,
but they were surprised when this theatrical device became part
of the story. As one surprised woman noted, "I didn't think they
would reveal his 'tall' trick to the children." Again, these
children were jolted out of the fiction momentarily by this

apparent break in theatrical convention. Likewise, a few felt OK
(2 fifth) even though they didn't expect the stilts to become
part of the plot. (One third grade girl felt happy.)

When Mea finally saw the stilts (MSS) that audience members
had already seen, four younger children (4%) (2 first; 2 third),
including two of the same noted above, still reported not knowing
that Yua wore stilts, as if continuing to view the fiction from
within Mea's rather than Seluf's perspective. In other words,
they ignored or disregarded the earlier revelation of an
important theatrical convention. (Three felt surprised and one
third grade boy felt mad.) In a similar fashion as discussed
above, additional children (6%) (3 first boys-1 surprised, 1
happy, 1 OK; 2 fifth--OK) now reported that they already knew Yua
wore stilts, either from the beginning of the play or when Seluf
revealed them directly to and for the audience's knowledge
earlier (e.g., "to let everybody know that he has . . . real
legs"). Likewise, a few additional children (10%) (3 first--2
surprised, 1 mad; 2 third surprised; 4 fifth--2 surprised, 2
happy) reported that, though they already knew he wore stilts, a
few did or did not expect Mea to discover his stilts (now or
ever); or, as noted above, they were surprised or happy that his
stilts were finally taken off him and revealed to Mea and to the
audience.

Table 22

Number and Percent of Children Who Noted Stilts with Attribution

Scores by Gender and Grade

	1st M	1st F	3rd M	3rd F	5th M	5th F	Total M	Total F
Didn't know stilts (inside fiction)	2	1	4	2		2	6	5
		3		6		2		11 (11%)
(always in fiction)	1	1	2				3	1
		2		2				4 (4%)
Already knew stilts	9	3	5	5	5	10	19	18
		12		10		15		37 (36%)
Total Stilts Knowledge	11	4	8	7	5	11	24	22
		15		15		16		46
% of children	55%	31%	57%	33%	50%	42%	55%	37%
		45%		43%		44%		44%

ONEWAY
$F(1,114) = 3.82$, $p < .05$

		1st M	1st F	3rd M	3rd F	5th M	5th F	Total M	Total F
(*includes 3 women)	Means	.75	.38	.71	.38	.80	.50	.69	.43*
			.61		.51		.58		.53*
	SD							.78	.61*
									.69*

The table above summarizes those children who acknowledged the stilts at least once in their attributions (SSS and MSS combined) (see additional table in Appendix for breakdown by emotions, as discussed above). Here, at least half of the boys (55%) in each age group focused on their knowledge of Yua's stilts over girls (37%) (and three women $X = .38$), with no significant age differences. (Whether or not this factor has any significant relationship to boys' perceived similarities with a male character will be analyzed later.) Those who noted Yua's stilts were also less likely to sympathize or feel compassion for Seluf or Mea ($r = -.31$, $p < .001$). In other words, by calling attention to this costume/prop as a break in dramatic and/or

theatrical convention outside fictive reality, they differed from
Seluf's or Mea's cognitive and/or affective perspectives.   In
addition, there was also a relationship between those who noted
the stilts and their personal likings about dogs and Mea's lively
actions in the resolution (r = .23, p <.01).

In addition to script factors that induced distancing at the
play's resolution (MJB), 16% of the children, more boys (23%)
than girls (12%), felt _happy_, often because the spectacle of
falling balloons and pillow feathers and Mea's jumping on the bed
was _"funny"_ and made them laugh.   For adults, the spectacle was
"fun and exciting," so much so, in fact, that three adults
focused on the nature of the event itself and the child audience
(e.g., "the kids loved it").   As one woman noted, "The children
were so happy because of the balloons and that Mea was happy that
I watched them instead of Mea."   When combining all six
situations, boys (especially first graders) (first X = .70; third
X = .43; fifth X = .20; men X = .25; male mean = .48, SD = .77)
found at least one situation "funny" more than girls (first X =
.31; third X = .14; fifth X = .23; women X = .38; female mean =
.24, SD = .49) [ONEWAY $F(1,114)$ = 4.32, p <.05; grand mean = .34,
SD = .63], with no significant age differences.   There were no
significant relationships between "funny" attributions and
empathy and/or sympathy scores.

Expectations about mostly dramatic (_script_) and a few,
miscellaneous theatrical (_production_) conventions combined
triggered gender differences in distancing scores.   Expectations

about the course of dramatic situations were either thwarted, in
cases where respondents felt surprised; or met, as in cases where
respondents felt OK (r = .30, p <.001) or other emotions with
less self-reported intensity (r = -.29, p <.001). Those who held
expectations felt less sad (r = -.43, p <.001), shared less
emotions with protagonists (r = -.46, p <.001), and had lower
empathy attribution scores (r = -.23, p <.01). For example, the
perceived reality and theatrical use of a puppet affected the
emotional responses of five children (including 2 first grade
boys). Two girls felt OK when Mea's dog drowned because, as the
third grader put it, "I just knew that it was a play, and I also
knew that that dog was just a fake;" "But it was good for the
little kids, 'cause little kids use their imagination a lot,"
according to the fifth grader. One fifth grade boy felt sad but,
"Not a lot. I would if it was a real dog, but since it was only
a fake dog . . ." With age, boys increasingly relied upon their
personal schemas about the expected course or social realism of
situations, and men differed significantly from children in this
regard (males X = .56, SD = .85; females X = .29, SD = .58; grand
mean = .41, SD = .71), as shown below. There was no significant
interaction by gender and age.

Table 23

Expectation Attribution Scores by Gender and Grade

	1st		3rd		5th		Adults		ANOVA	
	M	F	M	F	M	F	M	F	F	p
Means	.30	.23	.57	.24	.70	.23	1.50	.75	6.43	.01
	.27		.37		.36		1.00		4.28	.01

Factors that Trigger Distancing and Inhibit Empathy and Sympathy

To sum, the five main factors that triggered distancing were reported knowledge of Yua's theatrical stilts, expectations about dramatic situations, moral prescriptions, "funny" actions, and personal likings (respectively, in descending order by mean scores: .53, .41, .35, .34, .28) (see additional tables in Appendix). To arrive at summative scores which involved significant gender differences, four factors were combined into two sub-score , and prescriptions were excluded because both genders judged moral values in roughly equal proportions between same age groups. Because knowledge of Yua's stilts involved another form of expectations, these two attribution scores were combined. Scores for personal likings and mentions of "funny" situations were also combined as marks of personal enjoyment.

As shown below, expectations about dramatic and theatrical situations triggered the most distancing across four of the six situations combined for over half of the respondents (58%), especially for males (65%), ANOVA $F(1,114) = 9.16$, $p < .01$, with no interaction by grade level. Mean scores indicated that boys increasingly held expectations until adulthood, while girls remained relatively stable until adulthood. Those who held such expectations tended to have lower thematic empathy index sub-scores (r -.22, $p < .01$).

Table 24

Means and Proportions of Expectations by Gender and Grade

	1st		3rd		5th		Adults		Total	
	M	F	M	F	M	F	M	F	M	F
X	1.05	.62	1.29	.62	1.50	.73	1.50	1.13	1.25	.72
		.88		.89		.94		1.25		.94
SD									1.19	.83
		.89		1.13		1.07		.97		1.02
%	.65	.46	.64	.38	.60	.62	.75	.75	.65	.53
		.58		.49		.61		.75		.58

Table 25

Means and Proportions of Enjoyment by Gender and Grade

	1st		3rd		5th		Adults		Total	
	M	F	M	F	M	F	M	F	M	F
X	1.30	.46	.93	.38	.30	.42	.50	.38	.92	.41
		.97		.60		.39		.42		.62
SD									.96	.63
	1.02		.78		.55		.79		.82	
%	.85	.39	.64	.29	.30	.39	.25	.25	.63	.34
		.67		.43		.36		.25		.46

Almost twice as many males (63%) than females (34%) also pointed out their personal likings and how "funny" certain situations were to them, ANOVA $F(1,114) = 7.48$, $p < .01$, as shown above. There was no significant difference or interaction by grade. However, a ONEWAY analysis of variance by grade revealed that first grade boys (85%) noted their personal enjoyment more than third grade boys (64%), $F(3,112) = 3.41$, $p < .05$; largely because two first grade boys so enjoyed themselves in four of the six situations, against two situations for all other respondents. [One boy reported laughing at four situations (i.e., SSS, MSS, SMX, MJB); and the other noted his likings in three situations

(i.e., MDD, YCS, MJB) and thought the actress was "funny" when Seluf couldn't come out of the mirror (SMX)]. Ironically, those who noted their personal enjoyment across six situations tended to report less peer enjoyment of the whole play at the beginning of the interview (r -.22, p <.01).

Thus, these factors combined had a significant impact on empathy and sympathy attribution scores. Those who focused on their expectations (e.g., knowing about Yua's stilts) and their personal enjoyment (first grade boys in particular) were less likely to empathize or sympathize (both r = -.37, p <.001), as they distanced themselves from characters' cognitive and affective perspectives outside the fiction (r = -.56, p <.001). Males were more likely to focus on these factors than females, ANOVA $F(1,114)$ = 5.45, p <.0001, with no interaction by grade level. Though first graders (X = 1.85, SD = 1.30) tended to note these factors more than fifth graders (X = 1.33, SD = 1.10`, ANOVA $F(3,112)$ = 18.34, p <.0001, there were no significant differences between any two age groups by a ONEWAY.

These findings hold particular importance for theatre producers because they shatter some basic myths and assumptions about young audiences. When children say they "like" a play, as they frequently do, they are enjoying the play on a very superficial level of entertainment and not empathizing or even sympathizing from characters' perspectives. Instead, younger children in particular are distancing themselves by thinking about what they like about characters' actions (compare Parsons'

"favoritism" stage in art evaluation, 1987, 22). They are not
sustaining the dramatic fiction throughout play viewing, perhaps
especially in presentational plays when direct address encourages
personal "participation" and reflection. (Likewise, young
children have trouble sustaining characterizations in dramatic,
role-playing as well.) While boys, first graders in particular,
are liking "funny" actions and laughing at rather than with
(female) characters, they are also holding socially realistic
expectations about (male) theatrical props. When expectations
about characters in situations or theatrical elements are
thwarted, surprised viewers are jolted out of the fictive world
and sympathetic responses are weakened. Whether these theories
hold up with other plays and productions and whether the
characters' gender makes the critical difference in boys' and
girls' emotional perceptions remain to be seen in future studies.

Ethnographer's Bias

After analyzing the data to this point, the investigator
worried that the uneven gender and age distributions in favor of
fifth grade girls (and only twelve adults) were causing the
significant gender differences between empathy and distancing
scores. It was believed that random sampling would not
necessarily solve this problem, though strict empiricists argue
this method is the only objective (and ethical) way.
Nevertheless, in the belief of other possibilities and in an
effort to remove this frequency flaw and achieve proportional
gender and age fairness (because this investigator cares or

empathizes?), seven third and nine fifth grade female subjects were removed (for the time being) to rerun attribution analyses. (All adults were removed to focus on child differences.) The criteria for removal was that they had the highest no attribution scores, and then that they had the highest empathy scores to achieve "reasonable parity" with their male peers. Therefore, the following female subjects were removed for further attribution (and final summative) analyses to achieve a better "equitable balance" in age and gender distribution as follows:

Table 26

Number of Female Subjects Removed from Attribution Analysis

	Attribution Score						Empathy Score					Total
	6	5	4	3	2	1	4	3	2	1	0	
3rd grade girls	1	1	1	2	1				1	2	4	7
5th grade girls		1		1	‚5		2	1	2	1	3	9
								(9)		(7)		

New Number of Respondents

	First Grade	Third Grade	Fifth Grade	Totals
Males	20	14	10	44
Females	13	14	17	44
Totals	33	28	27	88

New Analysis of Attribution Scores

When analyzing 88 cases of children (as shown in the tables below), significant gender differences remained for empathy and distancing, but at lower probabilities, and a small difference arose for sympathy. The gender difference in distancing was accounted for by one first grade boy who distanced himself in all six situations; and, more fifth grade girls who distanced themselves less times than fewer fifth boys who distanced themselves in more (4) situations. Likewise, age differences in empathy and sympathy remained at lower probabilities (because 6 fifth grade girls with empathy scores ranging from 1-4 were removed from analysis). ANOVAs indicated no significant interactions between gender and grade on all attribution scores.

Table 27

Mean Attribution Scores and Percent of Respondents by Gender and Grade

(range) Grade	Empathy (0-4) Mean	SD	(%)	Sympathy (0-6) Mean	SD	(%)	Distancing (0-6) Mean	SD	(%)
First	.55	1.06	(30%)	1.73	1.31	(79%)	2.42	1.54	(94%)
Boys	.30	.66	(20%)	1.60	1.27	(75%)	3.00	1.52	(95%)
Girls	.92	1.44	(46%)	1.92	1.38	(85%)	1.54	1.23	(92%)
Third	.89	1.10	(54%)	2.11	1.13	(96%)	2.25	1.56	(82%)
Boys	.64	1.15	(36%)	1.71	.91	(93%)	2.64	1.60	(86%)
Girls	1.14	1.03	(71%)	2.50	1.22	(100%)	1.86	1.46	(79%)
Fifth	1.22	.89	(82%)	2.70	1.46	(89%)	1.93	1.30	(85%)
Boys	1.00	1.05	(60%)	2.50	1.96	(80%)	2.10	1.85	(70%)
Girls	1.35	.79	(94%)	2.82	1.13	(94%)	1.82	.88	(94%)
Grand Mean	.86	1.05	(53%)	2.15	1.35	(88%)	2.22	1.47	(88%)
Males	.57	.95	(34%)	1.84	1.38	(82%)	2.68	1.63	(86%)
Females	1.16	1.08	(73%)	2.45	1.27	(93%)	1.75	1.14	(89%)
Grade $F(2,85)$	3.25*			4.17*					
Gender $F(1,86)$	7.45**			4.72*			9.68**		

*$p < .05$ **$p < .01$

Table 28

Ranked Means of Attribution Scores by Gender and Grade

Mean	Empathy	Mean	Sympathy	Mean	Distancing
1.35	5th girls	2.82	5th girls	1.54	1st girls
1.14	3rd girls	2.50	3rd girls	1.82	5th girls
1.00	5th boys	2.50	5th boys	1.86	3rd girls
.92	1st girls	1.92	1st girls	2.10	5th boys
.64	3rd boys	1.71	3rd boys	2.64	3rd boys
.30	1st boys	1.60	1st boys	3.00	1st boys

Mean	No Attribution
1.62	1st girls
1.10	1st boys
1.00	3rd boys
.91	5th boys
.50	3rd girls

The same age and gender trends emerged for empathy and
sympathy when comparing ranked means. Third and fifth grade
girls and fifth grade boys empathized at least once and
sympathized at least twice; while first and third grade boys and
first grade girls empathized least and sympathized at least once
across the six situations. By age, boys decreasingly distanced
themselves; while third and fifth grade girls increasingly
distanced themselves than first grade girls, largely because all
but one (92%) of these first grade girls had no attribution
scores ranging from 1-4 (like first grade boys).

Reported Uses of Imagination and Imaginal Preconditions

There were no significant age differences among imagination variables, as summarized below:

Table 29

Percent Who Reported Using their Imaginations by Grade

	1st	3rd	5th	Adult	Totals
In Situation					
a lot	36%	31%	19%	24%	28%
a little	33%	29%	61%	33%	41%
	69%	60%	80%	57%	69%
not at all	30%	40%	19%	33%	30%
As Characters					
Mea & Seluf	6%	6%	3%		4%
Mea	18%	31%	28%	8%	24%
Seluf	24%	9%	25%	50%	22%
	48%	46%	56%	58%	50%
Yua	12%	14%	8%		10%
not at all	40%	40%	36%	42%	39%
(Didn't Ask)	52%	54%	64%	58%	57%
Imagine/Watch					
Watched	42%	32%	17%		27%
Use Imagine	3%	11%	17%	42%	14%
Both	3%	3%	3%		3%
Thinking					
About Play	39%	46%	33%	33%	39%
Other	9%		3%	8%	4%

When asked whether they imagined themselves in the play's situation (and how they would feel if that happened to them), 69% of the respondents agreed that they had "a lot" (28%) or "a little" (41%), and 30% did not. Some volunteered the following comments (in relationship to subsequent responses):

> [Yes] I felt angry at Yua. [1st boy who perceived self a little like Yua for physical traits]

[Yes] I would feel very sad. [1st boy who perceived self a lot like Mea for same reason]

[Yes] I imagined myself as being a character in that play. [Seluf a lot] [1st girl]

*[Yes] When the dog died. [1st girl who did not perceive self like Mea because "my dog didn't die" and dissimilar clothes]

[Yes] Well, what I would do, I wouldn't sing that song. [1st girl who perceived self a lot like Mea because "happy" and does whatever she wants]

*[Yes] It seems like every time [s]he does something I imagine it. I'm making it or doing something in my head. [1st girl who imagined and perceived self a lot like Mea for playful activities and a little like Seluf because she's "kinda crazy"]

*[Yes] [Experimenter] asked us to imagine that we were [1st girl] [Note: Precondition asked this audience member to imagine herself as Mea, but she imagined and perceived herself a lot like Seluf and not at all like Mea, both for physical traits]

[Yes] OK 'cause we just had a book about Amazing Grace, because she could do anything with imagination. [1st boy who perceived self a lot like Mea and Seluf for playful activities and a little like Yua for wanting to go on stilts]

[Yes] Sorta happy 'cause I have a new friend. [3rd girl who perceived self a lot like Mea for getting into trouble and a lot like Seluf because "she tries to be funny"]

[Yes] Not being able to cry or anything. [5th boy who imagined and perceived self a little like Mea because "I'd pay (Yua) back if he did something to me"]

[Yes] I did, and I would be very angry with Yua if he did that to me. And I wouldn't sing that, "Push, push, bar" song. I would just hit him. [5th girl who perceived self a little like Mea for not getting angry or crying in front of mom, and a little like Yua for liking things clean]

[Yes] I imagined that I was in that picture with him and I wouldn't feel very good if I was angry. [5th boy who imagined and perceived self a little like Yua because "we're both boys"]

[Yes] I would be scared. [5th boy who imagined and
perceived self a lot like Mea because knows of "dogs
that have died"]

*[No] I don't think that would even happen. [1st boy
who did not perceive self like characters]

*[No] I was too interested in watching it. [1st boy
who did not perceive self like characters]

*[No] Well, not really. I didn't--I just tried to
enjoy the play, not really thought about her, but I did
think when her dog drowned, how I'd felt. [5th girl
who perceived self a lot like Mea and Seluf for
sometimes not expressing feelings]

When asked whether they imagined themselves as characters in

the play, 61% reported imagining themselves as characters "a lot"

(34%) or "a little" (27%), and 39% did not. A few added:

[Seluf a lot] Because she's funny. [1st boy who
perceived self like Seluf a lot for same reason]

[Yua a little] I was imagining I wouldn't be all clean.
I'd probably be dirty and stuff instead of being clean.
[How much?] I'd probably be a little, I'd keep that
inside house clean, but I'd keep Mea kinda dirty. . . .
[1st boy who did not perceive self like Yua for same
reasons]

*[Seluf a little] Well, you know, I thought about what
I'd do, and then I just compared it to what Seluf did
in the story. [5th boy who perceived self a lot like
Seluf because "I'm kinda wild like her"]

One significant gender difference arose when imagining

characters with no interaction by grade level. Over twice as

many females (66%) reported imagining themselves as Mea and/or

Seluf than males (30%), $F(1, 114) = 11.00$, $p <.001$ (respectively,

$X = 2.78$, $SD = 1.39$; $X = 1.98$, $SD = 1.10$), as shown below.

Twelve boys (25%) imagined themselves as the antagonist, Yua, ($x2$

$= 26.91$, $p <.0001$) (see Appendix).

Table 30

Percent Who Imagined Selves as Characters by Gender

	Yua	Seluf	Mea	Mea & Seluf	None
Females		28%	31%	7%	34%
Males	25%	15%	15%		46%

Of those who answered "no" to one or both of these last two questions (43%), 27% reported "just watching" the play, 14% said they used their imaginations, and 3% reported both choices. They volunteered the following comments:

*Yeah, if that happened to me, I would be having the most fun, the best time in my whole entire life. [1st girl who perceived self a lot like Seluf for "fun time"]

*Yeah, I was really thinking about how Mea felt. [1st girl who did not perceive self like Mea for dissimilar situation and clothing]

Because I was enjoying the play. [1st boy who did not perceive self like characters]

I was thinking about . . . the end of the play where all the balloons and stuff came down, 'cause I was thinking about like how the balloons fell down. And I know how. There was a thing, like a platform where they put balloons in front of that and it went down and they shook it and made them fall off. [3rd boy]

*[I was thinking about] me trying to be in the play. [3rd boy who did not report imagining self in situation and did not perceive self like characters, partly because he has been in a play but on his school stage]

*Maybe if a real animal got killed, that by drowning. [3rd girl who perceived self a lot like Mea because they both like animals]

*Thinking about how they felt. [3rd boy who did not perceive self like characters for physical traits and Seluf's "excited" disposition]

*Well, the part where her dog died, I thought about when my dad died. [5th girl who perceived self a little like Mea "because sometimes I hide my feelings"]

In some parts, I used my imagination, but in others, I just watched the play . . . more than the other. [5th girl]

*Myself as a child and how I probably kept things bottled up. [woman who did not imagine self as characters and did not perceive self like Mea with no written answer]

About my twin sister and how I saw alot of Mea and Seluf in myself. [woman who imagined and perceived self a lot like Seluf]

*[Thought about] how it effected the children. [man]

Only five respondents (4%) reported thinking about something else while watching the play:

Going home. [1st boy]

School. . . . Just waiting to get home. [1st girl]

I had some friends sitting next to me. [5th boy]

A big book report about "Inside the 3rd Reich" by Albert Speer. Sorry, I couldn't help it. [man]

One first grade girl, with a heavy tone of guilt, admitted

thinking about the following instead of the play. Just as she

perceived herself a lot like Seluf for letting out her feelings

when she wants to, she related this story:

[What were you thinking about?] Well, nothing to do with the play. [Like what?] But I won't tell you about it. But I guess I could. Well, OK. I'll tell you it, if you want to. [It's up to you. You don't have to if you don't want to.] I feel like telling it. I want to tell somebody. But I was being punished that night, but I remembered that today was my last day. Tomorrow would be my last day, like today is; I was thinking that tomorrow would be my last day, and tomorrow is today, you know? [Gotcha.]

Those who reported imagining themselves in the situation

also tended to report imagining themselves as a character (r =

.49, p <.001); and they also had higher drama index scores
(respectively, r = .32, p <.001; r = .23, p <.01). When
comparing drama index sub-scores, those who imagined themselves
in the situation had higher theme sub-scores (r = 31, p <.001),
imagination/fantasy sub-scores (r = .37, p <.001), and drama sub-
scores (r = .26, p <.01). Those who imagined themselves as
characters had higher imagination/fantasy sub-scores (r = .24, p
<.01) and empathy index scores (r = .25, p <.01); and they also
reported enjoying the play more (r = .27, p <.01). However,
there were no significant relationships between experimental,
imaginal preconditions and mean scores of reported uses of
imagination, as indicated below. Over half (58%) in the
situation condition and only 21% in the Mea condition reported
"following" pre-viewing instructions.

Table 31

Percent Who Reported Using Imaginations by Precondition

	No Instructions	Imagine Sit	Imagine Mea
Imagined Self in Situation	71%	58%	92%
Imagined Self as:			
Mea	29%	32%	21%
Seluf	20%	16%	42%
Yua	13%	6%	21%
	63%	54%	84%

Perceived Dis/Similarities with Characters

When asked how much they were like each of the three characters, about three-quarters of the respondents perceived they were "a lot" or "a little" like Mea and Seluf and "not at all" like Yua with no significant age differences, as shown below. However, seven boys (16%) perceived themselves like Yua more than girls, with no interaction by grade, $F(1, 114) = 5.40$, $p < .02$ (respectively, $X = 1.46$, $SD = .65$; $X = 1.22$, $SD = .55$). There were no gender differences for Mea or Seluf.

Table 32

Percent Who Perceived Themselves Like Characters by Grade

	1st	3rd	5th	Adult	Total
MEA					
a lot	24%	34%	22%		24%
a little	36%	37%	61%	92%	50%
	60%	71%	83%	92%	74%
not at all	40%	29%	17%	8%	26%
SELUF					
a lot	40%	34%	45%	50%	41%
a little	27%	34%	36%	50%	34%
	67%	68%	81%	100%	75%
not at all	33%	32%	19%		25%
YUA					
a lot	3%	11%			4%
a little	18%	23%	28%	25%	23%
	21%	34%	28%	25%	27%
not at all	79%	66%	72%	75%	73%

As shown above, 40% each of first graders perceived themselves a lot like Seluf and not at all like Mea, while 79% reported not being like Yua at all. Third graders were divided on perceiving themselves a lot or a little like Mea (34% or 37%) and like Seluf (34% each), and 66% perceived they were not like Yua at all. More fifth graders, especially girls, perceived themselves a little like Mea (61%) than first or third graders; 45% and 36% perceived themselves a lot or a little like Seluf; and, 72% agreed they were not at all like Yua. The majority of adults (92%) perceived themselves a little like Mea; they were evenly split on seeming like Seluf; and, they agreed with children that they were not at all like Yua (75%). Those who reported imagining themselves in the play's situation also perceived themselves more similar to Mea ($\underline{r}$ = .34, $\underline{p}$ <.001) and Seluf ($\underline{r}$ = .30, $\underline{p}$ <.001).

Criteria for Perceived Similarities

Respondents judged themselves to be like or not like each character by several main criteria, as summarized in the table below (see more tables in Appendix for detailed breakdowns).

Over half (58%) of the first graders' criteria involved similar or dissimilar biological and/or physical traits in comparison to 27% of the third graders' and 13% of the fifth graders' criteria. About one-quarter of the third (24%) and fifth graders' (25%) criteria dealt with similar or dissimilar character actions and desires--double that reported by first graders (12%). Reports of similar or dissimilar emotional traits

or dispositions increased with age, and the majority (66%) of adults' criteria were used here. Unlike adults, a few children reported that they did or did not express their emotions like or unlike characters, indicating their recognition and application of the play's theme to themselves. Similarly, a few first graders, but more third and fifth graders like adults, used social traits and moral behaviors as meaningful criteria for interpersonal comparisons.

Thus, first graders differed significantly from third and fifth graders and adults on more uses of biological and/or physical traits, $F(3, 112) = 12.30$, $p < .0001$, and less reports of social and/or moral behaviors, $F(3, 112) = 6.29$, $p < .001$. They also noted less character actions and desires than fifth graders, $F(3, 112) = 3.64$, $p < .02$; and less emotional dispositions or thematic similarities combined than fifth graders and adults, $F(3, 112) = 3.94$, $p < .01$. In regard to thematic similarities, adults and fifth graders were more likely to report emotional expression than first and third graders, $F(3, 112) = 8.73$, $p < .0001$; and adults more than fifth graders noted how they did not express their feelings like Mea, $F(3, 112) = 8.63$, $p < .0001$. Females were also more likely than males to discuss similarities in emotional expression, $F(1, 114) = 5.24$, $p < .02$ (respectively, $X = .16$, $SD = .17$; $X = .09$, $SD = .14$; grand mean $= .13$, $SD = .16$).

197

Table 33

Mean Scores and Percent of Criteria Used for Perceived

Dis/Similarities with Characters Combined by Grade

	1st		3rd		5th		Adult		Totals		F(3,112)
	X	SD	X	SD	X	SD	X	SD	X	SD	
Biol/Phys	.15	.11	.06	.12	.04	.05			.07	.10	12.30****
	58%		27%		13%				30%		
Act/Wants	.05	.11	.11	.14	.12	.10	.02	.04	.09	.11	3.64*
	12%		24%		25%		7%		19%		
Emotion	.06	.07	.08	.09	.11	.08	.13	.09	.09	.08	3.94**
	21%		28%		39%		66%		33%		
(Not Exp	.03	.10	.07	.14	.16	.20	.28	.24	.11	.18	8.63****
	(2%)		(5%)		(11%)		(24%)		(8%)		
(Do Exp	.07	.16	.14	.27	.20	.31	.25	.29	.15	.27	
	(5%)		(11%)		(14%)		(22%)		(11%)		
Soc/Moral	.03	.07	.10	.10	.12	.10	.12	.08	.09	.10	6.29***
	6%		9%		23%		27%		27%		

*p <.05   **p <.01   ***p <.001   ****p <.0001

Those who thought themselves least like Mea did so on the basis of her biological/physical features (r = -.27, p <.01), particularly her gender (r = -.23, p <.01) and facial features (r = -.24, p <.01). Likewise, those who thought themselves least like Seluf did so for her biological/physical traits (r = -.33, p <.001), particularly her "inanimate" mirror quality (r = -.26, p <.01) and her clothing (r = -.28, p <.01). However, those who reported that they expressed their feelings and liked to help others express their feelings as well tended to deem themselves more like Seluf (respectively, r = .31, p <.001; r = .25, p <.01). Those who noted Yua's height felt themselves least like

205

him ($\underline{r}$ = -.22, $\underline{p}$ <.01), or more like him because they liked his playful actions ($\underline{r}$ = .29, $\underline{p}$ <.001).

Females more than males tended to feel they were more like Mea when they reported not expressing their feelings ($\underline{x}2(4)$ = 13.73, $\underline{p}$ <.01). Likewise, they felt themselves more like Seluf when they reported that they did express their feelings freely ($\underline{x}2(6)$ = 13.82, $\underline{p}$ <.05). There were no gender differences regarding these variables and reporting themselves like Yua. When combining reports of personal emotional expression, gender interacted with grade level for those who reported not expressing their feelings only, ANOVA $\underline{F}(7,108)$ = 4.71, $\underline{p}$ <.01, as shown below:

Table 34

Mean Scores of Emotional Expression by Gender and Grade

	1st		3rd		5th		Adult		Totals		F(7,108)
	M	F	M	F	M	F	M	F	M	F	
Not Exp	.03	.03	.10	.05	.03	.21	.42	.21	.08	.12	
	.03		.07		.16		.28		.11		8.53***
Do Exp	.07	.08	.14	.14	.10	.24	.08	.33	.10	.19	
	.07		.14		.20		.25		.15		
Both	.05	.05	.12	.10	.07	.22	.25	.27	.27	.09	
Combined	.05		.10		.18		.26		.13		7.69***

***$\underline{p}$ <.001

What follows is a detailed report of how respondents used various criteria to compare and rate themselves against each of the three characters.

In regard to <u>biological traits</u>, first graders differed from third and fifth graders (8 first; 3 third; 2 fifth) by noting <u>gender</u> as a meaningful, comparative criteria, $F(3,112) = 2.97$, <u>p</u> <.05. On this basis, 4 boys were not like Mea or Seluf; 3 boys were a lot or a little like Yua; and, 6 girls were not like Yua.

Concrete thinkers (4 first, 2 third, and 2 fifth) noted <u>human ("person") or mirror</u> biological characteristics between Mea and Seluf, and they were not like Seluf on this basis:

> I can't come out of mirrors. [1st]
>
> I can't step into and out of a mirror, unless it was that kind of mirror. [1st]
>
> . . . She can climb in a mirror . . . [3rd]
>
> Because I don't come from a mirror. [3rd]
>
> Well, she was like a reflection. [3rd]
>
> I'm not an image. [5th]

<u>Physical traits</u> were commonly reported by young children. <u>Age</u> made a difference for 4 first graders and 1 third grader because: "I'm not a grownup" or "a parent" (like Yua or Seluf); "I'm littler [than Yua]. I'm in the third grade;" and, Mea's "older than me."

Physical <u>body</u> traits held the most concrete, comparative salience, as first graders (17) differed from fifth graders (8) (12 third), $F(3,112) = 4.17$, <u>p</u> <.01. Surprisingly, two first graders (one boy and girl) noted <u>race</u> as a similarity factor "because [Yua and I] got white skin" and "the color of [Seluf's] hands and face."

Physical height helped determine that 2 first and 1 third grader were a little like Mea; and 1 third and 2 fifth graders were a lot like her because she was "short," "small," or "little" (e.g., "I'm pretty small compared to everybody in my family"). Conversely, 4 first and 1 third grader were not like Mea because "she's taller" or "bigger" and "I'm littler;" or because she "thought she was small. I never thought I was small except when I couldn't reach the closet one time." Likewise, 2 first graders were a lot like Seluf because they were both "short" or "little" against 2 first and 1 third grader who were not like her because she was "bigger." Most children (10 first, 9 third, and 7 fifth) used physical height to decide they were not like Yua because "he's a lot taller [or bigger] than me, even though he's on stilts;" "He has longer legs;" and, "Well, I am [tall] to some of the kids in my class, but I'm not too tall." In contrast, one third grade girl was a lot like Yua "because I'm taller than my sister;" and one fifth grade boy was a little like Yua because "compared to my friends, I'm kinda tall." In these ways, first graders differed from fifth graders, $F(3,112) = 2.64$, p , .05.

Other miscellaneous physical factors were noted. Two first graders were not or a littl like Mea based on weight because she was "fatter and I'm skinny" and "I'm kinda fat." General appearance showed 2 first and 1 fifth grader they were not like Mea or Seluf because "I don't look like [them]" and Mea "looks different from me." One first and one third grader studied Seluf's photograph to see how they were not or little like her

because "her arms are different than mine are now" and "I stand just like her." Another first grader was not like Mea because "Well, I have different finger prints." One first and one third grader were not like Yua "because I don't have big feet" and because "He look[s] like Tom Cruise."

Characters' faces, hair, and stage makeup were more physical traits considered by 8 first, 4 third, and 1 fifth grader. Three first grade girls were a lot like Seluf because "we have almost the same eyes," and "I dressed up like a cat before, and I had glitter on my eyes and stuff." However, another first grade girl and two third grade boys were not like her for similar reasons, because she had "sparkling eyelashes," "white teeth," "rosy cheeks," and "different colored [fake] eyebrows." Three first and two third graders were a little or not like Mea because "She got brown eyes," "fake eyebrows," or because "My face is not like that" with "makeup." One first grade boy and girl and one fifth grade girl were a lot or a little like Yua because they had "Close to the same [brown] color of hair;" but two other first graders and two third grade boys were not like him for the same reasons, including "fake eyebrows" and a different smile.

Clothing and props, particularly Yua's stilts, figured highly as more salient physical character traits for first graders (18) who differed most from older peers (8 third and 5 fifth), $F(3,112) = 9.41$, $p < .0001$. The fact that Yua had or wore stilts was a critical factor for not being like him for 8 first,

4 third, and 3 fifth graders. Interestingly enough, one third grade boy compared Yua's stilts against his father's:

> . . . I don't hardly ever go on stilts 'cause my dad's stilts are broken. [Your dad has stilts?] He did. [What kind of stilts did he have?] They're metal stilts. We have a couple big trees in our yard, and we were gonna cut them down and make poles out of them, and we were gonna make a treehouse, too. [So, you went on your dad's stilts before?] Yeah, the kind you hold at the top.

Other reasons for not being like Yua included: not wearing "white clothes," "white gloves," and/or "bigger [or funny] shoes" (4 first, 2 third, 1 fifth) (e.g., "And I wouldn't wear what he wears . . . looks like a doctor"); not going in a fake shower and not wearing a bathing suit in the shower (1 first); and not having or using a "calculator" or "clock" (4 first, 2 third, 2 fifth) (e.g., "He has that computer type thing around his neck, and it tells him what to do"). Conversely, two first grade boys were a little or a lot like Yua based on "regular clothes and shoes."

Four first grade girls, two first grade boys, and two third grade boys were not like Mea because they wore different clothes, shoes, and hats, sometimes judged by her photograph. However, if they owned or used to own similar clothes, then some (5 first, 1 third) children perceived themselves a little or a lot like Mea (e.g., "My favorite color is blue, and she was wearing blue"). Likewise, two first graders were a little like Seluf, and two first graders and two third graders were not on the same basis of "bright" clothing (e.g., "I wouldn't dress up like that at all").

Characters' actions and desires were important comparative
behavioral traits for 12 first, 18 third, and 27 fifth graders,
and 3 adults. Many children (11) [3 first (2 girls, 1 boy); 4
third (2 girls, 2 boys); 4 fifth (3 girls, 1 boy)] perceived
themselves a lot like Seluf for her playful acts. They, too,
liked to "jump on beds," "have fun," do "wild things" (like
"kicking three balls at once"), and "play around a lot" by
"running around." For the same reasons, 8 girls (1 first, 2
third, 5 fifth) and 1 fifth grade boy appeared more cautious by
perceiving themselves a little like Seluf [e.g., "sometimes I
bounce on the bed" (first) or "Well, I like to have fun but . .
." (fifth)]. Two girls (1 third and 1 fifth) were not at all
like Seluf because "I don't jump around on my bed and stuff."

Seven children used similar playful criteria when comparing
themselves to Mea. Four girls (2 first, 1 third, 1 fifth) were a
lot like her, because as one first grader put it:

> Well, I thought like just doing things like she was
> doing and stuff. [Like what?] Like jumping on bed and
> popping balloons and stuff like that. [What else?]
> When both of them actually turned off the water and she
> said, "Oh, sorry, I'll turn it back on." {giggles}
> [Do you do things like that?] No, just when I'm
> turning off myself. (emphasis added)

One third grade girl and one fifth grade boy were a little like
Mea "because I like to jump on my mom's bed . . ." and because "I
like playing around and stuff." One fifth grade girl said she
was not like Mea because "I act different," but she did not
explain why. One third grade boy was a lot like Yua because "I
like how he [was] running around and stuff."

Twelve children compared themselves against <u>Yua's desire to</u>
<u>appear tall</u>. Here, 7 girls (1 first, 3 third, 3 fifth) were not
like Yua because, for example:

> He probably really wants to be tall and I don't. [1st]

> . . . Unless when I have gym, I wouldn't stand on
> stilts to make them think I was taller, 'cause they'd
> know right away that I was short. [3rd]

> I don't want to be tall, 'cause everybody in my class--
> 'cause I'm the shortest in my class, and I don't want
> to be tall. [5th girl]

Conversely by gender, 3 boys (1 each in first, third, and fifth
grade) and 1 fifth grade girl were a little like Yua because:
"I'd really like to go on stilts" (first), "I'd like being on
stilts and be tall" (third), "I would probably want to be tall
and big" (fifth boy), and "Well, sometimes I like to be tall"
(fifth girl). One third grade boy was a lot like Yua "because he
had stilts and I would really like to do that."

   <u>Cleanliness</u> was a critical behavorial factor for 6 first, 13
third, and 14 fifth graders, and 3 adults. Three girls (1 each
in first, third, and fifth grades) and one fifth grade boy
perceived themselves a lot like Mea because "Sometimes I mess up
my room" (first), or "probably because I have to clean a lot"
(third girl and fifth boy). Other children (1 first grade girl
and 2 third grade boys) were a little like Mea for similar
reasons because: "at the beginning of the play, she had to keep
everything clean, and I have to" (third), "she had to clean and I
don't like to clean really" (third), and "I trash my room
{giggles}" (first). Two fifth graders were not like Mea because:

"I don't have a dad, or whatever Yua is, that is always clean and stuff like that" (girl), and "Well, I'm not a [crazy?] like when my mom says pick up my room, I never do it. [You don't clean up?] No, not much, not like cleaning up after my dog" (boy).

For similar reasons, one third grade boy was a lot like Seluf, because "I like to make messes;" one third grade girl was a little like Seluf for the same reason; and one first grade boy was not like her "Because I make the bed myself."

Most cleanliness criteria involved comparisons against Yua, as 19 children [3 first boys; 5 third (3 boys and 2 girls); 11 fifth (9 girls and 2 boys)] and 2 adults (woman and man) explained how they were not like Yua in this respect:

> Because I don't always want everything clean, like really, really clean. . . . [1st boy]

> Because I don't stay that clean. I go outside and play. That's why. [1st boy]

> . . . Usually, I make my room a mess and then I clean it up, slowly but surely. [1st boy]

> I'm different because I don't want anything to be clean and spotless for my aunt coming over. [3rd girl]

> . . . I would never go in the bathroom and wash my gloves every day. . . . [3rd girl]

> Because I don't wash my hands every hour. [3rd girl]

> . . . and I don't really wash gloves at all. . . . [3rd boy]

> . . . He takes a shower at least every two minutes. . . . [3rd boy]

> Because he likes to keep everything clean, and I like [things] messy. [3rd boy]

> . . . I'm not that nice and neat. . . . [5th girl]

. . . I'm not Mrs. Clean either, and I'm not super
organized. Nor would I throw a dog into a trash can.
[5th girl]

. . . He was always cleaning up, and I like getting
dirty. [5th girl]

. . . I don't think everything should be spic and span
and all white. [5th girl]

. . . He's such a clean freak . . . [5th boy]

I am a complete slob. . . . [woman]

Too clean . . . [man]

Other females (2 third girls, 2 fifth girls, and 1 woman) were a
little like Yua for the same reasons, and because: "I like taking
showers" (1 third and fifth each); and "Well, I like things to be
clean, but not the way he had it. I don't want everything to be
perfect and dusted just for one relative" (fifth). One third
grade boy was a lot like Yua "Because he likes everything clean."

Some children (2 first, 3 third, and 4 fifth) compared
characters' similar or dissimilar likes or other behaviors:

[lot like Mea and Seluf]. . . she probably likes plays,
too, and I do, too. [1st girl]

[lot like Mea] Well, I like animals, and she likes
animals. . . . [3rd girl]

[lot like Mea] I kind of know lots of dogs that have
died . . . [5th boy]

[little like Mea] We both like dogs. [5th girl]

[little like Mea] I like doing the same things with a
dog, whatever. [5th boy]

[not like Mea] I play the piano. [1st boy]

[not like Mea] Well, sometimes I kinda don't really
like to figure things out that much . . . [3rd boy]

[lot like Seluf] She likes looking in a mirror and I do. [3rd girl]

[little like Seluf] Well, I talk a lot. [3rd girl]

[little like Yua] Well, one of my other favorite colors are white, and he likes white. . . . [3rd girl]

[not like Yua] . . . And he was always on time and everything. He always did everything [on time] every day, and I never do anything at the exact same time, clock goes off. I don't keep a clock like around my wrist or anything. . . . [5th girl]

The theatre context was important for 5 younger children:

[lot like Mea] . . . I just thought she was good in the play. [1st boy]

[little like Mea] Because she was the first one to be in the play. So she was the first one for the kids to see and Shado. . . . [1st boy]

[not like Mea] . . . And she's been in a play. . . . I've been in a play but not like that. [3rd boy]

[not like Seluf] . . . I wasn't in the play. [What else?] I wasn't up on the stage like she was. [1st boy]

[not like Seluf] Because she was in the play and I wasn't. [1st boy]

Because the play's major theme dealt with the healthy expression of emotions, it was particularly important to note whether children would compare themselves against characters' emotional behaviors and dispositions. When combining all emotional and personality traits reported, 18 first graders, 23 third graders, 29 fifth graders, and 11 adults (all but one who did not answer) compared themselves against these criteria.

Less than one-third of the respondents (29%), mostly females (25 females, 9 males), discussed how they expressed their

emotions freely (6 first, 9 third, and 13 fifth graders, and 6

adults). Most (17) (3 first girls; 3 third girls and 1 third

boy; 6 fifth girls and 2 fifth boys; 2 adults) perceived

themselves a lot like Seluf, the play's primary role-model, for

this reason:

> Well, I give out my feelings . . . [1st girl]
>
> I look in the mirror; and, well, sometimes when I try not to cry, then I go home and I cry and cry and cry and cry and cry. And when I'm mad, I {using sing-song voice} yell and yell and yell and yell, and yell and yell and yell and yell. . . . So I'm pretty much like Seluf. [1st girl]
>
> 'Cause I can let out my feelings when I want to and nobody tells me not to, you know? [1st girl]
>
> . . . when I need to cry, [I] cry . . . [3rd girl]
>
> Because I express my feelings a lot. [3rd girl]
>
> Well, because I really like try to get my feelings out and stuff, and my stomache, sometimes it turns and sometimes it doesn't. [3rd boy; male interviewer]
>
> Because I always express my feelings. [5th girl]
>
> Most the time, I'm not afraid to show my feelings. [5th girl]
>
> Because I show my feelings, and I thought that--she [Mea] was supposed to hold her feelings in, and I thought that was pretty disgusting. [5th girl]
>
> Well, I try not to bottle up my feelings, and I cry when I want to cry and let go when I want to let go and stuff. [5th girl]
>
> Well, I don't hold in if I'm angry or something; and if I'm angry, I'll say I'm angry; and if I'm sad, I'll say I'm sad; and if I want to yell, I'll yell. [5th boy; female interviewer]
>
> I usually like to express myself. [woman]
>
> In that, I let myself go sometimes. [man]

For similar reasons, 6 children (2 first boys, 2 third, and 2 fifth girls) and 2 women explained why they were a little like Seluf. (One fifth grade girl was not like Seluf for these reasons):

> Well, 'cause sometimes I laugh when I want to laugh, cry when I want to cry. [1st boy; male interviewer]
>
> I would express my feelings. [3rd boy; female interviewer]
>
> Because I let my feelings out. [3rd girl]
>
> I like to cry when I have problems that can't be solved sometimes, and then screaming and yelling . . . [5th girl]
>
> I know that my feelings are important and I am able to be open and honest. [woman]

Likewise, in regard to whether they perceived themselves as Mea, two children said they were a lot like Mea because "I'm sad sometimes, I'm OK. I'm happy, and then sometimes I get angry" [1st boy; male interviewer]. More (7) (1 first boy; 3 fifth girls and 1 fifth boy; and 2 women) thought themselves a little like Mea:

> Sometimes I cry . . . [1st boy; female interviewer]
>
> Well, sometimes that I feel sad and I feel happy. [5th girl]
>
> Well, sometimes I want to bottle up my feelings to make other people feel happy, even though I know I shouldn't. [5th girl]
>
> I definitely express myself. I laugh and cry. But when I was younger, I did not. [woman]
>
> I stress about things but don't keep them bottled up. [woman]

some (9) [6 third (3 girls, 3 boys), and 3 fifth girls] were not
like Mea for the same reasons:

> She didn't get to cry or get angry like I do. [3rd
> girl]

> . . . I never had to learn that. If I had to let out
> my sadness if I wanted to, I just did. [3rd boy; male
> interviewer]

> I cry a lot sometimes. [3rd boy; female interviewer]

> . . . And I'm not like her, 'cause I don't lock my pain
> or anything up. [5th girl]

> Well, whenever I'm angry, I usually let it out and
> whenever I'm sad, I really express myself. [5th girl]

For the same reasons of healthy emotional expressions, some
respondents (8) (2 third girls, 3 fifth girls, and 3 women) were
not like Yua:

> . . . Well, I don't sing, I don't say that when I need
> to cry, I don't hold it inside, I just cry; and I don't
> say that Seluf is bad. [3rd girl]

> I cry. [3rd girl]

Similarly, one third grade boy, questioned by a female
interviewer, was a little like Yua because "sometimes I do cry
and sometimes I don't."

Conversely, again, less than one-third of the respondents
(29%), mostly females (23 females, 11 males), admitted they did
not express emotions freely [3 first (1 girl, 2 boys); 7 third (3
girls, 4 boys); 15 fifth (14 girls, 1 boy); 8 adults (4 woman, 4
men)]. First and third graders used this criteria significantly
less than older respondents, and fifth graders differed as well
from adults who discussed this criteria most, $F(3,112) = 8.63$, p

<.0001. Here, most children (23) [2 first; 6 third (3 girls, 3 boys); and, 15 fifth graders (14 girls, 1 boy)] and 8 adults (4 women, 4 men), mostly female (22 females, 9 males), compared themselves in this respect against Mea, the primary role-model, by noting how they were a little like her:

> . . . Sometimes, I try not to cry. And I get stomach aches a whole bunch. [1st girl]

> Because sometimes I don't want to express my feelings. [3rd girl]

> [Because] . . . I try to hold back my tears, too, sometimes. [3rd girl]

> Well, because sometimes I don't show my feelings. [3rd girl]

> Because sometimes I don't want to express myself. [How come?] Because I don't want anybody to notice. [3rd boy; female interviewer]

> I don't express my feelings much at all. [3rd boy; male interviewer]

> Well, if I'm like sad or something, I always do something to make me happy. [5th boy; female interviewer]

Fifth grade girls, in particular, (all questioned by female interviewers) discussed this issue poignantly like women and men:

> *. . . and I feel like sometimes, like not crying because I like won't grow up. [5th girl]

> Well, sometimes if I'm mad or angry or sad, I don't do it in front of my mom. I just hold it in and then, when I go to my room, I start crying or something. [5th girl]

> Well, sometimes I want to bottle up my feelings to make other people feel happy, even though I know I shouldn't. [5th girl]

> I don't want to let out my feelings, but my mom always tells me to, so I do. [5th girl]

Because I don't like to cry that much. I mean,
sometimes I do, but sometimes I just don't like crying.
[5th girl]

Well, sometimes I don't want to cry. [5th girl]

Because sometimes I don't want to show my feelings.
[5th girls]

Because sometimes I hide my feelings. [5th girl]

Well, like sometimes I don't let out some of my
emotions. [5th girl]

Sometimes I am afraid to show my true feelings.
[woman]

*I have a tendency to keep my emotions inside and to
try to be alone when I feel "unadult-like." [woman]

I'm a little like her because at times I keep my
feelings inside when I should express them. Lots of
times I bottle things up and then explode when I
shouldn't--and that's not good. [woman]

I tend to hold my feelings in if I feel it is not
appropriate to release them. [woman]

I tend to have a lack of confidence about feelings that
mean a lot to me. Although, much of the time I'd like
to display these feelings. [man]

I sometimes have trouble expressing myself. [man]

I want to express myself at times but I feel that it
would be easier for everyone if I didn't. [man]

I control my feels [sic] in situations. [man]

For the same reasons, a few children, mostly 5 fifth grade

girls again, perceived they were a lot like Mea for not

expressing their feelings:

Well, I [am] like her because I try not to cry. [1st
boy; male interviewer]

Because I don't really like to cry . . . [3rd boy; male
inte viewer]

> Well, because I...Sometimes I get told how my feelings
> should be and sometimes I feel sick when that happens
> just like she did--sort of not sure what she should do.
> [5th girl]
>
> That one's kind of a hard question to answer. Well,
> sometimes I feel like I'd like to get out some of my
> feelings, and then other times, it's just like I don't
> feel like it. [5th girl]
>
> . . . And I don't like crying in front of other people.
> . . [5th girl]
>
> . . . and I sort of hold back my feelings a little bit.
> [5th girl]
>
> Well, sometimes I try to hold in my feelings . . .
> [5th girl]

Conversely, 3 respondents perceived themselves a little like

Seluf for the same reasons:

> Because she's like Mea, only she's willing to cry in
> front of people and I'm not. [inaudible, but sounded
> like: Unless I really get that hurt.] [5th girl]
>
> [Well, I like to have fun but]--like she just does what
> she feels like. She yells if she wants to, and she
> jumps on her bed. But I don't do that. I just laugh
> and stuff. [5th girl]
>
> I know I should let my feelings out more. [man]

One woman was a lot like Seluf (due more to personality traits in

this regard), and one first grade boy was not at all like Seluf

because "She doesn't have headaches and I do. I have one right

now. I had one in class, but it never hurt." No one perceived

they were like Yua by not expressing their feelings.

A few respondents (11) (3 first, 1 third, and 7 fifth)

compared themselves to characters by associating characters'

situations, perhaps in part, because these situations had been

discussed earlier in the interview:

[little like Mea] Because sometimes my pet died and I
felt like that. [How did you feel when your pet died?]
A little sad. [1st boy]

[not like Mea] Well, I think because my dog didn't die
. . . [1st girl]

[little like Seluf] . . . I _would_ jump on my bed, too.
[1st girl]

[lot like Mea and little like Seluf] Because she was
surprised when she saw the stilts. [3rd girl]

[little like Mea] Because...Well, my dog died, so I was
a little like her. And my dog turned. [Your dog
drowned?] Uh-huh. [5th girl]

[lot like Mea] We get sad if our dog died, and get
angry if Yua had stilts and he did. [5th boy]

[little like Mea] I'd pay him back if he did something
to me. [little like Seluf] Because if someone did
something to my friend, I'd try to help pay them back--
for what they did. [5th boy]

[little like Mea] Because I sometimes have the same
feelings that she has . . . [5th girl]

[little like Mea] Well, I'm like her in the play
because I don't like people like lying to me and saying
stuff that's not true. . . . [5th girl]

Many respondents (39%) (15 first, 13 third, and 11 fifth,
and 6 adults) (27 females, 19 males) discussed characters'
emotional dispositions or other personality traits. Many
children (32%) (10 first, 8 third, 8 fifth) and one woman
compared characters' "happy" or "funny" dispositions against
themselves (sometimes their only criteria as noted by punctuation
below), especially in regard to being a lot like Seluf:

I'm always happy like her. Sometimes when I get a
spanking, I'm not happy. . . . [1st girl]

She's funny. [How else?] She does funny things. [1st
boy]

> I like her a lot because she was funny. [Clarified: How are you a lot like Seluf?] Because I'd be kinda funny and stuff. [1st boy]

> She likes to be happy a lot . . . [3rd girl]

> Because she tries to be funny. [3rd girl]

> . . . I laugh a lot and smile all the time! [woman]

For the same reasons, 2 first graders, 2 third grade boys, and 3 fifth grade girls were a little like Seluf [e.g., "Because she's funny and most people say that I'm funny . . ." (first girl), and "Well, I'm usually cheerful like she is" (fifth)]. One first grade boy was not like Seluf because "She's happy and I'm not very happy all the time. . . ."

Likewise, one first grade girl and two third grade boys were a lot like Mea "Because she was funny in it a little bit;" and one third grade boy was a little like her "Because I'm happy when there's parties and stuff."

In the same ways, 5 first graders, 2 third graders, and 2 fifth grade girls were a little like Yua: "Because most of the time I have a smile . . ." (first boy); "Because he's happy about all the time" (third boy); "Because I like to feel happy, like he does" (third girl); and, because ". . . I'm probably 70% of the times happy" (fifth girl). Conversely, six children did not perceive themselves like Yua because:

> Because he's not funny . . . [1st boy]

> . . . he's always happy and I'm not always. [1st boy]

> . . . I don't think that you always have to smile and stuff . . . [5th girl]

. . . And I don't always try to be happy all the time.
. . . [5th girl]

. . . I'm not that happy all the time. [5th boy]

In a related but more active way, some of the same and other respondents (2 first, 5 third, and 5 fifth, and 1 woman) perceived themselves to have lively dispositions all like Seluf. More confident respondents (5) said they were a lot like her because:

. . . she's sort of like a hyper girl. [3rd girl]

. . . and I'm real active . . . [3rd girl]

Sort of like she's wild and crazy and sometimes I feel like that. . . . and screaming and hollering, and just be real wild. [5th girl]

Well, I'm kinda wild like her. [5th boy]

I'm very energetic . . . [woman]

Other children (7), especially girls, seemed more cautious by reporting they were a little like Seluf:

Because I'm a little wild. [1st boy]

Well, because I always act crazy sometimes, mostly I act crazy. [Like what?] Like when I'm outside at recess, I mean on the jungle gym and stuff, oh God, I go wild. [1st girl]

Because I'm jumpy . . . [3rd girl]

Wild {giggles} [though speaks with quiet, shy voice] [3rd girl]

Well, I'm a little bit lively like she is ...[5th girl]

. . . and I'm kinda peppy. [5th girl]

Because I sorta run wild like she did. Sometimes I can be like her just because I'm hyper and sometimes I'll be calm. [5th boy]

One third grade boy said he was not like Seluf because "I'm not excited all the time."

Eight children (4 first, 2 third, 2 fifth) and six adults, who differed significantly, pointed out other similar or dissimilar <u>personality traits</u> in comparison to characters, $F(3,112) = 7.33$, $p < .001$. Most traits were directed at Yua and how respondents were not like him:

> . . . And I don't go insane. . . . [1st girl]

> 'Cause I'm not as jokey as him. . . . [1st boy]

> . . . I'm not weird like him. [5th girl]

> I am not condescending . . . [woman]

> I'm not as controlling and manipulative. [woman]

> The things I felt threatened by a child, I will do my best to change for my children, not continue that way. [woman]

> To hipcritical [sic]. [27-year-old man]
> [Too hypocritical.]

Other traits were directed toward Seluf:

> [lot like Seluf] Sneaky. [3rd girl]

> I'm a lot like Seluf because I try to think always positive although many of my situations wouldn't expect this of me. I fail to think of the good in myself and to make myself realize that expressing my feelings isn't bad--it's bad when I do keep it bottled up inside. [woman]

> [not like Seluf] I am not as emotional as she was in the play. [3rd girl]

> [not like Seluf] Well, I'm not that curious. [How do you know she was curious?] Cuz she looked around when she got a hammer to hit Yua on the foot to see if...[doesn't finish thought] [5th boy]

A couple traits regarding Mea reflected one possible female experience from childhood to adulthood (cf. Hancock 1989):

> [lot like Mea] 'Cause I'm pretty much happy and I'll pretty much do whatever I want. [1st girl]

> [little like Mea] I'm still like a child in some ways, but it was hard for me to relate to her problem. [woman]

Finally, the remaining criteria used for character comparisons revolved around <u>social relationships and moral behaviors</u>, where 7 first graders, 21 third graders, 25 fifth graders, and 9 adults discussed these thematically related issues combined. Out of this group, some respondents, who also discussed emotional expression, elaborated further by pointing out the social importance of <u>helping others to express themselves</u>; and adults differed significantly from children in this regard, $F(3,112) = 5.90$, $p < .001$. Some perceived themselves a lot like Seluf, the role-model, in this respect:

> I'm kind of like Seluf because I kind of like teach people stuff. [3rd boy]

> Well, because she showed Mea that you {really have to cry and everything?}. [3rd boy]

> Well, I like to try and help people out, and she tried to do that with Mea. And then she tried to show Mea things around her that Mea had never noticed before, like his stilts. [5th girl]

> Well, because I try to make people feel real good, and try not to make them always just like sad, or always just try to be happy. [5th girl]

> Well, I have my friends let out their emotions to me. [5th girl]

> Because I try to get my [younger 8-year-old] brother to laugh. [5th boy]

I enjoy helping other people. I don't mind resolving other people's problems. I want to allow people to display how they feel. [man]

I encourage people to do what they want. [man]

Similarly, others perceived themselves a little like Seluf:

. . . and I try to cheer some of my friends up sometimes. [3rd boy]

Because I like to help people get over things and try to [inaudible], when someone's not feeling [inaudible] if someone really thinks they're not who they think. [3rd boy]

Well, because sometimes I tell my friends why, that it's OK to cry. [3rd girl]

Because I kind of in some ways feel like her, too . . . and trying to help people. [5th girl]

Like when someone's crying and try to hold it in, I tell them just go ahead and let it out. [5th girl]

Sometimes I help others with their feelings. [woman]

I speak my mind and I want others to, too. [woman]

I can usually talk people into sticking up for themselves. [woman]

Conversely, these were some of the same reasons why some

perceived that they were not like Yua at all:

Because I don't say that when you cry . . . I won't grow up . . . [1st girl]

Because I don't tell people, don't cry, don't be angry. I'm like Seluf a lot. I urge them on to do it. [1st girl]

. . . And I don't tell people they should lock up so they wouldn't cry. [5th girl]

*Well, Yua, he just tried to make her feel happy all the time and that she couldn't really cry. I mean, if I was him, then I would try to make her feel better how she wanted to feel. [5th girl]

I teach people that it's OK to let out their emotions.
[5th girl]

. . . I don't tell other people to keep their feelings
in. [5th girl]

. . . I don't want to make people think that they have
to not cry to be big. [5th girl]

Well, I don't teach people that you should bottle up
your feelings. . . . [5th girl]

. . . and I don't tell others not to "feel. [woman]

I like to promote and trigger people to open up and
display the emotions that are all bundled up. [man]

However, 2 boys and 2 men perceived themselves a little like Yua:

Like I always don't want people to cry . . . [3rd boy]

Because when someone's sad, I want them to be happy.
[5th boy]

There are times when I don't want to deal with others'
problems. [man]

Sometimes I don't care or get tired of others'
problems. [man]

Though somewhat related in different ways, some respondents

(with qualitative gender differences) found other social

relationships to be salient for comparative purposes. Again,

several perceived they were not like Yua because:

. . . He w_nts everything to go his way. I don't care
about that. [1st girl]

. . . I don't sing {sung in tune exactly} 'Zip, push,
bar, swallow the key; if you're sad, you mustn't say;
you must smile and lock it away, deep down inside.' I
don't sing that. So I'm not like Yua at all. [1st
girl]

Well, he would say that she was always small and he was
always tall, and that she would never get taller if--
[And you wouldn't say that?] [3rd girl]

I don't tell people what to do . . . [3rd boy]

I try not to tell people what to do. [5th boy]

For one thing, I wouldn't do that, what he said to her,
he was calling her small. . . . [5th boy]

He treats kids like their size--very small. ... [woman]

I don't try to make myself superior to others or hide
every bit of my fears or feelings inside. I don't like
making others feel smaller than me. I feel everyone
should be equal! [woman]

Two girls admitted seeming a little like Yua because:

Always making my brother do stuff, if he doesn't, if he
makes me do stuff like that. [3rd girl]

Well, sometimes I like to be tall, and not really tell
people how their feelings should be, but sort of feel
real tall; and like some people are real small, like
small people; but that's not how I feel, like real
tall, not really that much. [5th girl]

Likewise, three third graders found other interpersonal

reasons to perceive themselves a lot like Mea:

My brother's always making me do everything and stuff.
Like how her brother did that to her. [3rd girl]

We could be best friends. [3rd girl]

. . . and my parents tell me to do things all the time
[like] clean up my room. [3rd boy]

Four children were a little like Mea:

Because my younger cousin always thinks she's the boss
or the ringleader and she thinks she can boss her older
cousins around. [3rd girl]

Oh, I don't know, kinda being, like you know how Yua
made her do all that stuff? My mom kinda makes me do
lots of stuff. [5th boy]

Sometimes I, like, lose a friend; or a friend will get
mad at me, and so he'll realize that I really didn't do
anything. [5th boy]

Sometimes my friends just walk off. [5th girl]

Four children were not like Mea because:

> . . . and I don't have anybody living in a house that's
> that tall. [3rd girl]

> . . . and I don't really care if people like me or not.
> . . . [3rd boy]

> Well, sometimes I don't do what people say. [3rd girl]

> Well, my parents treat me different. . . . [5th girl]

Moral behaviors, especially lying with respect to Yua's

behaviors, were very salient to older children as first graders

differed from third graders, $F(3,112) = 2.91$, $p < .05$. For this

reason, many children perceived themselves not like Yua:

> . . . Like when he faked, when Mea banged him on the
> toe. He faked it to cry. [1st boy]

> He likes to lie. [3rd girl]

> . . . and I don't lie to people or argue. ... [3rd boy]

> He tells lies. [3rd boy]

> I don't lie. [5th boy]

> Well, I don't tell my friends something that's not
> true. . . . [5th girl]

> . . . I don't know, I guess I don't lie to people.
> [5th girl]

> Well, I don't--I try not to lie to my friends, unless
> it's like a party or something. And I try to be pretty
> out straight when I'm not happy with something. . . .
> [5th girl]

> . . . And I don't lie that much. . . . .5th girl]

> . . . I don't really lie that much. [5th boy]

> I don't play pranks on people . . . [5th boy]

Similarly, 4 children admitted they were a little like Yua:

> . . . And sometimes I like to trick other people like
> he did with the stilts. [3rd boy]

I sorta lie to my brother. [3rd girl]

Well, if I do something that I'm not supposed to or keep something back like Yua did, and how he was on stilts, then I won't tell anybody. But if they found out, then I'd say somebody made me do it. [5th boy] [BLAME AUNT H-T]

A tad bit 'cause he lied. Well, I have told a big lie one time, and you know, kids tell lies sometimes. But I really don't cheat like that and make people believe something that you really aren't supposed to do. . . . [5th girl]

One third grade girl was a lot like Mea because "I don't tell the truth that my brother does to me."

Some children also discussed the fact that they get into trouble a lot like Mea (1 third girl), but more like Seluf:

. . . and sometimes I get into trouble like she did. [3rd girl]

I like to get into trouble. Well, I don't like to, but I do a lot. [3rd girl]

"I like her because she kept on looking under, trying to kiss Yua, and trying to see if he had stilts or whatever." [3rd boy]

Because I always get, like in trouble sometimes when I do stuff. I like to do stuff even if I'm gonna get in trouble or not. [5th girl]

Conversely, one first grade girl was not like Mea because, "She doesn't get spankings. {giggles} I do;" and two third graders were not like Seluf because:

She likes to do things you're not supposed to do. [3rd girl]

Because she wanted to make Mea hit Yua's foot and try to pull up his pants. She's just not like me. [You wouldn't do that, is that what you're saying?] Yeah. [3rd boy]

Summary of Findings

Originally, 116 respondents (41% male and 59% female) were questioned in regard to Crying to Laugh, a presentational children's play about the healthy expression of emotions. There were 33 first graders, 35 third graders, 36 fifth graders, (44 boys and 60 girls) and 12 university students. In an effort to "balance" gender and age distributions more equally (with limited male pools) and to focus more attention on children than on adults, 88 respondents were selected for final analysis (see p. 183) to determine developmental and gender differences, as follows:

	First Grade	Third Grade	Fifth Grade	Total
Boys	20	14	10	44
Girls	13	14	17	44
Totals	33	28	27	88

The following general findings summarize main results of all response measures for these 88 respondents, and whole group findings are noted in brackets [ ] when differences warrant comparisons. The subsequent sections highlight gender and developmental differences by grade level, and adults are included later for comparison purposes. Finally, significant relationships between individual and collapsed variables are reported for the 88 cases.

General Findings

When measuring empathetic predispositions, Empathy Index
scores ranged from 6 to 19 [6 to 22]. Females had significantly
higher mean scores (14.32, SD = 2.97) than males (11.86, SD =
3.15) (grand mean = 13.09, SD = 3.29], F(1,86) = 14.13, p <.001.
[There were also significant age differences between grade levels
for the whole group only (first X = 12.45, SD = 2.95; third X =
12.74, SD = 3.44; fifth 14.64, SD = 3.55; adults X = 17.50, SD =
2.51), F(3,112) = 9.04, p <.0001.] Dramatic predispositions, as
measured by Drama/Imagination Index scores, ranged from 2 to 13.
Again, females had higher mean scores (10.57, SD = 2.63) than
males (8.68, SD = 3.12) (grand mean = 9.63, SD = 3.02), F(1,86) =
9.40, p <.01; though there were no significant age differences.

When asked to rate their opinions about the play, most
children (80%) reported that their peers would enjoy the play "a
lot" or "a little" (19%), with no age differences. However,
girls (X = 2.89, SD = .32) rated enjoyment slightly higher than
boys (X = 2.68, SD = .51) (grand mean = 2.78, SD = .44), F(1,86)
= 4.96, p <.05. Most children (82%) found the play "easy" to
understand, and a few (18%) thought it "sort of hard," with no
age or gender differences.

Children recalled primarily the goal (76%) (Seluf comes out
of the mirror to help Mea cry) and obstacle (63%) (Yua wouldn't
let Mea cry) of this play's dramatic structure. Fewer related
the play's initiating event or conflict (42%) (Mea can't cry when
her dog drowns), solution (36%) (Seluf teaches Mea how to cry and

relieve stress), turning point (32%) (Seluf removes Yua's stilts), or climax (23%) (Mea screams at Yua for lying about his stilts). Only 11% recalled the play's thematic resolution (that Mea expresses her emotions). However, 44% spontaneously recalled (Mea's) free emotional expression as the play's theme while asked to tell "what the play was about." A few (19%) told the story dramatically by paraphrasing characters' dialogue, while most (76%) related the play's scenes "to a friend" in an objective fashion. Only 17% noted specifically that the play was about "feelings" and/or "emotions," while over half used emotion labels (59%) and described externalized emotional behaviors (67%) and, to a lesser extent, Mea's internal emotional states (32%).

When asked to infer what Mea learned at the end of the play, most children (69%) recognized uninhibited emotional expression as the play's central theme--that is, that Mea cried, laughed, and/or got angry (27%); that "It's OK to cry" (16%); or that "You should express your emotions freely" (26%). Others (25%) identified incidental ideas (i.e., crying doesn't prevent you from growing up big; Yua lied by wearing stilts; or Mea learned a different song). Most knew the play's theme from Mea's emotional behaviors (47%) and/or from Seluf's explicit dialogue and teaching (47%).

On average, most children (85%) [83%] identified characters' emotions accurately with high intensities (81% "a lot") by matching actors' high intensity, self-reported emotions across six target situations [mean intensity scores: 3.00 "a lot" (31%);

+/-2.50 (41%); 2.00-1.50 "a little" (28%)]. They knew these emotions primarily from characters' expressive visual and aural behaviors (53%) [50%] and/or from characters' psychological thoughts made explicit verbally in dialogue (37%) [36%]. A few (10%), mostly older children, elaborated on these cues further by describing the causes and/or consequences of situations.

Most children (88%) felt compassion for characters within the fictive world by reporting sympathy during six target situations. They (88%) also distanced themselves outside the fictive world of this presentational play primarily by judging targeted characters' actions in the script with personal likings and societal moral norms (60%) and/or by evaluating theatrical and pleasurable production elements (e.g., Yua's stilts) with personal expectations and associations (55%)--both in keeping with Brechtian theory. On average, over half (56%) of the children reported feeling actor/characters' same emotions "a lot" (35%, X = 2.83-1.83) or "a little" (21%, X = 1.67-1.50) across six situations. Thus, over half (53%) also reported empathy directly with characters by thinking and attributing the protagonists' same reasons for matched emotions. Many children (48%) did not attribute reasons to their emotional responses by either repeating the given situation or by not knowing "what made them feel that way." Thus, when combining high attribution scores for three to six situations by proportion, 9% empathized, 42% sympathized, 40% distanced, and 8% had no attributions.

Experimental imaginal preconditions had no significant effect on reported uses of imagination. Most children (71%) said that they imagined themselves in the play's situation (and how they would feel 'f that happened to them) "a little" (39%) or "a lot" (32%). Most (60%) said they imagined themselves "a lot" (39%) or "a little" (22%) as Mea, the protagonist (25%), her Seluf (22%), and twelve boys (27%) imagined themselves as Yua, the antagonist (14%). For those who did not imagine themselves as characters (40%) in this situation (29%), they reported "just watching" the play (32%), using their imaginations (9%), or both (3%). Of these respondents, most reported thinking about the play during viewing (40%) rather than something else (4%).

When asked how much they perceived themselves to be "like" each of the characters, almost three-quarters identified with the protagonists. Most (73%) perceived themselves like Mea "a little" (43%) or "a lot" (30%), and thought themselves like Seluf (74%) "a lot" (46%) or "a little" (28%). Most (67%) said they were not like Yua at all. When asked how they were similar to or different from each character, respondents said they did or did not share emotional and dispositional traits (30%) [33%], biological and physical traits (25%) [30%], playful actions and desires (22%) [19%], social and interpersonal relationships [12%], and moral behaviors [5%] (22%). Less than half (40%) [48%] reported that they did (26%) and/or did not (23%) express their emotions freely--the metaphoric application or personal utilization of the play's theme.

Table 35

Means (or Percent of Children) of Significant Gender Differences

	Boys		Girls		Total		
	X	SD	X	SD	X	SD	F(1,86)
EMP INDEX	11.86	3.15	14.32	2.97	13.09	3.29	14.13***
theme sub	3.39	1.77	3.89	1.43	3.64	1.62	
DRAMA INDEX	8.68	3.12	10.57	2.63	9.63	3.02	9.40**
theme sub	1.59	1.06	2.39	.72	1.99	.99	16.85****
imag sub	3.43	1.32	3.98	1.23	3.70	1.30	4.03*
drama sub	3.66	1.41	4.20	1.39	3.93	1.42	
SCENE:							
obstacle	.50	.51	.75	.44	.63	.49	6.14**
(don't cry)							
SAME EMOTION	1.33	.62	1.65	.49	1.49	.58	7.40**
sad (0-3)	3.93	2.51	5.07	2.30	4.50	2.46	4.91*
ATTRIBUTE:							
Empathy	.57	.95	1.16	1.08	.86	1.05	7.45**
Sympathy	1.84	1.38	2.45	1.27	2.15	1.35	4.72*
Distancing	2.68	1.63	1.75	1.14	2.22	1.47	9.68**
tot expect	1.23	1.20	.80	.88	1.01	1.07	3.72*
tot likefun	.95	.96	.52	.66	.74	.85	5.99*
tot explike	2.18	1.40	1.32	1.03	1.75	1.30	10.85**
IMAG CHAR!	2.79	.88	3.72	.70	3.30	.91	18.34****
(imag M&S)							
LIKE SELUF	1.98	.85	2.41	.76	2.19	.83	6.34**
SIMILAR:							
Emotional	.07	.07	.10	.09	.09	.08	4.48*
Express	.08	.13	.15	.17	.11	.16	4.81*
Do	.10		.18		.14		
Don't	.05		.11		.08		

*p <.05   **p <.01   ***p <.001   ****p <.0001

!Note: Only those who imagined characters F(1,51).

Gender Differences

As summarized in the table above, girls differed from boys on many aspects in regard to this particular play, which had two female protagonists and one male antagonist. Girls began with higher empathetic and dramatic predispositions than boys, as measured by their mean scores on Bryant's Empathy Index, $F(1,86) = 14.13$, $p < .001$, and the Drama/Imagination Index, $F(1,86) = 9.40$, $p < .01$. Though there were no gender differences on thematic subscores in the Empathy Index, differences arose on three thematic items in the Drama Index, $F(1,86) = 16.85$, $p < .0001$. More than boys, girls reported knowing "it's OK to show my feelings," showing "my real feelings most of the time," and feeling "sad when other characters in a story are feeling sad." They also reported dreaming and using their imaginations when reading and acting out stories and watching movies more than boys, $F(1,86) = 4.03$, $p < .05$. Though girls had higher drama subscores than boys, differences were not significant ($p = .07$).

When asked what the play was about, three-quarters of the girls recalled the play's obstacle (that Yua would not allow Mea to cry) over half of the boys, $F(1,86) = 6.14$, $p < .01$. There were no other free recall gender differences.

Across six situations, girls reported feeling the same emotions as characters more than boys, $F(1,86) = 7.40$, $p < .01$; in part, because more (66%) tended to report feeling "a lot" (39%) or "a little" (27%) sad more than boys (52%--24% and 30%) for half of the situations, $F(1,86) = 4.91$, $p < .05$. When attributing

their emotions, more girls empathized (73%) and sympathized (93%) more often than boys (34% and 82%); respectively, $F(1,86) = 7.45$, $p <.01$; 4.72, $p <.05$. Likewise, boys (86%) distanced themselves more often than girls (89%), $F(1,186) = 9.68$, $p <.01$, primarily by holding personal expectations about situations (including Yua's theatrical stilts) and by associating personal likings and evaluating "funny" actions, $F(1,86) = 10.85$, $p <.01$. There were no significant interactions (ANOVAs) by gender and grade on attribution scores.

Of those children who reported imagining themselves as characters (60%), girls reported imagining themselves as Mea and/or Seluf, the female protagonists, more than boys who also imagined themselves as Yua, the male antagonist, $F(1,51) = 18.34$, $p <.0001$. They also perceived themselves to be more like Seluf than boys, $F(1,86) = 6.34$, $p <.01$; in part, because they said they shared her ability to express her emotions freely ($r = .35$, $p <.001$). When comparing characters' traits against themselves, they noted similar emotional dispositions more than boys, $F(1,86) = 4.48$, $p .05$. Here, half of the girls applied the play's theme more than boys (30%) by noting whether or not they themselves expressed their emotions freely, $F(1,86) = 4.81$, $p <.05$. In each case, though not significant, more girls than boys said they did (34% to 18%) or did not (30% to 16%) express themselves freely.

Table 36

Means (or Percent of Children) of Significant Age Differences

	1st X	SD	3rd X	SD	5th X	SD	Total X	SD	F(2,85)
EMP INDEX	12.45	2.95	12.96	3.45	14.00	3.42	13.09	3.29	
theme sub	4.39	1.66	3.32	1.47	3.04	1.40	3.64	1.62	6.78**
DRAMA IND	10.09	3.23	9.00	2.96	9.70	2.81	9.63	3.02	
theme sub	2.15	1.12	1.79	.99	2.00	.78	1.99	.99	
imag sub	3.61	1.32	3.68	1.28	3.85	1.32	3.70	1.30	
drama sub	4.33	1.24	3.54	1.48	3.85	1.49	3.93	1.42	
SCENES:									
conflict	.52	.51	.50	.51	.22	.42	.42	.50	3.28*
obstacle	.39	.50	.61	.50	.93	.27	.63	.49	10.92****
goal	.94	.24	.71	.46	.59	.50	.76	.43	5.65**
solution	.18	.39	.32	.48	.63	.49	.36	.48	7.49***
chase	.30	.47	.04	.19	.04	.19	.14	.35	7.01***
Y lies	.21	.42			.33	.48	.18	.39	5.82**
resolution	.03	.17	.07	.26	.26	.45	.11	.32	4.52**
DS									
MIR	2.30	1.74	3.21	1.73	4.33	1.14	3.22	1.77	12.29****
M LEARNED	3.15	1.87	4.11	1.97	4.74	1.16	3.94	1.83	6.51**
M behaviors	.15	.36	.54	.51	.78	.42	.47	.50	16.13****
S dialogue	.51		.50		.37		.47		
DK how know	.18	.39	.07	.26			.09	.29	3.18*
CHAR EMOTION									
how know	1.39	.37	1.45	.44	1.80	.39	1.54	.43	8.99***
ATTRIBUTE:									
Empathy	.55	1.06	.89	1.10	1.22	.89	.86	1.05	3.25*
Sympathy	1.73	1.31	2.11	1.13	2.70	1.46	2.15	1.35	4.17*
Distancing	2.42	1.54	2.25	1.56	1.93	1.30	2.22	1.47	
tot likefun	.97	1.02	.75	.80	.44	.58	.74	.85	2.96*
No Attr	1.30	1.19	.75	1.21	.15	.36	.77	1.11	9.62***
SIMILAR:									
Physical	.15	.11	.06	.13	.03	.04	.08	.11	11.87****
Emotional	.06	.07	.09	.09	.12	.07	.09	.08	4.60**
Express:	.05	.11	.11	.16	.19	.18	.11	.16	6.77**
Do	.07	.16	.13	.28	.23	.33	.14	.27	2.97*
Don't	.03	.10	.08	.15	.15	.21	.08	.16	4.23*
Soc/Moral	.03	.11	.11	.11	.13	.10	.09	.10	9.35***

*$p < .05$ **$p < .01$ ***$p < .001$ ****$p < .0001$

<u>Developmental Age Differences</u>

As summarized in the table above, there were significant age differences in what and how children responded to this play.

a. First Graders (mean age 7:2)

Though there were no significant age differences in Empathy and Drama/Imagination Index scores, first graders had higher scores on seven thematic items within the Empathy Index than older children, $F(2,85) = 6.78$, $p <.01$. These items dealt primarily with feeling upset when seeing animals or children hurt or crying (i.e., emotional contagion). Though first graders had high drama sub-scores on five items, age differences were not significant ($p =.085$). There were no significant interactions (ANOVAs) by gender and grade on any index scores.

Though this play was intended specifically for ages 5 to 8, these 7-year-old children differed significantly from older audiences in many ways. Using toys to simulate actions through dramatic play assisted more girls (62%) than boys (25%) in recalling more central and incidental scenes from the play ($r = .39$, $p <.001$). When recalling what the play was about, most (94%) noted that Seluf came out of the mirror, but unlike third (71%) and fifth graders (59%), only six first graders (18%) noted Seluf's <u>goal</u> to help Mea or her motive for entering, $F(2,85) = 5.65$, $p <.01$. Almost one-third (30%) found the incidental chase scene more salient than older children (8%), $F(2,85) = 7.01$, $p <.001$. Likewise, over half (58%) recalled that the play was about ideas incidental to the main theme more than third and

fifth graders, $\underline{F}(2,85) = 12.29$, $\underline{p} < .0001$. Only two children (6%) recalled that the play was about "feelings," and one-third [more girls (54%) than boys (20%)] described Mea's internal "aches" from the dialogue ($\underline{r} = .37$, $\underline{p} < .05$).

Even when asked what Mea learned at the end of the play, 39% of the first graders continued to cite incidental ideas more than older children, while a little over half (52%) identified the play's central themes, $\underline{F}(2,85) = 6.51$, $\underline{p} < .01$. When combining theme recognition here and in free recall, only 30% (40% boys, 15% girls) made thematic applications to society (e.g., "It's OK to cry"). Surprisingly, only 15% used Mea's visualized behaviors (i.e., crying, laughing, getting angry)--much less than older children, $\underline{F}(2,85) = 16.13$, $\underline{p} < .0001$; while over half (51%) relied more on Seluf's explicit dialogue (e.g., teaching her to cry) like third graders. Six children did not know how they knew what Mea learned, $\underline{F}(2,85) = 3.18$, $\underline{p} < .05$.

When attributing their emotions, most first graders (94%) tended to distance themselves by associating their personal likings (e.g., "I like dogs" or "jumping on beds") and by finding happy actions "funny" more than fifth graders, $\underline{F}(2,85) = 2.96$, $\underline{p} < .05$. More than older children, almost three-quarters (73%) (all but one girl and 60% of the boys) tended to repeat one to four given situations or they did not know what made them feel their emotional responses, $\underline{F}(2,85) = 9.62$, $\underline{p} < .001$. For this reason, in part, first grade girls had lower mean distancing scores along with older girls, and their mean empathy and sympathy scores were

more in keeping with first and third grade boys. Of all groups,
most first grade boys (95%) distanced themselves more often (one
to five times; one all six times), and few (20%) empathized only
once or twice across situations.

When comparing themselves against characters, these young
children relied primarily on biological traits (e.g., gender and
animism) and physical appearances (i.e., age, height, facial
features, clothing) (58% of all their criteria) much more than
older children, $\underline{F}(2,85) = 11.87$, $\underline{p} < .0001$. Thus, for literal-
minded children, they tended to find themselves dissimilar to Mea
and Seluf (but not Yua) on physical bases (respectively, $\underline{r} = -$
.27, $\underline{p} < .01$; $\underline{r} = -.33$, $\underline{p} < .001$).

b. Third Graders (mean age 9:2)

As the middle group or average age of children combined
(9:0), third graders represented a qualitative developmental
shift. While still retaining some younger cognitive
characteristics, they increasingly changed their cognitive and
emotional responses like fifth graders in a linear fashion.

Like first graders, half of the third graders recalled the
play's initiating event, or conflict when Mea's dog drowned, more
than fifth graders, $\underline{F}(2,85) = 3.28$, $\underline{p} < .05$. Though less than
fifth graders, most noted the play's obstacle (61%) when Yua told
Mea not to cry, $\underline{F}(2,85) = 10.92$, $\underline{p} < .0001$. Unlike first
graders, more (71%) noted Seluf's goal to help Mea cry or her
motive for coming out of the mirror, $\underline{F}(2,85) = 5.65$, $\underline{p} < .01$.
Almost one-third (32%) recalled Seluf's solution for relieving

stress, though less than fifth graders, $F(2,85) = 7.49$, $p < .001$.
Unlike younger and older children, none recalled that Yua lied
about his stilts when Mea hit his foot with the mallet, $F(2,85) =$
5.82, $p < .01$. However, like first graders, few third graders
(7%) recalled the play's resolution when Mea expressed her
emotions less than fifth graders, $F(2,85) = 4.52$, $p < .01$; but
more than first graders, more (39%) began to recall more ideas
central to the play, or literally that Mea expressed her
emotions, $F(2,85) = 12.29$, $p < .0001$. Only 17% recalled that the
play was about "feelings" or "emotions;" and, like first graders,
only a quarter described Mea's internal aches.

However, when asked directly what Mea learned, most (68%)
identified central thematic ideas like fifth graders--half of
whom (57% boys, 43% girls) applied the play's theme to society by
inferring that "You should express your feelings." Here, over
half (54%) relied more on Mea's expressive emotional behaviors
more than first graders, $F(2,85) = 16.13$, $p < .0001$; and half
heard Seluf's explicit dialogue like first graders.

Third graders began a linear developmental trend toward more
empathy and sympathy and less distancing when attributing their
emotions. However, half gave no attributions for their emotional
responses unlike older and younger children, $F(2,85) = 9.62$, p
$< .001$. Most (71%) or all third grade girls empathized and
sympathized with mean scores higher than and equal to fifth grade
boys, respectively. In contrast, most third grade boys (86%)
distanced themselves like other boys, and fewer (36%) empathized

like first graders. Thus, third graders marked the gender shift
in developmental empathetic responses.

When comparing themselves against characters, they relied
less on physical appearances, unlike first graders, and more on
personally applicable social and moral traits like fifth graders,
$F(2,85) = 9.35$, $p < .001$.

c. Fifth Graders (mean age 11.0)

As the oldest members of the young audience, fifth graders
differed most primarily from first graders in reporting their
emotional responses and in identifying and applying the play's
central metaphoric theme to themselves and society.

Unlike younger children, for most fifth graders, the play
was about an adult who wouldn't let a child cry (obstacle) (93%),
$F(2,85) = 10.92$, $p < .0001$; a Seluf who taught the child how to
cry (solution) (63%), $F(2,85) = 7.49$, $p < .001$; so that she could
express her emotions freely (theme recall) (78%), $F(2,85) =$
12.29, $p < .0001$. Despite recalling these critical scenes more
than younger respondents, only 26% related the play's resolution,
$F(2,85) = 4.52$, $p < .01$. Nevertheless, most (78%) spontaneously
reported that the play was about emotional expression much more
than younger children, $F(2,85) = 12.29$, $p < .0001$; and almost one-
third (30%) said the play was about "feelings" by also describing
Mea's internal aches.

Likewise, the majority (93%) identified central themes,
including over half (59%) who applied Mea's learning to society
by inferring that "It's OK to cry" or "You should express your

feelings." When combining theme recognition here and in free recall, 67% (50% boys, 77% girls) made thematic applications. More than younger children, the majority (78%) used Mea's emotional behaviors to make these inferences, $F(2,85) = 16.13$, p <.0001, more than Seluf's explicit teaching (37%). However, when identifying characters' emotions across six situations, many (43%) relied on characters' thoughts expressed explicitly in dialogue or they (19%) elaborated on situational causes and consequences--more than first and third graders (57% each) who relied primarily on visual cues, $F(2,85) = 8.99$, p <.001.

Fifth graders empathized and sympathized more than first graders, respectively, $F(2,85) = 3.25$ and 4.17, p <.05; while distancing themselves less often. Of all groups, the majority of fifth grade girls (94%) empathized and sympathized most and distanced themselves less often or half of the time. With mean scores similar to third grade girls, most fifth grade boys sympathized (80%) one to six times and empathized (60%) at least three times, though their mean scores were a little less than fifth grade girls. Though fewer boys (70%) distanced themselves than girls (94%), they did so a little more often or one to four times, $x2(4) = 14.23$, p <.01. This last finding, together with the first grade boys explained above, may account for the slight gender differences in overall distancing scores.

Unlike first graders, fifth graders compared themselves against characters' emotional dispositions more often, $F(2,85) = 4.60$, p <.01. In particular, there was a significant interaction

by gender and grade, ANOVA $F(?,?)$ = 4.98, p <.01, as more fifth

grade girls (82%) than fifth grade boys (30%) (63%) applied the

play's theme more than first (21%) or third grade (39%) girls

(23% and 36%) and boys (20% and 43%), respectively, $F(2,85)$ =

6.77, p <.01. More than first graders, fifth graders noted that

they did (41%) or did not (37%) express their own emotions

freely, respectively $F(2,85)$ = 2.97 and 4.23, p <.05. There was

also an interaction between gender and age, ANOVA $F(?,?)$ = 3.84,

p <.05, as over half (53%) the fifth grade girls admitted not

expressing their feelings more than all boys combined (16%).

    d. Adults (mean age 20:3)

    Only 12 university students (4 men and 8 women) from a

Children and Drama course were available to serve as respondents

in this study. Therefore, their responses are summarized here

for age comparison purposes only. [Note that all statistics

reported below are from the whole group of 116 respondents.]

    Adults differed from all children with higher Empathy Index

scores ranging from 14 to 22 (X = 17.50, SD = 2.51; vs. fifth X

14.64, SD = 3.55), $F(3.112)$ = 9.04, p <.0001, though there were

no age differences for dramatic predispositions (same range from

2 to 13; X = 9.75, SD = 3.22).

    When writing what the play was about (with two missing

data), most adults recalled the play's central scenes [e.g.,

conflict and goal (67%); turning point and climax (50%)]. With

fifth graders, they differed from younger children by describing

primarily the obstacle (83%), $F(3,112)$ = 8.17, p <.0001, and the

solution (67%), $F(3,112) = 6.48$, $p <.001$. Though only two adults (17%) recalled the play's resolution, most (67%) differed from children by inferring that the play was about emotional expression, $F(3,112) = 11.78$, $p <.0001$. Only one adult, who happened to be the production's stage manager, paraphrased characters' dialogue. In writing, adults differed extensively from all children by using more emotion labels (75%), describing more emotional behaviors and internal states (67%), and by noting that the play was about "feelings" and/or "emotions" (75%); respectively, $F(3,112) = 9.05$, $p <.00001$; 6.44, $p <.001$; 5.65, $p <.001$; 16.77, $p <.00001$.

All but one man (who inferred that "it is best to show your feelings") answered, in literal terms, that Mea learned to cry and express her feelings. With fifth graders, they differed from younger children as all relied on Mea's emotional behaviors, $F(3,112) = 17.38$, $p <.00001$; and none used Seluf's dialogue, unlike children, $F(3,112) = 4.04$, $p <.01$.

Most adults (75%) accurately recalled actors' emotions for characters, while the remaining recalled salient, plausible (21%) or less accurate (4%) emotions several days after viewing. In roughly equal proportions, they relied on visual cues (29%), psychological cues told in dialogue (39%), and situational causes and consequences (26%) in knowing characters' emotions, more than first and third graders, $F(3,112) = 7.04$, $p <.001$ ($X = 1.86$).

Across situations, adults reported feeling characters' same emotions less intensely than children ($X = 1.03$, $SD = .49$; vs.

fifth $\underline{X}$ = 1.49, $\underline{SD}$ = .41), $\underline{F}$(3,112) = 2.59, $\underline{p}$ <.05; and they were more likely than children to feel other plausible emotions ($\underline{X}$ = 1.38, $\underline{SD}$ = .38; vs. fifth $\underline{X}$ = .88, $\underline{SD}$ = .43), $\underline{F}$(3,112) = ‹ 01, $\underline{p}$ <.01. Thus, all adults sympathized more often than children, $\underline{F}$(3,112) = 6.24, $\underline{p}$ <.001; and most (92%) distanced themselves with adult expectations about this children's play (all men $\underline{X}$ = 2.50; 88% women $\underline{X}$ = 2.00). Only half the women and one man (25%) empathized (42%) with the protagonists across the six situations, less than fifth graders, $\underline{F}$(3,112) = 4.55, $\underline{p}$ <.01.

Over half (58%) of the adults reported imagining themselves in the play's situation "a little" (4) or "a lot" (3). Four women and two men imagined themselves as Mea (50%), equally "a lot" or "a little," and one woman imagined herself as Seluf "a little." For the remaining half (58%), five reported using their imaginations and one admitted thinking about a book report for another class during play viewing.

Like children, adults perceived themselves similar to the protagonists and dissimilar to the antagonist. However, more than first graders, they relied almost exclusively on applicable emotional and social traits; respectively, $\underline{F}$(3,112) = 3.94, $\underline{p}$ <.01; 6.29, $\underline{p}$ <.001. (Two women and one man compared themselves against Yua's obsession with cleanliness.) Seven women and all men (92%) reported that they were "a little" like Mea, primarily because men and four women admitted that they did not express their emotions freely, more often than all children, $\underline{F}$(3,112) = 8.63, $\underline{p}$ <.00001. All adults thought they were like Seluf. Three

men were "a lot" like her because, "I want to allow people to display how they feel," "I encourage people to do what they want," and "I let myself go sometimes." The other man was "a little" like Seluf because he knew he should let his feelings out more. Three women were "a lot" like Seluf because, "I'm very energetic," "I usually like to express myself," and "I try to think always positive." Five women were "a little" like her because, "Sometimes I help others with their feelings," "I speak my mind," "I can usually talk people into sticking up for themselves," and "I know that my feelings are important and I am able to be open and honest." When comparing themselves against the adult character, Yua, nine adults (75%) said they were not at all like him for similar reasons noted above. As two women wrote, "I'm not as controlling and manipulative," and "I am not condescending and I don't tell others not to 'feel'." Two men were "a little" like Yua because sometimes they didn't want to deal with others' problems, and one woman was "a little" like him because she liked things clean.

In sum, though adults applied more metaphoric connections between characters and themselves and identified the play's emotional themes more than children, they viewed this play objectively by feeling sympathy or compassion for the child protagonist. They also distanced themselves by remaining aware of watching a theatrical children's play with a child audience and by holding expectations from adult perspectives.

Significant Relationships among Response Measures

1. How does imagination relate to empathetic processes in live theatre? Specifically, do empathetic, dramatic, and imaginative predispositions relate to empathy, identification (perceived similarities with characters), and thematic applicability?

Empathetic predispositions, as measured by Bryant's Empathy Index, correlated significantly with dramatic predispositions on the Drama/Imagination Index (r = .45, p <.001), including theme subscores on both indices (r = .38, p <.001). Empathy Index scores also correlated with imagination and drama subscores (r = .34, .35, p <.001), and with those who reported imagining themselves as the protagonists in the situation "a lot" (r = .32, .29, p <.01). Those with high Empathy Index scores also admitted not expressing their emotions freely (r = .26, p <.01), but there were no relationships with perceived similarities to characters and empathy, sympathy, or distancing attribution scores.

Those with high Drama/Imagination Index scores also reported imagining themselves as the protagonists in the situation "a lot" (r = .38, .43, p <.001), and they perceived themselves more like Seluf (r = .36, p <.001), but with no significant relationships to attribution scores or personal emotional expression.

Similarly, those with high scores on the five imagination/ fantasy items from the Drama Index also imagined themselves as the protagonists in the situation "a lot" (r = .38, .43, p <.001). They were also more likely to perceive themselves more as Seluf (r = .38, p <.001) than Mea (r = .26, p <.01), and to

feel compassion for or sympathy with these characters (r = .25, p <.01), with no relationship to empathy or distancing. In fact, those who reported imagining themselves in the play's situation most were also more likely to perceive themselves like Mea "a lot" (r = .38, p <.001). Likewise, those who imagined themselves as the protagonists were less likely to distance themselves (r = -.27, p <.01).

2. Does empathy relate to identification and thematic applicability (i.e., emotional expression)? Which perceptual cues and character traits induce empathy most?

Those with high empathy attribution scores tended to perceived themselves like Seluf (but not Mea) "a lot" (r = .32, p <.01), because they said they expressed their emotions freely (r = .28, p <.01). As researchers argue, high empathizers, rather than sympathizers, may be more likely to assist someone in trouble. Even though audiences could not physically assist Mea in her conflict on stage, those with high empathy attribution scores also noted that they like to help people express their emotions (r = .40, p <.001). High empathizers were also more likely to recall the play's central scenes, to use more emotion labels (both r = .28, p <.01), and to use situational and verbal cues to recognize characters' emotions (r = .34, p <.001). They recalled the play's theme spontaneously (r = .33, p <.001), but there was no relationship with theme recognition (what Mea learned). They used Mea's visualized emotional behaviors to identify what she learned (r = .27, p <.01). Those who used

situational and verbal cues most tended to report expressing their emotions freely (r = .48, p <.001).

Those with high <u>sympathy</u> attribution scores tended to identify plausible, though less accurate, character emotions (r = .25, p <.01); and they tended not to make moral prescriptive judgements about characters' actions (r = -.27, p <.01). There were no other significant relationships with other key variables.

Those with high <u>distancing</u> attribution scores tended to feel emotions different from characters (r = -.33, p <.001), more surprised than sad (r = .25, -.28, p <.01), primarily due to having expectations about situations and Yua's stilts met or thwarted, associating personal likings, and making moral prescriptions (respectively, r = .64, .48, .47, p <.001).

Those who perceived themselves like Mea also perceived themselves like Seluf and Yua (both r = .29, p <.01).

Those who applied the play's theme of emotional expression to themselves and society (free recall and theme recognition combined) (30% first; 50% third; 67% fifth) did not have higher empathy attribution scores, and there was no relationship to identification with characters. However, those who identified the central theme of the play (i.e., what Mea learned) also recalled it spontaneously (r = .53, p <.001); they admitted freely expressing their emotions themselves (r = .32, p <.01); and, they were more likely to empathize with Mea during the play's resolution when she expressed herself (r = .39, p <.001). Those who noted this theme in free recall also said they did not

express their emotions freely ($\underline{r}$ = .26, $\underline{p}$ <.01), and they had high empathy attribution scores ($\underline{r}$ = .33, $\underline{p}$ <.001).

Those who recalled the play's obstacle (not being allowed to cry) and solution (crying) were more likely to say that the play was about emotional expression (theme) ($\underline{r}$ = .43, .44, $\underline{p}$ <.001). By identifying the obstacle, they also tended to apply Mea's learning to society by inferring that, "It's OK to cry," and "You should express your feelings" ($\underline{r}$ = .32, $\underline{p}$ <.01) by using her emotional behaviors ($\underline{r}$ = .35, $\underline{p}$ <.001). In addition, they had higher empathy attribution scores ($\underline{r}$ = .30, $\underline{p}$ <.01), and they were less likely to find target scenes "funny" ($\underline{r}$ = -.28, $\underline{p}$ <.01), especially when combined with personal likings ($\underline{r}$ = -.38, $\underline{p}$ <.001). There were no significant relationships between attribution scores and recall of each of the six targeted scenes.

Discussion, Implications, and Future Research

This study has operationalized definitions of empathy and aesthetic distance in presentational theatre for young audiences. Theoretical distinctions among empathy, sympathy, and distance are crucial if theatre producers intend to demonstrate that children's empathetic responses in educational theatre reinforce or generate cooperative, prosocial attitudes and behaviors. (However, producers may never be able to prove a causal connection unless they pretest, then follow children home from the theatre and observe their subsequent behaviors over time!) Therefore, it is important here to answer the original questions and hypotheses posed for this study and to summarize and elaborate upon the key interpretations of findings, as discussed elsewhere throughout this report.

Children sympathize or feel compassion for protagonists far more than they empathize with protagonists in presentational, non-realistic theatre by feeling the same or different emotions as actor/characters from a caring orientation. If sympathy results from empathy, as proposed by theoretical models (e.g., Strayer 1987), then more sympathy than empathy may result naturally when children are asked to recall and reflect upon their feelings objectively one day after theatre attendance [i.e., "What made you feel that way (yesterday)?"]. On the other hand, those who empathize during a subsequent interview may be those very audiences who care, think, and feel with characters most deeply during performances for longer lasting durations of

time. Future studies would need to question children during and after theatre experiences to compare and determine whether these theoretical processes hold true.

Older children and girls tend to sympathize slightly more than younger children and boys based on their cognitive, affective, and socialized abilities to infer and integrate characters' thoughts and to imagine and sustain thinking within a fictive drama--given female protagonists and a production intended for younger age groups.

Sympathetic emotions function in a variety of ways. Girls more than boys may experience personal distress when female protagonists feel intensely sad or afraid during conflicts, obstacles, and crises. Children may feel different emotions and attribute or project different reasons from characters, given their personal dispositions, hedonistic pleasures, and attitudes about parental authority. For example, they often direct anger and disgust toward a male antagonist for hurting female protagonists. [If this anger diverts attention away from victims too much, they may distance themselves outside the fiction (Hoffman 1983, 23).] They may feel happy for protagonists, especially during climaxes, by anticipating "happy endings" from their schemas for dramatic structure; and they may project personal freedom by symbolic association or experience joyful emotional contagion from expressive cues during a protagonist's successful victory in reaching her goal (Hoffman 1983, 5-6). Sympathizers use dramatic role-taking (i.e., "If I were the

character...") infrequently as a tool for understanding characters' emotions and situations with no significant relationship to dramatic predispositions.

Children recall plays objectively primarily from characters' perspectives within the fictive frame, unless dramatic actions and theatrical elements trigger subjective associations, judgments, or evaluations from personal experience and social knowledge. Under these circumstances, boys more than girls distance themselves from female characters' perspectives outside the fictive frame of a production, and, in some cases, they are even less likely to sympathize or empathize.

When schematic expectations about dramatic situations and production devices are met or thwarted, children may feel neutral (OK) or surprised by performed outcomes. For example, boys who tend to focus on spectacle elements more than girls (cf. Klein 1992; Saldaña 1993) (i.e., stilts worn by a male character) are less likely to sympathize, because they are studying technical tricks rather than thinking from inside characters' perspectives. With age, it also appears that boys increasingly hold expectations about realism or the course of dramatic situations, and so they are also less likely to empathize. (Do boys expect life to go their way?) Whether this finding holds true for other plays as well, especially those with male rather than female protagonists, remains for future investigation.

When characters' actions trigger personal associations and pleasures, children may break momentarily from the fictive drama

by reflecting upon their own experiences and desires. For example, first and third grade boys appear less likely to sympathize when they focus on their personal pleasures (e.g., "I like dogs and jumping on beds"). First grade boys, in particular, may find themselves laughing at, rather than with, "funny" actions. Depending on dramatic situations in plays, similar personal experiences may be idiosyncratic (e.g., the death of a pet); and, thus, they appear to bear no significant relationship to empathy or sympathy--until new theatre studies prove otherwise. However, personal experiences with high similarity have been found to influence sympathy and empathy (Hoffman 1983, 15-16).

Moral judgments or prescriptions about characters' actions from justice orientations occur less often in presentational theatre (as do desires to participate directly on stage), contrary to Brechtian theory and producers' intentions to educate audiences about moral dilemmas. However, children are less likely to sympathize or have compassion for protagonists if they focus on antagonists' immoral actions and behaviors. Moral evaluations appear to decline with age, perhaps because older children "tune out" educational messages. Future theatre studies on moral development, particularly those comparing child and teacher perceptions and judgments (cf. Rhea 1970 regarding a violent folk tale), would increase understanding about the function of empathy in Brechtian theatre styles and the nature of

caring and justice orientations by gender with young school audiences (Gilligan 1982).

Children who do empathize with protagonists feel the same, intense emotions (e.g., happy, sad, mad, surprised) about half the time, and they think with protagonists from their cognitive perspectives by attributing the same reasons for emotional responses. They empathize most during "happy endings" or resolutions of plays by siding with jubilant winners as protagonists achieve and celebrate their victories. They also empathize, though less frequently, during tension-filled crises and climaxes toward the end of dramas. In other words, viewers need time (e.g., one hour) to become familiar, involved, and connected with characters and to share vicariously in their dramatic situations. Moreover, empathetic processes may be hindered by plays which employ direct address and theatrical, non-realistic objects (e.g., puppets and stilts), in keeping with Brechtian theory. If empathy marks or determines prosocial, helping behaviors (Carlo, et al. 1991; Eisenberg, et al. 1987; Strayer and Schroeder 1989), then empathetic processes may also be thwarted by audiences' inability to participate directly on stage with characters in non-participatory productions.

As found in other studies (Strayer 1989, 1993), empathy (and sympathy) increases qualitatively and quantitatively with age, based on cognitive, affective, and social developmental factors. Third grade children begin to focus on characters' goals, motives, internal emotional states, and social and moral traits,

and the causes and consequences of situations more than first
graders (Klein and Fitch 1989). As verbal abilities increase,
they use more emotion labels as they focus on, describe, and
recognize characters' emotional behaviors.

The ability to analyze dramatic structures and to infer main
themes from plays assists empathetic processes, as children learn
to perceive and select central ideas over incidental notions from
dialogue, beyond visual appearances and actions alone. For
example, in this play, children who knew that "It's OK to cry"
and "You should express your feelings" empathized with the
protagonist when she expressed herself freely during the play's
resolution. Though plays may be episodic in structure, children
search for and find the initiating event or conflict, obstacle,
goal, and solution of linear, well-made play forms to help them
understand, connect, and integrate characters' emotional
perspectives (Klein and Fitch 1990).

Despite the fact that girls begin with greater empathetic,
dramatic, and imaginative predispositions than boys, girls tend
to empathize with female protagonists more than boys, as first
grade girls empathize almost as often as fifth grade boys.
Because girls are socialized and allowed to express their
emotions more freely than boys, older girls admit more willingly
that they do or do not express their emotions (e.g., feel sad)
and help others express their feelings. However, many first and
third grade boys do know, or at least report, that "It's OK to
cry." (The gender of adults who interview boys does not appear

to make a significant difference in the emotional ideas boys are willing to report.) For fifth grade girls, in particular, the inability to express emotions freely (or being told not to cry) and the loss and gain of female characters' friendships in connected relationships figure highly as salient, central schemas in empathetic processes given this specific play. These findings bear further analysis in comparison with Gilligan's work on girls' development, which argues how girls face personal, emotional crises during pre-adolescence (e.g., Brown and Gilligan 1992).

Imagination plays a significant role in sympathetic, but not necessarily empathetic processes, as most children report using their imaginations to imagine and perceive themselves as protagonists, especially helpful heroines, in dramatic situations. Those who do not imagine themselves as protagonists (e.g., boys as female heroines) tend to distance themselves from characters' perspectives. Girls report dreaming and using their imaginations when reading and acting out stories and watching movies more than boys. Though instructions to imagine oneself as the protagonist in a situation has no effect on invested mental effort or empathy (Chovil 1985), imagining or placing oneself in a situation, more than imagining oneself as a character, appears to generate more empathy in other studies (Hoffman 1983, 5, 19). Whether or not drama experiences which enhance imaginal processes can increase empathetic tendencies, particularly for young boys,

is a central question for future drama education research (see below).

Empathy is related to identification with helpful heroines over victimized protagonists, because children perceive or project that they behave ideally and emotionally in similar ways (i.e., they already express their emotions freely) (Goldberg 1974). Boys may identify with male characters, even when those characters are antagonists. When perceiving themselves as characters, first graders tend to rely on actual, physical appearances and so find themselves dissimilar to characters. As awareness of personal identities develops between six and nine years of age (Damon and Hart 1988), older children find thematic similarities by comparing themselves against characters' active behaviors, emotional dispositions, and social and moral traits.

Likewise, when identifying characters' emotions, younger children rely more on visual cues, while older fifth graders use more verbal and situational cues. However, when inferring that the protagonist learned to express her emotions in this play, fifth graders relied on her visual, emotional behaviors more than younger children who also used her "teacher's" explicit dialogue more frequently. Thus, young children observe visual cues closely while listening well for "educational messages," as older children develop their cognitive skills by integrating visual and verbal cues and "dismissing" educational "preachings." Visual cues may or may not induce empathy most, while verbal cues reinforce rather than impinge upon it. Therefore, child

development (i.e., age, gender, and socialization) predominates
over what theatre producers can do to induce or enhance
empathetic processes from the stage (Hoffman 1983, 15).

Applications to Theatre Producers

These findings qualify definitions of emotional responses to
live theatre. Though theatre producers assume that children
empathize and identify with characters in plays, the more
appropriate term is sympathy, at least for this presentational
play. Children certainly care and feel compassion for characters
as they experience same or different emotions through contagion,
personal distress, projection, or sometimes, dramatic role-
taking. However, they often distance themselves easily from
proscenium stages when dramatic situations and theatrical
elements provoke them to reflect upon personal expectations and
superficial pleasures. In other words, dramatic conventions and
salient, theatrical elements (e.g., props, costumes, scenery,
lighting, and special effects) which call attention to themselves
run the risk of triggering distancing and inhibiting empathy.
Further, if empathy, not sympathy, determines helping behaviors
as theorized, then audiences cannot empathize when they are not
allowed by convention to help protagonists directly in their
conflicts on stage.

When children say they "like" a play or characters and their
actions, as they frequently do, they are not empathizing or even
sympathizing. Rather, they are enjoying a play on a very
superficial level of entertainment by focusing on their personal

pleasures, rather than sustaining a play's fiction through characters' perspectives. They are distancing themselves from characters' lives by searching for their favorite objects and characters by their actions, actors' physical appearances, and costumes. Young boys, in particular, are laughing at rather than with characters (e.g., actors' facial expressions), both their plights and victories.

This personal enjoyment is by no means a sign of their "evaluation" of dramatic elements, in keeping with Goldberg's (1983) categorical definitions and contrary to Saldaña's (1993) interpretation. (For example, just because I like food doesn't make me a good cook.) As Parsons (1987) and Gardner (1991, 175-179), have argued, elementary-age children need to go beyond preschool "favoritism" and "beauty and realism" stages of what they like about concrete objects to deeper and more critical evaluations of artistic expression (i.e., forms and content). While theatre artists want to (and should) please young audiences with entertaining theatre, they also must get beyond having their egos nurtured by children who tell them how much they like their work. Essentially, producers need to focus on the more meaningful, deeper, and longer lasting values of their artistic work as an educational means of cultural transmission.

The results of this study also point up the critical need for directors to engage in more cross-gender and cross-ethnic or non-traditional casting. Boys need to see more male heroes engaged in more "feminine" behaviors and pursuits; and girls need

more frequent exposure to female heroines with the courage and conviction to pursue their assertive, "masculine" qualities with pride, strength, and self-confidence (beyond a few famous historical figures). And, obviously, boys and girls need both character role-models to understand and accept what it means to be full, androgynous human beings. However, breaking children of their socially (and biologically?) imbedded sex-stereotypes will not come easy, as numerous researchers have demonstrated over and over again, even during recent feminist movements (e.g., Serbin, Powlishta, and Gulko 1993; Davies 1989). As long as television continues to distort actual from perceived realities, girls will continue to identify with strong female and empowered male protagonists, and boys will continue to perceive themselves as powerful (and usually violent) male figures far more often than as female heroines (e.g., Winick and Winick 1979).

This empathy study employed a theatrical play that deals explicitly with the healthy expression of emotion. Crying to Laugh was originally written with and intended for young children ages five to eight. However, contrary to adult assumptions that children need to learn the importance of crying and telling a loved one about their sad feelings, this play reinforced what children already knew about emotional expression by gender, age, and socialization factors, as discussed and demonstrated above.

First graders did not focus on the play's obstacle (not to cry) and solution (to cry), perhaps because their parents may allow them to cry more than the parents of older children. In

other words, the play's plot and theme were not salient enough
"to tell a friend" and as applicable to them as it was for older
children who are taught to "control" themselves as they grow up--
just as Yua sought to control Mea. For first and third graders,
the play's solution to cry may have been assumed and not worth
discussing. This interpretation is compounded by the
developmental fact that young children do not recognize,
identify, or focus on characters' (and sometimes their own)
internal emotional states (e.g., physical aches) until late
middle childhood. In contrast, fifth graders, especially girls,
focused on the play's obstacle (and solution) more than the
conflict, because being told not to cry may have appeared far
more serious to them personally than losing a pet. Third (and
first) graders focused on the play's central goal and role of
Seluf as Mea's teacher, role-model, and internal guide, more so
than fifth graders who may no longer want (and need?) external
teachers to tell them how to feel and think at home and school.
Fifth graders already know the valuable importance of self-
expression (though girls are taking it underground at this age),
so they merely repeated their self-knowledge about the play's
central theme.

Therefore, Crying to Laugh may reverberate more loudly to
adults, especially parents and teachers, and older children who
have lived the stressful, internal consequences of not crying in
a society that perceives crying as a sign of weakness,
inferiority, or in some cases, a lack of leadership (e.g.,

Congresswoman Patricia Schroeder). As two women in this study
confirmed, "this production was meant for grown-ups to see how at
times they as big people make children feel small;" and:

> It is important for parents to understand the stress
> that children go through. Adults always tell kids not
> to cry because adults think it is a nuisance for kids
> to cry. Adults tend to think kids are just trying to
> get their way.

In addition, contrary and opposite to artistic intentions, the
play's scenographic design, with its proportionately huge,
spatial perspective (on a large proscenium stage in a caverness
auditorium), may have inadvertently induced adults more than
children to enter in to its symbolic and ageist significance
(Beauchamp 1992; Klein 1986).

As past studies (Klein 1987, 1992; Klein and Fitch 1989,
1990; Saldaña 1993) have demonstrated, children of all ages tend
to describe or interpret concrete, visual dramatic actions rather
than grasp the symbolic significance behind dramatic and
theatrical elements (i.e., text and scenography). Even when
plays are created organically and built upon metaphors
intrinsically, with explicit dialogue, actions, and scenographic
elements to make symbolic concepts concrete and literal, as is
Crying to Laugh, children tend to dismiss or ignore metaphoric
implications--at least on a conscious or verbal level, given
limited questions. The recognition, application, and
appreciation of metaphors and irony increase with age throughout
middle childhood, as children develop linguistic and abstract

thinking skills and discriminate literal from symbolic meanings (Winner 1988).

In Crying to Laugh interviews, few children pointed out the figurative meanings behind the characters' names (i.e., Mea is Me, Yua is You, Seluf is my internal Self). Instead, they discussed characters objectively (as if describing people "over there" on stage), without making symbolic analogies or direct applications between the metaphoric significance of these characters' names and their own personal lives and human relationships. Though many children discussed Yua's stilts, few identified the stilts as a hypocritical or ironic sign of adult authority. Instead, the stilts were only a plot device to tell this story. Likewise, few children pointed out that the balloons signified Mea's physical stress trapped within her body, as Seluf demonstrated explicitly; and no children reported that Mea's popping of balloons during the play's resolution signified her release of pent-up, internal, and physical stress. No one recognized the contrast between Seluf's tears and Shado's bathwater (real water) and Yua's shower (fake water). No one discussed the exaggerated spatial sizes of the bed, mirror, and shower, though everyone knew that Yua and Mea represented adult and child characters. Granted, interview questions did not address many of these symbolic concepts directly. However, these findings of children's spontaneous and volunteered ideas highlight the ongoing need to ask untrained theatre audiences

pointed questions about symbolic theatre conventions directly (Klein 1992).

Thus, this play and production were not successful in teaching children "new" ideas about crying, getting angry, being themselves (self-esteem), and expressing their emotions freely whenever they experience physical and mental stress. Apparently, most first graders and many third graders were not even aware of any internal, emotional stress in their big worlds, as many overly protective adults believe. Children did not seem consciously to grasp the symbolic and personal significance underlying these characters, nor did they recall that the play was even about "feelings or emotions." True to the play's ironic title, they laughed and enjoyed themselves very much--without crying (or trying to). (A few teachers and parents, including this investigator, reported crying real tears at the end of the play.) They were entertained; indeed, but not necessarily "educated" or "changed" by this theatrical, Brechtian experience, contrary to what many playwrights and theatre producers propose, believe, and idealize about TYA audiences (e.g., Larson 1992). Instead, this event confirmed and reinforced what children brought with them to the auditorium by gender, age, and socialization. In sum, Crying to Laugh may be better suited to and intended for adult rather than child audiences--authority figures who need to cry--and more often, in front of rather than away from children!

Thus, <u>Crying to Laugh</u> appears to be part of a growing

ageist, media trend in theatre for young audiences to produce

plays (and movies, books, and television programs) for "family"

(read <u>adult</u>) audiences; that is, from "<u>adult</u> gazes" rather than

from child perspectives (e.g., Suzan Zeder's <u>In a Room Somewhere</u>,

Les Deux Mondes' <u>The Tale of Teeka</u>, <u>Big River</u>, <u>The Nose</u>,

<u>Dinosaurus</u>, <u>Dennis the Menace</u>, <u>Anne of Green Gables</u>, <u>Sarah, Plain</u>

<u>and Tall</u>, <u>The Simpsons</u>, ETC.--the list goes on!). Together with

the forever youthful, "yuppie" parents who raised their children

during the "Me Decade" of the 1980s, and the serious social

problems plaguing younger and younger children today, this trend

may signal the continuance of our low national priority on

children's rights and welfare.

Hopefully, through more studies which test artistic

intentions directly against young audiences' responses, theatre

producers will come to recognize, adjust, and accept their actual

professional purposes and artistic missions in more realistic,

and less romantic or idealistic, ways. Only by empathizing with

children, rather than projecting past childhood fantasies,

pleasures, and educational concepts on present audiences, may

artists create meaningful theatre which serves and benefits young

audiences. To this end, research grounded firmly in dramatic and

developmental theories and contextualized artistic practices may

enhance present and future young audiences with more practically

realized cultural benefits.

Applications to Drama Educators

Drama educators may also apply the results of this study, because, typically, they hold primary responsibility for training elementary children in drama (not as future actors) more than general elementary teachers in most school districts. Through direct participation in drama, children consider alternative points of view as they physically take on the roles of characters who may or may not hold similar traits and values. Drama educators might enhance empathetic processes through their teaching methods and strategies by understanding better how empathy functions in drama.

As discussed above, dramatic predispositions (i.e., acting preferences, uses of imagination in fictive media, and personal desires to express emotion) are related highly to empathetic predispositions. However, no significant relationship between these predispositions and high empathizers was found, in part, because drama or role-taking is a <u>tool</u> for understanding others-- primarily <u>when</u> characters' behaviors and thoughts <u>clash</u> with personal experience (Bryant 1987, 245; Strayer 1987, 224-225). High empathizers with high dramatic predispositions (e.g., older girls) tend to identify with characters <u>based on perceived and idealized similarities</u> already present, and not on empathetic predispositions. Because they already have the ability to express their emotions (and want to help others express themselves as well), girls more than boys are more likely to participate in drama--a safe or relatively risk-free arena in

which to express themselves without derision. (As every drama educator knows, drama classes are usually filled with far more girls and young women than boys and young men!)

Imagination, Stanislavski's "magic if" or the ability to engage in fantasy and analogical thinking about non-linear, "and-and" possibilities, appears to be the critical variable which glues drama and empathy together (e.g., Rosenberg 1987; Singer and Singer 1990). Imagination, or playing "as if" one were the character in a situation, promotes identification with character role-models, but dramatic play does not determine empathy. In other words, just because a child plays a character or situation in role does not mean necessarily that he or she empathizes with that character or feels him or herself directly involved in a given conflict and solution.

The reasons for this vary by individual child and conditions. In drama, children can distance themselves and break imaginative, fantasy modes self-consciously: 1) by expecting the usual dramatic outcomes to occur (based on their schemas for stories); 2) by playing with unusual, novel, or non-realistic objects used in drama (which may be true more for older than younger children who tend to demand realistic props, costumes, and scenery); 3) by stepping outside the dramatic frame when not sustaining characterizations or situations in role; 4) by focusing more on their personal enjoyment and "fun" times during drama than on dramatic objectives; and, 5) by laughing at one another's characterizations (sometimes out of uncomfortableness

in serious, tension-filled situations). These distancing factors may explain why some drama educators prefer Heathcote's methods over story drama and improvisational games. By sustaining the drama in role, teachers force children into sink or swim situations and surprise them with new turns of events by playing devil's advocates. Such teachers also encourage children to deal with socially problematic situations, seriously without laughter, through a variety of questioning methods which keep children thinking critically in role within the drama.

Therefore, it is hypothesized that empathy may not occur unless and until children are faced with playing characters in atypical situations which diverge from their typical experiences; that is, when they need to use and stretch imaginative role-taking to understand divergent values. In other words, rather than provide children with characters and dramatic situations which are familiar and similar to their daily experiences, as teachers often do because they think children will "identify" with this content better, drama educators need to challenge children with opposite strategies. For example, in order to induce and develop empathy, teachers might ask children to play homeless persons, factory polluters, drug users, or natural disaster victims. Like directors, teachers should also focus more attention on cross-gender and cross-ethnic casting in story dramas and other role-playing situations to increase children's opportunities to play characters different from their cultural backgrounds. Perhaps when children perceive characters to be

dissimilar from themselves may teachers promote and foster

empathy through imagination strategies in drama.

Additional teaching strategies may be employed to inspire

boys and girls to express their emotions freely as they perform

various roles. Like acting coaches, drama teachers might urge

young players to express themselves in believable, sincere, and

honest ways and to laugh with rather than at personal and peer

characterizations. When children are uncooperative during

dramatic play, teachers, like parents, may also stop to ask

children how they would feel if someone hurt them to foster

inductive, empathetic thinking (Barnett 1987, 153; Eisenberg

1992, 101-104).

As drama educators know, drama is a primary method of

"empathy education." Future research into the processes of

empathy in drama education may help make the case for including

drama as an important academic discipline in elementary schools.

Applications to Psychologists

This study confirms cognitive, affective, and social

developmental factors and the age and gender differences found in

other empathy investigations. More importantly, it offers unique

differences and suggests further refinements in methodology.

This research employed a one-hour long, live theatre stimulus in

its ecological and naturalistic context (rather than very short,

separate, audio, slide, or videotaped vignettes in a laboratory).

Moreover, the selected play offered additional opportunities to

explore children's feelings and concepts about the healthy

expression of emotion itself. Scenic models, character dolls, and photo prompts focused and enriched first graders' recall of expressive cues (Klein and Fitch 1990; Hoffman 1983, 20-21).

Strayer's (1989, 1993; Strayer and Gempton 1992) Empathy Continuum method was not employed as originally planned. Instead, this attribution method was adapted and modified for the purposes of this theatre study. (For example, such "irrelevant" reasons as acting were very relevant here; 1992, 1.) Given the context of a one-act play performance, it was necessary to measure and operationalize more strict definitions of empathy, sympathy, and theatrical distancing (i.e., Brechtian theory), rather than to presume or prove hierarchical or linear processes of empathetic development. It was also necessary to distinguish specifically from which character's perspective (i.e., feeling with, to, at, or for two protagonists and one antagonist) and from which inner fictive or outer real world frames children attributed their emotions in plot-driven situations (Strayer 1987, 234-235; Gilligan and Wiggins 1988, 122). Children's affects were matched for exact (not congruent) emotion labels against actors' self-reported affects for each situation, rather than against independent raters' objective opinions, to obtain more subjectively acccurate, contextual choices of emotion labels. Because respondents had the opportunity to attribute their emotions to six target situations, spaced chronologically within one play or story, results demonstrated how empathy occurs most frequently during a play's resolution or ending. In other

words, this study confirmed that respondents needed sufficient time to become involved and connected with characters in order to empathize.

Bryant's (1982) Empathy Index confirmed gender differences with highly significant, moderate correlations with drama predispositions (r = .45, p <.001), especially with imagination indices and measures, as found in other studies (e.g., Strayer and Roberts 1989; Chovil 1985; Davis 1983). However, no significant relationships resulted with attribution scores in empathy, sympathy (including infrequent role-takers), or distancing, or with perceived identifications with characters. The additional Drama/Imagination Index, created and adapted here from other studies (Davis 1983; Wright 1990), needs further validation and refinement in future studies to explore more specific connections between drama and empathy.

In addition to the problem of using different stories to measure empathy by picture/story self-reports, Hoffman (1982, 291-294) charges that scoring children's verbal indices to arrive at empathy scores may confound levels of child development. In other words, if empathy is defined as feeling _and_ thinking with characters, then older children are more likely to empathize than younger children by virtue of their greater ability to infer characters' internal thoughts, goals, motives, and physical states. However, this performance text, written and intended for ages 5 to 8, employed explicit dialogue and visualized actions which made characters' internal thoughts available to all

<u>audiences, regardless of age</u>. Despite these conditions, fifth graders empathized more than first graders, because their attentions were more highly focused on the protagonist's emotional behaviors. This finding confirms Strayer's (1993) argument that conceptualizations of empathy are "wired in" to social cognitive development. However, contrary to her findings (regarding affect matches), empathy did increase slightly (p <.05) from ages 7 to 11, as 9-year-olds marked the developmental shift by gender (cf. Lennon and Eisenberg 1987).

Contrary to Eisenberg's (1992, 39) summative findings that few gender differences in empathy and prosocial behaviors exist, Gilligan and Wiggins (1988, 112-113) argue, "If there are no sex differences in empathy or moral reasoning, why are there sex differences in moral and immoral behavior?" (Compare prison populations and who takes primary responsibility for child care in this country.) Gender differences matter. Theoretical conceptualizations of empathy, moral development, and prosocial behavior need to take into account how and why such differences exist by nature and by nurture.

In this study, significant gender differences in empathy (and sympathy) favored girls; perhaps, in part, because this production employed a helpful, female heroine (and female victim) with whom girls identified strongly on the basis of her free emotional expression. (Unfortunately, it was not feasible to counter balance actor/characters' genders in this theatre production; nor was it possible to cast a male actor in the role

of the protagonist who needs to cry, as originally intended). In addition, girls were more willing to report feeling sad for half the situations, and with greater intensity, more than boys, as found in other studies (e.g., Brody 1984). Just as Seluf advised Mea, girls told someone about their sad feelings--someone who was willing to listen--and so released tension. By nurture, girls are socialized, allowed, and even expected to express their emotions (to cry); while boys are told to inhibit and control their emotions--thus creating unnecessary, stressful tensions which may balloon and explode into anger and violence.

Many psychologists (e.g., Eisenberg and Strayer 1987, 5-6; Hoffman 1983, 19-20) argue that empathy does not occur unless the subject differentiates self from other and places more focus on the other. In stark contrast, Gilligan and her colleagues (e.g., Gilligan and Wiggins 1988, 123-124) differ strongly from this "either/or" conceptualization by arguing for the term co-feeling; which they define as engaging and participating in another's same and different feelings made accessible from an orientation or experiential attitude based on mutual caring and concern. Respondents feel connected with, rather than detached from, another's human situation and authentic relationships from a strong sense of interdependence and equality.

Thus, when seeking to prove causal relationships among empathy, morality, and helping behaviors, gender-based socializations and orientations based on mutual caring need to be included with justice orientations, which objectify and distance

others based on principles of fairness (Gilligan 1982; Barnett 1987; Bryant 1987, 368). These theoretical distinctions are crucial in theatre, a vicarious experience of life, where audiences are already detached and separated physically from characters by a stage. In light of this theory, it could be argued that all children in this theatre study experienced "co-feeling" with characters, based on their imaginative engagement in inauthentic relationships with fictive characters and their vicarious, emotional participation with live actors.

However, the finding that boys more than girls distanced themselves with personal expectations and pleasures warrants further investigation about the nature of audience relationships with characters. For example, if young boys are urged to detach from their mothers and fathers early in life, they may become egocentric by relying upon their own feelings more than the feelings of others, and thus make more egocentric judgments (Gilligan and Wiggins 1988, 135-136). This notion may help to explain distancing factors in theatre, as well as boys' perspectives in relationships with others. Though there were no gender differences in regard to moral, justice orientations in this play, future theatre studies need to explore more directly children's moral orientations and gender-based responses to fictive, moral dilemmas (e.g., Was it right or wrong for Gretel to murder the Witch? Why?).

In Crying to Laugh interviews, girls' voices, especially those of fifth graders, revealed caring orientations repeatedly

as they placed critical importance on the emotional values of
self-expression and keeping friendships connected and on the
hurtful pain that comes from lies. Whether or not one feels the
same emotions, the primary data upon which empathy is usually
measured, is but the effects of relationships (Gilligan and
Wiggins 1988, 117-118). The more important data measurements or
priorities lie in maintaining honestly connected and authentic
relationships and listening and responding to one another's
Selufs; that is, sustaining thinking within characters' fictive
frames and hearing and recalling characters' dialogue. Further
analysis of these transcripts may confirm Gilligan's observations
about girls' preadolescent crises in self-expression and personal
truths, their resistances to detachment, and other gender-based
moral perspectives (e.g., Brown and Gilligan 1992; Hancock 1989).

Applications to Elementary Teachers

Teachers of first, second, and third grade students were
asked to evaluate the production of Crying to Laugh (see
Appendix). Their individual perceptions of their students'
understanding sometimes contradicted the findings of this study,
though their reports of their students' comments reflected the
same responses discussed in this report. Low expectations of
what teachers thought primary students could grasp differed in
many ways from children's actual cognitive and emotional
abilities. Teachers' perceptions may differ greatly from their
students' perceptions, because they may question their own

aesthetic interpretations as "right or wrong" and so apply or

expect adult positivistic "answers" from their students, too.

As found in past evaluations, most teachers (58%) prepared

their students by reading the play's synopses in the Teacher's

Guide directly to their students before theatre attendance,

and/or by discussing the play afterwards. Though the synopsis

for Crying to Laugh was written concretely in terms of what

happens when, many teachers found it confusing and misleading--

perhaps because the episodic plot and fantastic characters did

not meet linear, narrative, story expectations.

Of the teachers who respo ded to this evaluation form (43%),

two-thirds of them perceived that their students understood the

main ideas of this play well with responses similar to those

children in this study. A few teachers believed that only

through advanced preparation did children understand this

"abstract" play--contrary to the study's findings that unprepared

children had little trouble grasping the play's major themes.

They seemed to give their students little credit for

understanding emotional expression, character relationships, and

fantastic devices; or they perceived that basic actions, or

perhaps the play's expressionistic style, were "abstract

concepts" beyond the reach of primary students. Like children,

some elementary teachers thought concretely (e.g., "The large

props helped so children wouldn't be wiggly because they can't

see"), rather than seeing the symbolic significance of

scenography. Others questioned the "rightness" of their

abstractions (e.g., the mirror water was tears--"I hope that's right!").

The majority of teachers (96%) perceived that their students attended the play very well, as confirmed by observations of behavioral responses (see Appendix). In fact, children's high attention demonstrated their motivated efforts to understand concepts that didn't make sense without extra critical thinking, but some teachers did not connect this high attention with high understanding. As past evaluations have shown, teachers confused physical activity with dramatic action. Many assumed that only physical movement, not dialogue, held children's attentions. A few teachers seemed to perceive that when children were talking (e.g., about Shado's death) they were not attending to the play. On the contrary, children's "restlessness" demonstrates sometimes that audiences are, in fact, attending quite well by involving themselves in short discussions related directly to the actions.

Most teachers (78%) found this experience "meaningful or relevant to children's lives or education," but fewer (58%) ranked this play highly against past university productions with wide and extreme disagreements. Their additional comments reflected a disparate range of interpretations, levels of appreciation, and expectations about theatre as "entertainment" as some teachers raved about this "excellent" production, while others argued against this play choice. Individuals often contradicted one another:

I cried and loved it as much as the kids did!

> I was impressed with this play. I thought it might be over their heads, but they followed the story very well and enjoyed it.

> Very simple and lots of repetition = GREAT for 1st, 2nd, 3rd graders.

> This play has an exceptionally good 'moral.'

> Much better than last few years. [Past plays] were too weird--lost kids. [Note: Previous plays for primary grades were The Velveteen Rabbit, Noodle Doodle Box, Winnie-the-Pooh, Monkey, Monkey.]

versus

> The kids thought it was just a comedy to laugh at--they didn't get the meaning at all.

> Hard to tell reality from fantasy in this production.

> Very abstract!

> If [our counselor hadn't prepared children] it would have been over the kids' heads.

Most teachers attributed their students' (and their own?) difficulty in understanding to the script and/or the staging. They noted that Shado's "abrupt" death surprised and perhaps offended children (or teachers?) (e.g., "They wanted something less dramatic to show sadness!"). A few teachers complained bitterly and extensively about Shado's death as if focusing almost exclusively on the play's negative conflict and not on the play's overarching resolution and major positive theme:

> The beginning scene with the dog drowning was too horrifying. It took a lot away from the rest of the play.

> Was it critical to have the dog die? Couldn't it have just run away?

> The tied feet of the dog and the drowning were exceedingly offensive to me, apparently less to the kids.

Poor choice! I agree that all feelings need to be dealt with. To tie a dog's legs together and let it drown is disgusting! I resent you showing this to my 1st graders. I also thought when Yua drank a whole bottle of "medicine" it was inappropriate. Are you aware that parents decided not to allow their children to attend? [Yes]

The death of the dog onstage was very inappropriate for young children and the emotional impact of tossing the dog into the trash can was senseless and cruel. Children have enough trauma in their lives; they do not need to be exposed to it on a stage that should be used to entertain. I was appalled by that scene and upset that my students had to witness it. The death of a pet could just as easily been discussed and felt emotionally without actually seeing it. I also was distressed by the way the 'adult' figures, i.e. Yua and Aunt Hey-There, were portrayed. They were the epitome of uncaring, insensitive, hypocritical, neurotic and controlling parent figures. Is this how you want children to view adults? Where was the warm, nurturing adult? The whole play was based on extremes—small children are too naive and immature to look at the play realistically and sort through these bizarre portrayals. Let's leave the "playing with emotions" in the hands of trained child counsellors, and have theater entertain and enlighten our children.

Portrayed a big person (adult) as bad example, but authoritative, so smaller person (child) obediently followed commands. The relationship between the two was not clear. There was no effort made to change his mind and help him learn to express his feelings. Small children need to see (as do adults, for that matter) a "happily ever after" on stage. We all live real life daily, where our puppies drown and our adults get ill and don't recover. I prefer to be entertained when I go to the theatre. You made me laugh and I appreciated that. Those parts were wonderful! I think the script could have stood some re-writing!

These comments demonstrate how some teachers viewed the play solely from an adult's (Yua's) authoritative and overly protective perspective. They held strong expectations and firm beliefs: that the purpose of theatre is solely for laughter (i.e., "entertainment") and never for crying; that

"enlightenment" comes only from humor and not from seeing serious, "horrifying" problems solved; that negative emotions are not the domain of academic education, or even theatre. Two teachers seemed to suggest that adults should never be shown as antagonists on stage, as if forgetting that most children's stories use adult antagonists to show how children struggle against powerful or "evil" figures (e.g., Hansel and Gretel). When they treated a hand-puppet as an actual dog and Yua as a "universal" depiction of adulthood, they ascribed power to theatre and fiction as a means of somehow "traumatizing" children in one hour. They did not see the necessary importance of establishing a sufficient "dramatic" conflict in this drama--as if a "lesser" conflict would have had the same emotional impact, or that plays should have the least amount of conflict, or none at all, in order to protect children from such negative situations as death and adult relationships.

When such expectations were thwarted, perhaps they felt attacked personally as teachers and so defended their adult sensibilities. Their shock over Shado's death and their disgust over Yua's characterization and treatment of Shado distanced them from sympathizing or empathizing with Hea's plight to the point of dismissing the entire play as offensive "entertainment." While children didn't like Shado's death either, as intended, some teachers seemed to imply that this "dislike" meant that the play was somehow "bad," "wrong," or not enjoyable. While no one "enjoys" death, enjoyment of plays can still result from negative

dramatic situations. Audiences can be entertained by negative as well as positive emotions--but apparently not in children's theatre.

Elementary teachers are a critical conduit through which children come to understand and appreciate theatre and its symbolic conventions, especially when children lack formal theatre education in schools. When teachers dismiss plays as "faulty entertainment," they communicate to students that theatre is not "good education." When they share their students' delights and sorrows in plays, they communicate a deep appreciation about the healing purposes of theatre. Like students, teachers need formal theatre training to understand its purposes and to adjust their expectations about the role of theatre in education--and in healing lives.

Like children, if teachers focus on the immoral actions and conflicts between characters, they may be far less likely to sympathize and empathize with characters. Such teachers distance themselves by ignoring plot outcomes, by focusing on adult characters' perspectives--those who are usually antagonists in children's plays, and so come to devalue the importance of theatre in children's lives and cultural education. In other words, when teachers focus on a play's immoral conflicts and obstacles, rather than on "educative" resolutions or "messages," they distance themselves from the potential, positive values of theatre and so indoctrinate their students to abhor the negative and offensive aspects of theatre. Is it no wonder then that few

teachers rally their peers and administrators from within

institutions about requiring theatre in elementary schools?

Teachers can encourage empathetic feelings and cooperative

behaviors in their classrooms by asking and reminding students to

place themselves in others' situations and to think others'

thoughts from their perspectives (Eisenberg 1992, 101-104). Like

drama educators, they can expand upon their repertoires of

imagination methods to promote empathy and divergent thinking

with alternative possibilities, rather than "right and wrong"

answers to their questions and adult perceptions. As shown in

past studies, students and teachers alike benefit greatly from

pre- and post-production discussions and opportunities to reflect

upon their individual ideas and feelings. Rather than believing

that students "can't" grasp abstract, symbolic concepts, teachers

can ask pointed questions about such textual and scenographic

metaphors to increase and expand students' awarenesses.

If more teachers thought from their young students'

perspectives, rather than from their "superior" modes of

authoritative, righteous attitudes (like Yua), then perhaps they

would come to understand and empathize with their students'

emotional lives and concerns. If they worried about Mea's

inability to cry, more than Yua's inability to speak his

emotional truth, then perhaps they could come to respect their

"little" charges with greater respect and caring.

Rather than approach the world of theatre from ageist, big

and little, perspectives, perhaps the better terms would be from

novice and master orientations. Like many adults in this study who mirrored young children's cognitive perspectives, untrained elementary teachers may also reflect the novice thinking patterns of their young students. Those who haven't mastered theatre's purposes continue to experience theatre from an uninformed, objectified distance. It appears that theatre producers must educate all novices, regardless of age and occupation, as to the significance of theatre from the lens of characters' (and artists') perspectives and gazes. A more humane and caring world depends on it.

CODA

Perhaps at this moment in history, as psychology turns
its attention to the human capacity for empathy and
compassion, we will think more deeply about the ability
to respond to feelings in someone who is otherwise a
stranger and through that response, experience the co-
feeling that renders her or him less strange.
(Gilligan and Wiggins 1988, 137)

References

Aldrich, Dorothy E. 1965. "A Study of Child Audience Reaction to a Controversial Character in a Children's Play." Thesis. U of Pittsburgh.

Austin, Erica W., Donald F. Roberts, and Clifford I. Nass. 1990. "Influences of Family Communication on Children's Interpretation Processes." Communication Research 17.4: 545-564.

Bandura, Albert. 1977. Social Learning Theory. Englewood Cliffs, NJ: Prentice-Hall.

Barnett, Mark A. 1984. "Similarity of experience and empathy in preschoolers." Journal of Genetic Psychology 145: 241-250.

---. 1987. "Empathy and Related Responses in Children." Empathy and Its Development. Eds. Nancy Eisenberg and Janet Strayer. NY: Cambridge UP. 146-162.

Batson, C. Daniel. 1987. "Self-Report Ratings of Empathic Emotion." Empathy and Its Development. Eds. Nancy Eisenberg and Janet Strayer. NY: Cambridge UP. 356-360.

Beauchamp, Hélène. 1992. "Forms and Functions of Scenography: Theatre Productions for Young Audiences in Quebec." Canadian Theatre Review 70: 15-19.

---. 1992. "Scenography as It Stands/The Stands of Scenography." Canadian Theatre Review 71: 37-41.

Bennett, Susan. 1990. Theatre Audiences: A Theory of Production and Reception. NY: Routledge.

Brecht, Bertolt. 1930. "The Modern Theatre is the Epic Theatre." Brecht on Theatre. Trans. John Willett. NY: Hill and Wang, 1957. 33-42.

---. 1948. "A Short Organum for the Theatre." Playwrights on Playwriting. Ed. Toby Cole. NY: Hill and Wang, 1961. 72-105.

Brody, Leslie R. 1984. "Sex and Age Variations in the Quality and Intensity of Children's Emotional Attributions to Hypothetical Situations." Sex Roles 11.1/2: 51-59.

Brody, Leslie R., and Alice S. Carter. 1982. "Children's Emotional Attributions to Self Versus Other: An Exploration of an Assumption Underlying Projective Techniques." Journal of Counseling and Clinical Psychology 50.5: 665-671.

Brown, Lyn Mikel, and Carol Gilligan. 1992. Meeting at the Crossroads: Women's Psychology and Girls' Development. Cambridge, MA: Harvard UP.

Bruner, Jerome. 1986. Actual Minds, Possible Worlds. Cambridge, MA: Harvard UP.

Bryant, Brenda K. 1982. "An Index of Empathy for Children and Adolescents." Child Development 53: 413-425.

---. 1984. "Self-Criticism of the Bryant (1982) Empathy Index." In The Construct and Assessment of Empathy. Symposium conducted at the annual meeting of the American Psychological Association, Toronto, Canada.

---. 1987. "Critique of Comparable Questionnaire Methods in Use to Assess Empathy in Children and Adults." Empathy and Its Development. Eds. Nancy Eisenberg and Janet Strayer. NY: Cambridge UP. 361-373.

---. 1987. "Mental Health, Temperament, Family, and Friends: Perspectives on Children's Empathy and Social Perspective Taking." Empathy and Its Development. Eds. Nancy Eisenberg and Janet Strayer. NY: Cambridge UP. 245-270.

Carlo, Gustavo, George P. Knight, Nancy Eisenberg, and Ken J. Rotenberg. 1991. "Cognitive Processes and Prosocial Behaviors Among Children: The Role of Affective Attributions and Reconciliations." Developmental Psychology 27.3: 456-461.

Chorpenning, Charlotte B. 1951. "Adults in Plays for Children." Educational Theatre Journal May: 115-118.

Chovil, Nicole. 1985. "An Investigation of Sex Differences in Empathy and Imaginal Involvement." Thesis. Simon Fraser U.

Crying to Laugh. By Marcel Sabourin. Trans. John Van Burek. Dir. Jeanne Klein. University of Kansas Theatre for Young People, Lawrence. 3-8 Feb. 1992.

Damon, William, and Daniel Hart. 1988. Self-Understanding in Childhood and Adolescence. NY: Cambridge UP.

Da ies, Bronwyn. 1989. Frogs and Snails and Feminist Tales: Preschool Children and Gender. St. Leonards, Australia: Allen and Unwin.

Davis, Jed H. 1961. "Prospectus for Research in Children's Theatre." Educational Theatre Journal 13: 274-277.

Davis, Jed H., and Mary Jane Evans. 1987. Theatre, Children and Youth. New Orleans, LA: Anchorage.

Davis, Mark H. 1983. "Measuring Individual Differences in Empathy: Evidence for a Multidimensional Approach." Journal of Personality and Social Psychology 44.1: 113-126.

---. 1983. "The Effects of Dispositional Empathy on Emotional Reactions and Helping: A Multidimensional Approach." Journal of Personality 51.2: 167-184.

Deldime, Roger, and Jeanne Pigeon. 1989. "The Memory of the Young Audience." Trans. Robert Anderson. Youth Theatre Journal 4.2: 3-8.

---. 1988. La memoire du jeune spectateur. Bruxelles: De Boeck-Wesmael.

Dolan, Jill. 1988. The Feminist Spectator. Ann Arbor, MI: UMI Research.

Dorr, Aimeé. 1983. "No Shortcuts to Judging Reality." Children's Understanding of Television. Eds. Jennings Bryant and Daniel R. Anderson. NY: Academic. 199-220.

Eisenberg, Nancy. 1992. The Caring Child. Cambridge, MA: Harvard UP.

Eisenberg, Nancy, Richard A. Fabes, Denise Bustamante, and Robin M. Mathy. 1987. "Physiological Indices of Empathy." Empathy and Its Development. Eds. Nancy Eisenberg and Janet Strayer. NY: Cambridge UP. 380-385.

Eisenberg, Nancy, Rita Shell, Jeannette Pasternack, Randy Lennon, Rob Beller, and Robin M. Mathy. 1987. "Prosocial Development in Middle Childhood: A Longitudinal Study." Developmental Psychology 23.5: 712-718.

Eisenberg, Nancy, Richard A. Fabes, Mark Schaller, and Paul A. Miller. 1989. "Sympathy and Personal Distress: Development, Gender Differences, and Interrelations of Indexes." Empathy and Related Emotional Responses. Ed. Nancy Eisenberg. New Directions in Child Development. No. 44. San Francisco, CA: Jossey-Bass. 107-126.

Eisenberg, Nancy, and Richard A. Fabes. 1990. "Empathy: Conceptualization, Measurement, and Relation to Prosocial Behavior." Motivation and Emotion 14.2: 131-149.

Eisenberg, Nancy, Richard A. Fabes, Mark Schaller, Gustavo Carlo, and Paul A. Miller. 1991. "The Relations of Parental Characteristics and Practices to Children's Vicarious Emotional Responding." Child Development 62.6: 1393-1408.

Eisenberg, Nancy, and Janet Strayer, eds. 1987. Empathy and Its Development. NY: Cambridge UP.

---. 1987. "Critical Issues in the Study of Empathy." Empathy and Its Development. Eds. Nancy Eisenberg and Janet Strayer. NY: Cambridge UP. 3-13.

Feshbach, Norma D. 1978. "Studies of Empathic Behavior in Children." Progress in Experimental Personality Research. Vol. 8. Ed. B. A. Maher. NY: Academic. 1-47.

Field, Diane E., and Daniel R. Anderson. 1985. "Instruction and Modality Effects on Children's Television Attention and Comprehension." Journal of Educational Psychology 77.1: 91-100.

Gardner, Howard. 1991. The Unschooled Mind. NY: Basic.

Gerbner, George, et al. 1986. "Living With Television: The Dynamics of the Cultivation Process." Perspectives in Media Effects. Eds. Jennings Bryant and Dolf Zillman. Hillsdale, NJ: Erlbaum. 17-40.

Gibbons, Jane, Daniel R. Anderson, Robin Smith, Diane A. Field, and C. Fischer. 1986. "Young Children's Recall and Reconstruction of Audio and Audiovisual Narratives." Child Development 57: 1014-1023.

Gilligan, Carol. 1982. In a Different Voice. Cambridge, MA: Harvard UP.

Gilligan, Carol, and Grant Wiggins. 1988. "The Origins of Morality in Early Childhood Relationships." Mapping the Moral Domain. Eds. Carol Gilligan, Janie Victoria Ward, and Jill McLean Taylor. Cambridge, MA: Harvard U Graduate School of Education. 111-138.

Goldberg, Moses. 1974. Children's Theatre. Englewood Cliffs, NJ: Prentice-Hall.

Goldberg, Patricia D. 1983. "Development of a Category System for the Analysis of the Response of the Young Theatre Audience." Children's Theatre Review 32.2: 27-32.

Gross, Anne L., and Bonnie Ballif. 1991. "Children's Understanding of Emotion from Facial Expressions and Situations: A Review." Developmental Review 11: 368-398.

Hagnell, Viveka. 1988. "Children as Spectators: Audience Research in Children's Theatre." New Directions in Audience Research. Vol. II. Ed. Willmar Sauter. Utrecht: Instituut voor Theaterwetenschap. 53-62.

Hancock, Emily. 1989. The Girl Within. NY: Fawcett Columbine.

Harris, Paul L. 1989. Children and Emotion. New York: Basil Blackwell.

Hoffman, Martin. 1983. "Empathy, Guilt, and Social Cognition." The Relationship Between Social and Cognitive Development. Ed. Willis F. Overton. Hillsdale, NJ: Erlbaum. 1-51.

---. 1984. "Interaction of Affect and Cognition in Empathy." Emotions, Cognition, and Behavior. Eds. Carroll Izard, Jerome Kagan, and Robert Zajonc. NY: Cambridge UP. 103-131.

Hughes, Robert, Bruce A. Tingle, and Douglas B. Sawin. 1981. "Development of Empathic Understanding in Children." Child Development 52: 122-128.

Huston, Aletha C., and John C. Wright. 1983. "Children's Processing of Television: The Informative Functions of Formal Features." Children's Understanding of Television. Eds. Jennings Bryant and Daniel R. Anderson. NY: Academic. 35-68.

Juhasz, Joseph B. 1972. "An Experimental Study of Imagining." Journal of Personality 40.4: 588-600.

Karniol, Rachel. 1982. "Settings, Scripts, and Self-Schemata: A Cognitive Analysis of the Development of Prosocial Behavior." The Development of Prosocial Behavior. Ed. Nancy Eisenberg. NY: Academic. 251-278.

Kase, Judith B., Sue M. Sikes, and Charles D. Spielberger. 1978. "Emotional Reactions to Frightening and Neutral Scenes in Story Theatre." Communication Monographs 45: 181-186.

Kelly, Hope. 1981. "Reasoning about Realities: Children's Evaluation of Television and Books." Viewing Children Through Television. Eds. Hope Kelly and Howard Gardner. San Francisco, CA: Jossey-Bass. 59-71.

Klein, Jeanne. 1986. "Le Théâtre de la Marmaille: A Québécois Collective Founded on Research." Children's Theatre Review 35.1: 3-8.

---. 1987. "Children's Processing of Theatre as a Function of Verbal and Visual Recall." Youth Theatre Journal 2.1: 9-13.

---. 1992. "Developmental Perceptions of Reality, Conventions and Themes in Theatre: This Is Not a Pipe Dream." Tech. Report. ERIC #ED 344 246.

---. 1992. "Applying Research to Artistic Practices: This Is Not a Pipe Dream." Youth Theatre Journal 7.3: 13-17.

Klein, Jeanne, and Marguerite Fitch. 1989. "Third Grade Children's Verbal and Visual Recall of Monkey, Monkey." Youth Theatre Journal 4.2: 9-15.

---. 1990. "First Grade Children's Comprehension of Noodle Doodle Box." Youth Theatre Journal 5.2: 7-13.

Klein, R. S. 1971. Some Factors Influencing Empathy in Six- and Seven-Year-Old Children Varying in Ethnic Background. Diss. UCLA, 1970. UMI #71-3862.

Landry, Maureen O., Hope Kelly, and Howard Gardner. 1982. "Reality-Fantasy Discriminations in Literature: A Developmental Study." Research in the Teaching of English 16.1: 39-52.

Landy, Robert L. 1977. "Measuring Audience Response to Characters and Scenes in Theatre for Children." Children's Theatre Review 26.3: 10-13.

Langer, Susanne. 1953. Feeling and Form. NY: Scribner.

Larson, James. 1992. "The Playwright and the Perfect Violet: Professional Children's Theatre in the United States." Drama/Theatre Teacher 5.1: 10-13.

Lennon, Randy, and Nancy Eisenberg. 1987. "Gender and Age Differences in Empathy and Sympathy." Empathy and Its Development. Eds. Nancy Eisenberg and Janet Strayer. NY: Cambridge UP. 195-217.

Marcia, James. 1987. "Empathy and Psychotherapy." Empathy and Its Development. Eds. Nancy Eisenberg and Janet Strayer. NY: Cambridge UP. 81-102.

Marcus, Robert F. 1987. "Somatic Indices of Empathy." Empathy and Its Development. Eds. Nancy Eisenberg and Janet Strayer. NY: Cambridge UP. 374-379.

Mehrabian, Albert, and Norman Epstein. 1972. "A Measure of Emotional Empathy." Journal of Personality 40.4: 525-543.

Meringoff, Laurene K., et al. 1983. "How Is Children's Learning from Television Distinctive?" Children's Understanding of Television. Eds. Jennings Bryant and Daniel R. Anderson. NY: Academic. 151-179.

Mulvey, Laura. 1975. "Visual Pleasure and Narrative Cinema." Screen 16.3: 6-18.

Parsons, Michael J. 1987. How We Understand Art. NY: Cambridge UP.

Pingree, S. 1978. "The Effects of Nonsexist Commercials and Perceptions of Reality on Children's Attitudes About Women." Psychology of Women Quarterly 2: 262-277.

Potts, Richard, Margo Morse, Elyse Felleman, and John C. Masters. 1986. "Children's Emotions and Memory for Affective Narrative Content." Motivation and Emotion 10.1: 39-57.

Rhea, Martha H. 1970. "A Comparison of Children's and Adult's Attitudes Toward an Imperfect Protagonist in a Children's Play." Thesis. U of Kansas.

Rosenberg, Helane S. 1987. Creative Drama and Imagination. NY: Holt, Rinehart and Winston.

Rosenberg, Helane S., and Christine Prendergast. 1983. Theatre for Young People. NY: Holt, Rinehart, and Winston.

Rosenberg, Helana S., and Jeffrey K. Smith. 1981. "Effect of Advance Organizers on Children's Responses to Theatre Viewing." Children's Theatre Review 30.2: 17-24.

Rosenfeld, Erica F. 1978. "The Development of an Imaginal Processes Inventory for Children: Its Validation and its Relationship to Measures of Sex-Role, Aggression, and Television Viewing." Diss. U of Illinois.

Ross, D. F., and John C. Condry. 1985. "The Effect of Perceived Reality on Adults' Responses to Filmed and Televised Events." Paper presented at the annual meeting of the American Psychological Association, Los Angeles, CA.

Saarni, Carolyn, and Paul L. Harris, eds. 1989. Children's Understanding of Emotion. New York: Cambridge UP.

Sabourin, Marcel. 1984. Pleurer pour rire. Montréal: VLB Editeur. (Original French script of Crying to Laugh)

Saldaña, Johnny. 1988. "Jed H. Davis' 'Prospectus for Research in Children's Theatre: Twenty-five Years Later." Theatre for Young Audiences. Comp. Jeanne Klein. Lawrence, KS: Kansas University Theatre. 55-86.

---. 1991. Personal interview with Nancy Eisenberg, Arizona State U., October 3.

---. 1992. "The Arizona State University Longitudinal Study: Quantitative Results from the Theatre for Children Component." Unpublished ms. A presentation at the annual meeting of the American Alliance for Theatre and Education, Seattle, WA.

---. 1993. "The Arizona State University Seven-Year Longitudinal Study of Drama with and Theatre for Children: A Qualitative Analysis of Data from the Theatre for Children Component." Tech. Report. Tempe, AZ: ASU.

Salomon, Gavriel. 1984. "Television is 'Easy' and Print is 'Tough': The Differential Investment of Mental Effort in Learning as a Function of Perceptions and Attributions." Journal of Educational Psychology 76: 647-658.

Schoenmakers, Henri. 1988. "To Be, Wanting To Be, Forced To Be: Identification Processes in Theatrical Situations." New Directions for Audience Research. Vol. II. Ed. Willmar Sauter. Utrecht: Instituut voor Theaterwetenschap. 138-163.

---. 1992. "Aesthetic Emotions and Aestheticised Emotions in Theatrical Situations." New Directions for Audience Research. Vol. III. Ed. Henri Schoenmakers. Amsterdam: Tijdschrift voor Theaterwetenschap and ICRAR. 39-58.

---. 1993. "Pity for Nobody: Identificatory Processes with Fictional Characters During the Reception of Theatrical Products." Revue Internationale de Sociologie du Théâtre: 33-43.

Selman, Robert L. 1980. The Growth of Interpersonal Understanding: Developmental and Clinical Analysis. NY: Academic.

Serbin, Lisa A., Kimberly K. Powlishta, and Judith Gulko. 1993. The Development of Sex Typing in Middle Childhood. Monographs of the Society for Research in Child Development, Serial No. 232, Vol. 58, No. 2. Chicago: SRCD.

Siks, Geraldine Brain, and Helen Dunnington. 1961. Children's Theatre and Creative Dramatics: Principles and Practices. Seattle: U of Washington P.

Singer, Dorothy G., and Jerome L. Singer. 1990. The House of Make-Believe: Children's Play and the Developing Imagination. Cambridge, MA: Harvard UP.

Smiley, Sam. 1971. Playwriting: The Structure of Action. Englewood Cliffs, NJ: Prentice-Hall.

Stein, Nancy L., and Janet L. Jewett. 1986. "A Conceptual Analysis of the Meaning of Negative Emotions: Implications for a Theory of Development." Measuring Emotions in Infants and Children. Eds. Carroll E. Izard and Peter B. Read. Vol. II. Cambridge: Cambridge UP. 238-267.

Stotland, Ezra, Kenneth E. Mathews, Jr., Stanley E. Sherman, Robert O. Hansson, Barbara Z. Richardson. 1978. Empathy, Fantasy and Helping. Beverly Hills, CA: Sage.

Strauss, Anselm L. 1987. Qualitative Analysis for Social Scientists. NY: Cambridge UP.

Strayer, Janet. 1985. "Children's Affect and Empathy in Response to TV Dramas." Paper presented at the annual meeting of the American Psychological Association, Los Angeles.

---. 1986. "Children's Attributions Regarding the Situational Determinants of Emotion in Self and Others." Developmental Psychology 22.5: 649-654.

---. 1987. "Affective and Cognitive Perspectives on Empathy." Empathy and Its Development. Eds. Nancy Eisenberg and Janet Strayer. NY: Cambridge UP. 218-244.

---. 1987. "Picture-Story Indices of Empathy." Empathy and Its Development. Eds. Nancy Eisenberg and Janet Strayer. NY: Cambridge UP. 351-355.

---. 1989. "What Children Know and Feel in Response to Witnessing Affective Events." Children's Understanding of Emotion. Eds. Carolyn Saarni and Paul L. Harris. NY: Cambridge UP. 259-289.

---. 1993. "Children's Concordant Emotions and Cognitions in Response to Observed Emotions." Child Development 64: 188-201.

Strayer, Janet, and Nancy Eisenberg. 1987. "Empathy Viewed in Context." Empathy and Its Development. Eds. Nancy Eisenberg and Janet Strayer. NY: Cambridge UP. 389-398.

Strayer, Janet, and Irene Gempton. 1992. The Empathy Continuum
Scoring Manual. Unpublished ms. Burnaby, BC: Simon Fraser
U.

Strayer, Janet, and William Roberts. 1989. "Children's Empathy
and Role Taking: Child and Parental Factors, and Relations
to Prosocial Behavior." Journal of Applied Developmental
Psychology 10: 227-239.

Strayer, Janet, and Marianne Schroeder. 1989. "Children's
Helping Strategies: Influences of Emotion, Empathy, and
Age." Empathy and Related Emotional Responses. Ed. Nancy
Eisenberg. New Directions in Child Development. No. 44.
San Francisco, CA: Jossey-Bass. 85-105.

Wiggers, Michiel, and Henk Willems. 1983. "Female Preschoolers'
Verbal and Nonverbal Empathic Responses to Emotional
Situations and Facial Expressions." International Journal
of Behavioral Development 6: 427-440.

Willett, John. 1959. The Theatre of Bertolt Brecht. London:
Methuen.

Winick, Mariann Pezzella, and Charles Winick. 1979. The
Television Experience: What Children See. Beverly Hills,
CA: Sage.

Winner, Ellen. 1988. The Point of Words: Children's
Understanding of Metaphor and Irony. Cambridge, MA: Harvard
UP.

Wispé, Lauren. 1986. "The Distinction Between Sympathy and
Empathy: To Call Forth a Concept, a Word is Needed."
Journal of Personality and Social Psychology 50: 314-321.

---. 1987. "History of the Concept of Empathy." Empathy and
Its Development. Eds. Nancy Eisenberg and Janet Strayer.
NY: Cambridge UP. 17-37.

Wright, Lin. 1990. K-6 Drama/Theatre Curriculum. Tempe:
Arizona State University. National Arts Education Research
Center.

Wright, John C., Aletha C. Huston, Marie Alvarez, Michelle St.
Peters, Rosemarie T. Truglio, Marguerite Fitch, and Susie
Piemyat. 1989. "Perceived TV Reality and Children's
Emotional Responses." Paper presented at the biennial
meeting for the Society for Research in Child Development,
Kansas City.

Zeder, Suzan L. 1978. "A Character Analysis of the Child
    Protagonist as Presented in Popular Plays for Child
    Audiences." Diss. Florida State U.

Postscript

Data analysis for this technical report was completed in
June, just as the 500-year Flood of 1993 was getting underway.
On two separate days in July, the investigator's home became an
island in the middle of a flooded, neighborhood creek bed after
heavy torrential rains. Having experienced the Flood directly,
the investigator empathized with thousands of flood victims
across the Midwest; and so, crying to laugh, donated money to the
American Red Cross MO-KAN Flood Relief. Empathy does generate
altruistic behavior....

Bryant's (1982) Empathy Index (Questions 1-22) and

Drama/Imagination Index (Questions 23-35)

INSTRUCTIONS FOR ADMINISTERING EMPATHY QUESTIONNAIRE
TO FIRST GRADERS

Sit in small groups of 3-5 1st graders, so that you face the children and can see their papers clearly. Ask children to fill out their names, ages, grade (1), birthdays, and to circle M for boys and F for girls. Feel free to help them with this if they need help. (Ignore Child ID.) Then read the following instructions aloud to them:

"I'd like to ask how you feel about different things. There are no right or wrong answers, because everyone has different feelings. I'm going to read a sentence out loud, and I want you to circle the word "YES" if you think that feeling is like you or circle the word "NO" if you think that feeling is not like you. We'll do this together one sentence at a time. When you answer each sentence, use this black ruler to follow along and to cover your answers so no one else can see what you circled." [Show them how to put the black ruler above the top of each sentence that you are reading (above a line or top of the page).]

"Let's practice on this first sentence." [Read the practice sentence on page 1.] "Circle YES if you think that is like you or NO if you think that is not like you." [Watch to see that every child circles one word and only one word.] "When you are finished circling YES or NO, stop and wait for me to read the next sentence. Good! Now let's turn the page to the blue sheet (page 2)."

[Read each sentence aloud one at a time, reminding them to circle "YES, like me" or "NO, not like me." Repeat sentences as needed. Wait for each child to finish circling before going to the next sentence. Be sure they use the black ruler to cover their previous answer. Repeat this procedure and call each page by its color--pink (page 3), green (page 4), purple (page 5), and bright pink (page 6).]

ADMINISTERED TO WHOLE CLASSROOMS OF
THIRD AND FIFTH GRADERS

Child ID_____

QUESTIONNAIRE

NAME_____ AGE _____ GRADE_____

BIRTHDAY_____ GENDER   M   F

Practice:

It makes me happy when I see someone feed a stray cat.

Yes   No

_____

STOP

1. It makes me sad to see a girl who can't find anyone to play with.

   Yes   No

___

2. People who kiss and hug in public are silly.

   Yes   No

___

3. Boys who cry because they are happy are silly.

   Yes   No

___

4. I really like to watch people open presents, even when I don't get a present myself.

   Yes   No

___

5. Seeing a boy who is crying makes me feel like crying.

   Yes   No

___

6. I get upset when I see a girl being hurt.

   Yes   No

___

7. Even when I don't know why someone is laughing, I laugh too.

   Yes   No

___

8. Sometimes I cry when I watch TV.

   Yes   No

___

STOP

9.   Girls who cry because they are happy are silly.

     Yes   No

---

10. It's hard for me to see why someone else gets upset.

     Yes   No

---

11. I get upset when I see an animal being hurt.

     Yes   No

---

12. It makes me sad to see a boy who can't find anyone to play with.

     Yes   No

---

13. Some songs make me so sad I feel like crying.

     Yes   No

---

14. I get upset when I see a boy being hurt.

     Yes   No

---

15. Grown-ups sometimes cry even when they have nothing to be sad about.

     Yes   No

---

16. It's silly to treat dogs and cats as though they have feelings like people.

     Yes   No

STOP

17. I get mad when I see a classmate pretending to need help
from the teacher all the time.

    Yes   No

---

18. Kids who have no friends probably don't want any.

    Yes   No

---

19. Seeing a girl who is crying makes me feel like crying.

    Yes   No

---

20. I think it is funny that some people cry during a sad movie
or while reading a sad book.

    Yes   No

---

21. I am able to eat all my cookies even when I see someone
looking at me wanting one.

    Yes   No

---

22. I don't feel upset when I see a classmate being punished by
a teacher for not obeying school rules.

    Yes   No

---

23. I know that it's OK to show my feelings.

    Yes   No

---

24. I use my imagination a lot.

    Yes   No

STOP

25. I dream about things that might happen to me.

Yes   No

_____

26. When I am reading a good story, I imagine how I would feel if those things were happening to me.

Yes   No

_____

27. I like to dress up in a costume at Halloween and pretend I am a character.

Yes   No

_____

28. I like to act out stories and play characters in drama.

Yes   No

_____

29. I show my real feelings most of the time.

Yes   No

_____

30. I use my imagination when I act out stories.

Yes   No

_____

31. I am good at playing characters in a story or drama.

Yes   No

_____

32. When I am watching a good movie, sometimes I feel like I am a character in that story.

Yes   No

_____

STOP

33. I feel sad when other characters in a story are feeling sad.

     Yes   No

---

34. When I am acting out a story in drama, I feel like I am the character.

     Yes   No

---

35. I like watching plays at school or in a theatre.

     Yes   No

THANK YOU!

Mehrabian and Epstein (1972) Empathy Index (Questions 1-33)

Drama/Imagination Index (Questions 34-46) given to adults

QUESTIONNAIRE   Adult ID_____

NAME_____ AGE _____ GENDER   M   F

MAJOR_____   YEAR IN SCHOOL_____

The statements on the following pages inquire about your thoughts and feelings in a variety of situations. For each item, indicate how much you agree or disagree with each statement by circling the appropriate number on the scale. Read each item carefully before responding. Answer as honestly as you can. Thank you.

+4	+3	+2	+1	0	-1	-2	-3	-4
Very Strongly Agree	Strongly Agree	Somewhat Agree	Agree	Neutral	Disagree	Somewhat Disagree	Strongly Disagree	Very Strongly Disagree

1. It makes me sad to see a lonely stranger in a group.

+4	+3	+2	+1	0	-1	-2	-3	-4
Very Strongly Agree	Strongly Agree	Somewhat Agree	Agree	Neutral	Disagree	Somewhat Disagree	Strongly Disagree	Very Strongly Disagree

2. People make too much of the feelings and sensitivity of animals.

+4	+3	+2	+1	0	-1	-2	-3	-4
Very Strongly Agree	Strongly Agree	Somewhat Agree	Agree	Neutral	Disagree	Somewhat Disagree	Strongly Disagree	Very Strongly Disagree

3. I often find public displays of affection annoying.

+4	+3	+2	+1	0	-1	-2	-3	-4
Very Strongly Agree	Strongly Agree	Somewhat Agree	Agree	Neutral	Disagree	Somewhat Disagree	Strongly Disagree	Very Strongly Disagree

4. I am annoyed by unhappy people who are just sorry for themselves.

+4	+3	+2	+1	0	-1	-2	-3	-4
Very Strongly Agree	Strongly Agree	Somewhat Agree	Agree	Neutral	Disagree	Somewhat Disagree	Strongly Disagree	Very Strongly Disagree

5. I become nervous if others around me seem to be nervous.

+4	+3	+2	+1	0	-1	-2	-3	-4
Very Strongly Agree	Strongly Agree	Somewhat Agree	Agree	Neutral	Disagree	Somewhat Disagree	Strongly Disagree	Very Strongly Disagree

6. I find it silly for people to cry out of happiness.

+4	+3	+2	+1	0	-1	-2	-3	-4
Very Strongly Agree	Strongly Agree	Somewhat Agree	Agree	Neutral	Disagree	Somewhat Disagree	Strongly Disagree	Very Strongly Disagree

7.   I tend to get emotionally involved with a friend's problems.

+4	+3	+2	+1	0	-1	-2	-3	-4
Very Strongly Agree	Strongly Agree	Somewhat Agree	Agree	Neutral	Disagree	Somewhat Disagree	Strongly Disagree	Very Strongly Disagree

8.   Sometimes the words of a love song can move me deeply.

+4	+3	+2	+1	0	-1	-2	-3	-4
Very Strongly Agree	Strongly Agree	Somewhat Agree	Agree	Neutral	Disagree	Somewhat Disagree	Strongly Disagree	Very Strongly Disagree

9.   I tend to lose control when I am bringing bad news to people.

+4	+3	+2	+1	0	-1	-2	-3	-4
Very Strongly Agree	Strongly Agree	Somewhat Agree	Agree	Neutral	Disagree	Somewhat Disagree	Strongly Disagree	Very Strongly Disagree

10.   The people around me have a great influence on my moods.

+4	+3	+2	+1	0	-1	-2	-3	-4
Very Strongly Agree	Strongly Agree	Somewhat Agree	Agree	Neutral	Disagree	Somewhat Disagree	Strongly Disagree	Very Strongly Disagree

11.   Most foreigners I have met seemed cool and unemotional.

+4	+3	+2	+1	0	-1	-2	-3	-4
Very Strongly Agree	Strongly Agree	Somewhat Agree	Agree	Neutral	Disagree	Somewhat Disagree	Strongly Disagree	Very Strongly Disagree

12.   I would rather be a social worker than work in a job training center.

+4	+3	+2	+1	0	-1	-2	-3	-4
Very Strongly Agree	Strongly Agree	Somewhat Agree	Agree	Neutral	Disagree	Somewhat Disagree	Strongly Disagree	Very Strongly Disagree

13. I don't get upset just because a friend is acting upset.

+4	+3	+2	+1	0	-1	-2	-3	-4
Very Strongly Agree	Strongly Agree	Somewhat Agree	Agree	Neutral	Disagree	Somewhat Disagree	Strongly Disagree	Very Strongly Disagree

14. I like to watch people open presents.

+4	+3	+2	+1	0	-1	-2	-3	-4
Very Strongly Agree	Strongly Agree	Somewhat Agree	Agree	Neutral	Disagree	Somewhat Disagree	Strongly Disagree	Very Strongly Disagree

15. Lonely people are probably unfriendly.

+4	+3	+2	+1	0	-1	-2	-3	-4
Very Strongly Agree	Strongly Agree	Somewhat Agree	Agree	Neutral	Disagree	Somewhat Disagree	Strongly Disagree	Very Strongly Disagree

16. Seeing people cry upsets me.

+4	+3	+2	+1	0	-1	-2	-3	-4
Very Strongly Agree	Strongly Agree	Somewhat Agree	Agree	Neutral	Disagree	Somewhat Disagree	Strongly Disagree	Very Strongly Disagree

17. Some songs make me happy.

+4	+3	+2	+1	0	-1	-2	-3	-4
Very Strongly Agree	Strongly Agree	Somewhat Agree	Agree	Neutral	Disagree	Somewhat Disagree	Strongly Disagree	Very Strongly Disagree

18. I really get involved with the feelings of the characters in a novel.

+4	+3	+2	+1	0	-1	-2	-3	-4
Very Strongly Agree	Strongly Agree	Somewhat Agree	Agree	Neutral	Disagree	Somewhat Disagree	Strongly Disagree	Very Strongly Disagree

19. I get very angry when I see someone being ill-treated.

+4	+3	+2	+1	0	-1	-2	-3	-4
Very Strongly Agree	Strongly Agree	Somewhat Agree	Agree	Neutral	Disagree	Somewhat Disagree	Strongly Disagree	Very Strongly Disagree

20. I am able to remain calm even though those around me worry.

+4	+3	+2	+1	0	-1	-2	-3	-4
Very Strongly Agree	Strongly Agree	Somewhat Agree	Agree	Neutral	Disagree	Somewhat Disagree	Strongly Disagree	Very Strongly Disagree

21. When a friend starts to talk about his or her problems, I try to steer the conversation to something else.

+4	+3	+2	+1	0	-1	-2	-3	-4
Very Strongly Agree	Strongly Agree	Somewhat Agree	Agree	Neutral	Disagree	Somewhat Disagree	Strongly Disagree	Very Strongly Disagree

22. Another's laughter is not catching for me.

+4	+3	+2	+1	0	-1	-2	-3	-4
Very Strongly Agree	Strongly Agree	Somewhat Agree	Agree	Neutral	Disagree	Somewhat Disagree	Strongly Disagree	Very Strongly Disagree

23. Sometimes at the movies I am amused by the amount of crying and sniffling around me.

+4	+3	+2	+1	0	-1	-2	-3	-4
Very Strongly Agree	Strongly Agree	Somewhat Agree	Agree	Neutral	Disagree	Somewhat Disagree	Strongly Disagree	Very Strongly Disagree

24. I am able to make decisions without being influenced by people's feelings.

+4	+3	+2	+1	0	-1	-2	-3	-4
Very Strongly Agree	Strongly Agree	Somewhat Agree	Agree	Neutral	Disagree	Somewhat Disagree	Strongly Disagree	Very Strongly Disagree

25. I cannot continue to feel OK if people around me are depressed.

+4	+3	+2	+1	0	-1	-2	-3	-4
Very Strongly Agree	Strongly Agree	Somewhat Agree	Agree	Neutral	Disagree	Somewhat Disagree	Strongly Disagree	Very Strongly Disagree

26. It is hard for me to see how some things upset people so much.

+4	+3	+2	+1	0	-1	-2	-3	-4
Very Strongly Agree	Strongly Agree	Somewhat Agree	Agree	Neutral	Disagree	Somewhat Disagree	Strongly Disagree	Very Strongly Disagree

27. I am very upset when I see an animal in pain.

+4	+3	+2	+1	0	-1	-2	-3	-4
Very Strongly Agree	Strongly Agree	Somewhat Agree	Agree	Neutral	Disagree	Somewhat Disagree	Strongly Disagree	Very Strongly Disagree

28. Becoming involved in books or movies is a little silly.

+4	+3	+2	+1	0	-1	-2	-3	-4
Very Strongly Agree	Strongly Agree	Somewhat Agree	Agree	Neutral	Disagree	Somewhat Disagree	Strongly Disagree	Very Strongly Disagree

29. It upsets me to see helpless old people.

+4	+3	+2	+1	0	-1	-2	-3	-4
Very Strongly Agree	Strongly Agree	Somewhat Agree	Agree	Neutral	Disagree	Somewhat Disagree	Strongly Disagree	Very Strongly Disagree

30. I become more irritated than sympathetic when I see someone's tears.

+4	+3	+2	+1	0	-1	-2	-3	-4
Very Strongly Agree	Strongly Agree	Somewhat Agree	Agree	Neutral	Disagree	Somewhat Disagree	Strongly Disagree	Very Strongly Disagree

31. I become very involved when I watch a movie.

+4	+3	+2	+1	0	-1	-2	-3	-4
Very Strongly Agree	Strongly Agree	Somewhat Agree	Agree	Neutral	Disagree	Somewhat Disagree	Strongly Disagree	Very Strongly Disagree

32. I often find that I can remain cool in spite of the excitement around me.

+4	+3	+2	+1	0	-1	-2	-3	-4
Very Strongly Agree	Strongly Agree	Somewhat Agree	Agree	Neutral	Disagree	Somewhat Disagree	Strongly Disagree	Very Strongly Disagree

33. Little children sometimes cry for no apparent reason.

+4	+3	+2	+1	0	-1	-2	-3	-4
Very Strongly Agree	Strongly Agree	Somewhat Agree	Agree	Neutral	Disagree	Somewhat Disagree	Strongly Disagree	Very Strongly Disagree

34. I know that it's OK to show my feelings.

+4	+3	+2	+1	0	-1	-2	-3	-4
Very Strongly Agree	Strongly Agree	Somewhat Agree	Agree	Neutral	Disagree	Somewhat Disagree	Strongly Disagree	Very Strongly Disagree

35. I use my imagination a lot.

+4	+3	+2	+1	0	-1	-2	-3	-4
Very Strongly Agree	Strongly Agree	Somewhat Agree	Agree	Neutral	Disagree	Somewhat Disagree	Strongly Disagree	Very Strongly Disagree

36. I dream about things that might happen to me.

+4	+3	+2	+1	0	-1	-2	-3	-4
Very Strongly Agree	Strongly Agree	Somewhat Agree	Agree	Neutral	Disagree	Somewhat Disagree	Strongly Disagree	Very Strongly Disagree

37. When I am reading a good novel, I imagine how I would feel if those things were happening to me.

+4	+3	+2	+1	0	-1	-2	-3	-4
Very Strongly Agree	Strongly Agree	Somewhat Agree	Agree	Neutral	Disagree	Somewhat Disagree	Strongly Disagree	Very Strongly Disagree

38. I like to dress up in a costume at Halloween and pretend I am a character.

+4	+3	+2	+1	0	-1	-2	-3	-4
Very Strongly Agree	Strongly Agree	Somewhat Agree	Agree	Neutral	Disagree	Somewhat Disagree	Strongly Disagree	Very Strongly Disagree

39. I like to act and play characters in theatre or acting classes.

+4	+3	+2	+1	0	-1	-2	-3	-4
Very Strongly Agree	Strongly Agree	Somewhat Agree	Agree	Neutral	Disagree	Somewhat Disagree	Strongly Disagree	Very Strongly Disagree

40. I show my real feelings most of the time.

+4	+3	+2	+1	0	-1	-2	-3	-4
Very Strongly Agree	Strongly Agree	Somewhat Agree	Agree	Neutral	Disagree	Somewhat Disagree	Strongly Disagree	Very Strongly Disagree

41. I use my imagination when I am acting in scenes or plays.

+4	+3	+2	+1	0	-1	-2	-3	-4
Very Strongly Agree	Strongly Agree	Somewhat Agree	Agree	Neutral	Disagree	Somewhat Disagree	Strongly Disagree	Very Strongly Disagree

42. I am good at playing characters in scenes or plays.

+4	+3	+2	+1	0	-1	-2	-3	-4
Very Strongly Agree	Strongly Agree	Somewhat Agree	Agree	Neutral	Disagree	Somewhat Disagree	Strongly Disagree	Very Strongly Disagree

43. When I am watching a good movie, sometimes I feel like I am a character in that story.

+4	+3	+2	+1	0	-1	-2	-3	-4
Very Strongly Agree	Strongly Agree	Somewhat Agree	Agree	Neutral	Disagree	Somewhat Disagree	Strongly Disagree	Very Strongly Disagree

44. I feel sad when other characters in a story are feeling sad.

+4	+3	+2	+1	0	-1	-2	-3	-4
Very Strongly Agree	Strongly Agree	Somewhat Agree	Agree	Neutral	Disagree	Somewhat Disagree	Strongly Disagree	Very Strongly Disagree

45. When I am acting in a scene or play, I feel like I am the character.

+4	+3	+2	+1	0	-1	-2	-3	-4
Very Strongly Agree	Strongly Agree	Somewhat Agree	Agree	Neutral	Disagree	Somewhat Disagree	Strongly Disagree	Very Strongly Disagree

46. I like watching plays in a theatre.

+4	+3	+2	+1	0	-1	-2	-3	-4
Very Strongly Agree	Strongly Agree	Somewhat Agree	Agree	Neutral	Disagree	Somewhat Disagree	Strongly Disagree	Very Strongly Disagree

Thank you for your participation in this study.

CRYING TO LAUGH INTERVIEW   Child ID_____

Child Name:_____ Interviewer Name:_____

Grade: 1st   3rd   5th   Gender: M   F
School: Woodlawn   Deerfield   India
Date: Wednesday   Thursday   Friday

Introduction: (done on way to interview station)
"I'm glad that you could come to see the play Crying to Laugh yesterday.
When people see plays, they have lots of different ideas and feelings about
the story and the way it was done."

"May I ask you some questions about what you think and feel about the play
and have you play with some pictures and props?"
[Child Assent:] (yes)   (no, thank child/escort back to room)

1. Did you already know the story of Crying to Laugh before you saw the
   play yesterday?
   (no)
   (yes) How did you know that story? (teacher, parent, friend)

2. Do you think (1st, 3rd, 5th) graders in another city would like this
   play ( ) a lot   ( ) a little bit, or   ( ) not at all?

   [Write in volunteered information:]

3. Was this play ( ) easy or ( ) hard to understand?

   [If both:] Was it ( ) sort of easy or ( ) sort of hard?

   Was it
   ( ) real easy   ( ) real hard
   ( ) sort of easy   ( ) sort of hard

[AT STATION BY NOW]

"To help me remember what we say, I'm going to turn on this tape recorder.
Is that OK?
[TURN ON TAPE RECORDER.]
If you want to stop at any time during the interview, you may do so. It's
OK. YOUR NUMBER IS (state Child ID # into tape)."

4. <u>Free Story Recall</u>:   [MAXIMUM 3-5 MINUTES]   Child ID_____

[<u>3rd & 5th grade</u>:]   "Pretend you have a friend who didn't see the play
yesterday, and you're telling him or her about the play. You can use these
props and photos if you like to help you remember. What was the play
about?"

[<u>1st grade</u>:]   "I've brought some pictures and toys to help us talk about
the play. This is Mea [SHOW MEA DOLL]. This is Yua [SHOW YUA DOLL]. And
this is Seluf [SHOW SELUF DOLL]. Let's pretend you have a friend who
didn't see the play yesterday. Use these toys to show and tell your friend
what the play was about."

[If child has real hard time getting started, ask: "What did Mea do?" If
still having trouble then, "What did Yua do?" Then, "What did Seluf do?"]

[TAKE NOTES OF CHILDREN'S PLAY WITH PROPS AND MAIN EVENTS. If child says
nothing while playing with props, describe out loud what child is doing so
non-verbal information is picked up on tape recorder.]

[Prompts:]
What else was the play about?

Anything else?

5a. What did Mea learn at the end of the play?

b. How do you know she learned that?

Comprehension of Affect   [Given 7 diagrammatic faces & intensity strip]

"These are pictures of different feelings that people sometimes feel a little or A LOT at different times."   [Show one at a time:]

This is just feeling OK or NOTHING MUCH (neutral)
This is HAPPY
This is SAD
This is SURPRISED
This is MAD or ANGRY
This is AFRAID or SCARED
and, this is DISGUSTED or YUCKY

"I'm going to ask you about feelings at certain times in the play. I'd like you to tell me or point to one of these feelings [faces] for each question."

[For the following sets of questions, if child chooses more than one feeling, ask: "Which feeling did (you/character) feel the most?" and mark a 1 over the strongest feeling and a 2 over the second feeling named.]

[Mark a check or X over the emotion named and amount felt for each below, especially when child points and doesn't say emotion out loud.]

Child ID_____

6. [Show 1st photo] When Mea's dog Shado drowned,

a. How did <u>YOU</u> feel?

(OK) (happy) (sad) (surprised) (mad) (afraid) (disgusted)

b. How much (did you feel that)?   ( ) A little, or   ( ) A LOT?

c. What made you feel that way?

d. How did <u>MEA</u> feel (when her dog drowned)?

(OK) (happy) (sad) (surprised) (mad) (afraid) (disgusted)

e. How much (did Mea feel that)?   ( ) A little, or   ( ) A LOT?

f. How do you know Mea felt that way?

7. [Show 2nd photo] When Yua carried Shado to the trash can,

a. How did <u>YOU</u> feel?

(OK) (happy) (sad) (surprised) (mad) (afraid) (disgusted)

b. How much (did you feel that)?   ( ) A little, or   ( ) A LOT?

c. What made you feel that way?

d. How did <u>YUA</u> feel (when he carried Shado)?

(OK) (happy) (sad) (surprised) (mad) (afraid) (disgusted)

e. How much (did Yua feel that)?   ( ) A little, or   ( ) A LOT?

f. How do you know Yua felt that way?

Child ID_____

8. [Show 3rd photo]   When <u>Seluf</u> saw Yua's stilts,

a. How did <u>YOU</u> feel?

(OK) (happy) (sad) (surprised) (mad) (afraid) (disgusted)

b. How much (did you feel that)?   ( ) A little, or   ( ) A LOT?

c. What made you feel that way?

d. How did <u>SELUF</u> feel (when she saw Yua's stilts)?

(OK) (happy) (sad) (surprised) (mad) (afraid) (disgusted)

e. How much (did Seluf feel that)? ( ) A little, or   ( ) A LOT?

f. How do you know Seluf felt that way?

9. [Show 4th photo]   When Seluf couldn't come out of the mirror after Yua put a big X on it,

a. How did <u>YOU</u> feel?

(OK) (happy) (sad) (surprised) (mad) (afraid) (disgusted)

b. How much (did you feel that)?   ( ) A little, or   ( ) A LOT?

c. What made you feel that way?

d. How did <u>MEA</u> feel (when Seluf couldn't come out)?

(OK) (happy) (sad) (surprised) (mad) (afraid) (disgusted)

e. How much (did Mea feel that)?   ( ) A little, or   ( ) A LOT?

f. How do you know Mea felt that way?

10. [Show 5th photo]   When **Mea** finally saw Yua's stilts,

a. How did <u>YOU</u> feel?

(OK) (happy) (sad) (surprised) (mad) (afraid) (disgusted)

b. How much (did you feel that)?   ( ) A little, or   ( ) A LOT?

c. What made you feel that way?

d. How did <u>MEA</u> feel (when she saw Yua's stilts)?

(OK) (happy) (sad) (surprised) (mad) (afraid) (disgusted)

e. How much (did Mea feel that)?   ( ) A little, or   ( ) A LOT?

f. How do you know Mea felt that way?

11. [Show 6th photo]   At the end of the play, when Mea jumped all over the bed,

a. How did <u>YOU</u> feel?

(OK) (happy) (sad) (surprised) (mad) (afraid) (disgusted)

b. How much (did you feel that)?   ( ) A little, or   ( ) A LOT?

c. What made you feel that way?

d. How did <u>MEA</u> feel (when she jumped all over)?

(OK) (happy) (sad) (surprised) (mad) (afraid) (disgusted)

e. How much (did Mea feel that)?   ( ) A little, or   ( ) A LOT?

f. How do you know Mea felt that way?

"We've been talking about feelings. Now let's talk about how might you have used your imagination during the play."

12a. Did you <u>imagine</u> yourself in that situation and how you would feel if that happened to you?
   (no)
   (yes) How much (did you imagine yourself in that situation)?

            ( ) A little, or   ( ) A LOT?

  b. Did you <u>imagine</u> yourself as one of the characters in the play?
     (no)
     (yes) Which character did you imagine yourself as?

        [POINT TO EACH CHARACTER DOLL AND CHECK BELOW]

        ( ) Mea,   ( ) Seluf, or   ( ) Yua?

        How much (did you imagine yourself as that character)?

                ( ) A little, or   ( ) A LOT?

[IF CHILD ANSWERS <u>NO</u> TO ONE OR BOTH QUESTIONS ABOVE, ASK:]

  c. Did you use your imagination ( )
     OR did you just watch the play ( )?

  d. Were you thinking about something else while you were watching the
     play?
            (no)
            (yes) What were you thinking about?

13. [Point to MEA doll] How much are you like Mea? A little, A LOT, or not at all?

    ( ) not at all
        How are you different from Mea?

    ( ) a little
        How are you a little like Mea?

    ( ) A LOT
        How are you A LOT like Mea?

Child ID_____

14. [Point to SELUF doll] How much are you like Seluf? A little, A LOT,
or not at all?

    ( ) not at all
        How are you different from Seluf?

    ( ) a little
        How are you a little like Seluf?

    ( ) A LOT
        How are you A LOT like Seluf?

15. [Point to YUA doll] How much are you like Yua? A little, A LOT, or
not at all?

    ( ) not at all
        How are you different from Yua?

    ( ) a little
        How are you a little like Yua?

    ( ) A LOT
        How are you A LOT like Yua?

Debriefing: [stand up and start leaving]
"Okay, we're done. Let's go back to your classroom now. Thank you so much
for your ideas and feelings about the play. You really know a lot about
this play, and your ideas and feelings have really helped me a lot."

[While preparing materials for next interview & walking back to classroom:]
"Do you have any questions you'd like to ask me about the play?"

CRYING TO LAUGH QUESTIONNAIRE   Adult ID#_____

Name:
Age: Gender: M   F
Major: Year in School:

Please circle the day you saw the performance of Crying to Laugh:

Monday   Tuesday   Wednesday   Thursday   Friday   Saturday

Instructions: Please place check marks over (yes)/(no) answers, in blank
spaces ( ) provided, or circle the answers provided. Answer each question
honestly. There are no right or wrong answers.

We're glad that you could come to see the play Crying to Laugh. When
people see plays, they have lots of different ideas and feelings about the
story and the way it was done.

1. Did you already know the story of Crying to Laugh before you saw the
   play?
   (no)
   (yes) How did you know that story? (teacher, friend, other)

2. Do you think adults in another city would like this play
   ( ) a lot   ( ) a little bit, or   ( ) not at all?

3. From your adult viewpoint, how easy or hard was this play to understand?

   ( ) real easy   ( ) real hard
   ( ) sort of easy   ( ) sort of hard

Please feel free to volunteer your opinions about this production below:

Adult ID#_____

4. Please retell <u>what this play was about</u> as if explaining it to an adult who didn't see the play. (Recall that Mea was the young girl wearing blue and green, Seluf was the young girl wearing yellow and red, and Yua was the tall white guy on stilts.):

5a. What did Mea learn at the end of the play?

b. How do you know she learned that?

For the following 6 sets of questions, please circle the one, most primary, most prevalent feeling from among the seven emotions listed and place a check mark inside ( ) for either a little or A LOT.

6. When Mea's dog Shado drowned,

a. How did YOU feel?

neutral   happy   sad   surprised   angry   afraid   disgusted

b. How much did you feel that?   ( ) A little, or   ( ) A LOT?

c. What made you feel that way?

d. How did MEA feel when her dog drowned?

neutral   happy   sad   surprised   angry   afraid   disgusted

e. How much did Mea feel that?   ( ) A little, or   ( ) A LOT?

f. How do you know Mea felt that way?

7. When Yua carried Shado to the trash can,

a. How did YOU feel?

neutral   happy   sad   surprised   angry   afraid   disgusted

b. How much did you feel that?   ( ) A little, or   ( ) A LOT?

c. What made you feel that way?

d. How did YUA feel when he carried Shado?

neutral   happy   sad   surprised   angry   afraid   disgusted

e. How much did Yua feel that?   ( ) A little, or   ( ) A LOT?

f. How do you know Yua felt that way?

8. When Seluf saw Yua's stilts,

a. How did YOU feel?

neutral   happy   sad   surprised   angry   afraid   disgusted

b. How much did you feel that?   ( ) A little, or   ( ) A LOT?

c. What made you feel that way?

d. How did SELUF feel when she saw Yua's stilts?

neutral   happy   sad   surprised   angry   afraid   disgusted

e. How much did Seluf feel that?   ( ) A little, or   ( ) A LOT?

f. How do you know Seluf felt that way?

9. When Seluf couldn't come out of the mirror after Yua put a big X on it,

a. How did YOU feel?

neutral   happy   sad   surprised   angry   afraid   disgusted

b. How much did you feel that?   ( ) A little, or   ( ) A LOT?

c. What made you feel that way?

d. How did MEA feel when Seluf couldn't come out?

neutral   happy   sad   surprised   angry   afraid   disgusted

e. How much did Mea feel that?   ( ) A little, or   ( ) A LOT?

f. How do you know Mea felt that way?

10. When Mea finally saw Yua's stilts,

a. How did YOU feel?

neutral   happy   sad   surprised   angry   afraid   disgusted

b. How much did you feel that?   ( ) A little, or   ( ) A LOT?

c. What made you feel that way?

d. How did MEA feel when she saw Yua's stilts?

neutral   happy   sad   surprised   angry   afraid   disgusted

e. How much did Mea feel that?   ( ) A little, or   ( ) A LOT?

f. How do you know Mea felt that way?

Adult ID#_____

11. At the end of the play, when Mea jumped all over the bed,

a. How did <u>YOU</u> feel?

neutral   happy   sad   surprised   angry   afraid   disgusted

b. How much did you feel that?   ( ) A little, or   ( ) A LOT?

c. What made you feel that way?

d. How did <u>MEA</u> feel when she jumped all over?

neutral   happy   sad   surprised   angry   afraid   disgusted

e. How much did Mea feel that?   ( ) A little, or   ( ) A LOT?

f. How do you know Mea felt that way?

12a. During the play, did you <u>imagine</u> yourself in that situation and how you would feel if that happened to you?
    (no)
    (yes) How much did you imagine yourself in that situation?
            ( ) A little, or   ( ) A LOT?

  b. Did you <u>imagine</u> yourself as one of the characters in the play?
    (no)
    (yes) Which character did you imagine yourself as?

        ( ) Mea,   ( ) Seluf, or   ( ) Yua?

        How much did you imagine yourself as that character?

            ( ) A little, or   ( ) A LOT?

IF YOU ANSWERED <u>NO</u> TO ONE OR BOTH OF THE 12a. & b. QUESTIONS ABOVE, ANSWER 12c. & d. below:

  c. Did you use your imagination ( ) OR did you just watch the play ( )?

  d. Were you thinking about something else while you were watching the play?
            (no)
            (yes) What were you thinking about?

13. How much are you like Mea? A little, A LOT, or not at all?

   ( ) not at all
        How are you different from Mea?

   ( ) a little
        How are you a little like Mea?

   ( ) A LOT
        How are you A LOT like Mea?

14. How much are you like Seluf? A little, A LOT, or not at all?

   ( ) not at all
        How are you different from Seluf?

   ( ) a little
        How are you a little like Seluf?

   ( ) A LOT
        How are you A LOT like Seluf?

15. How much are you like Yua? A little, A LOT, or not at all?

   ( ) not at all
        How are you different from Yua?

   ( ) a little
        How are you a little like Yua?

   ( ) A LOT
        How are you A LOT like Yua?

THANK YOU!

MEA doll used in Free Recall
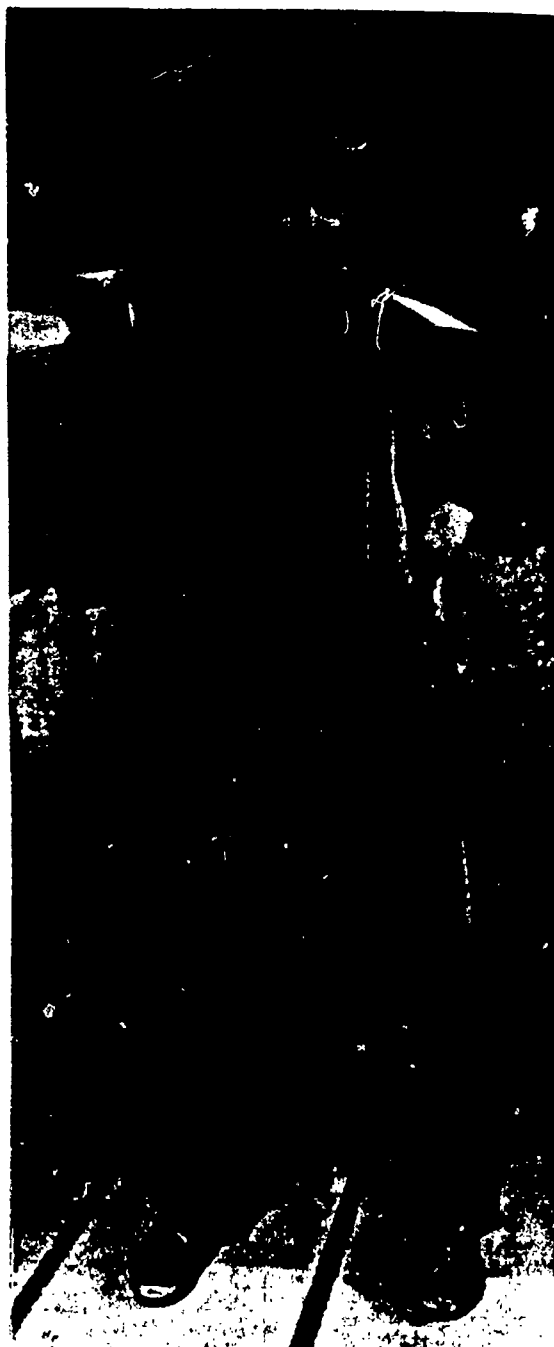
SELUF doll used in Free Recall

YUA doll used in Free Recall

When Nea's dog drowned

337

336

When Yua carried Shado to the trash can

339

BEST COPY AVAILABLE

338

When Seluf saw Yua's stilts

When Seluf couldn't come out of the mirror

343

342
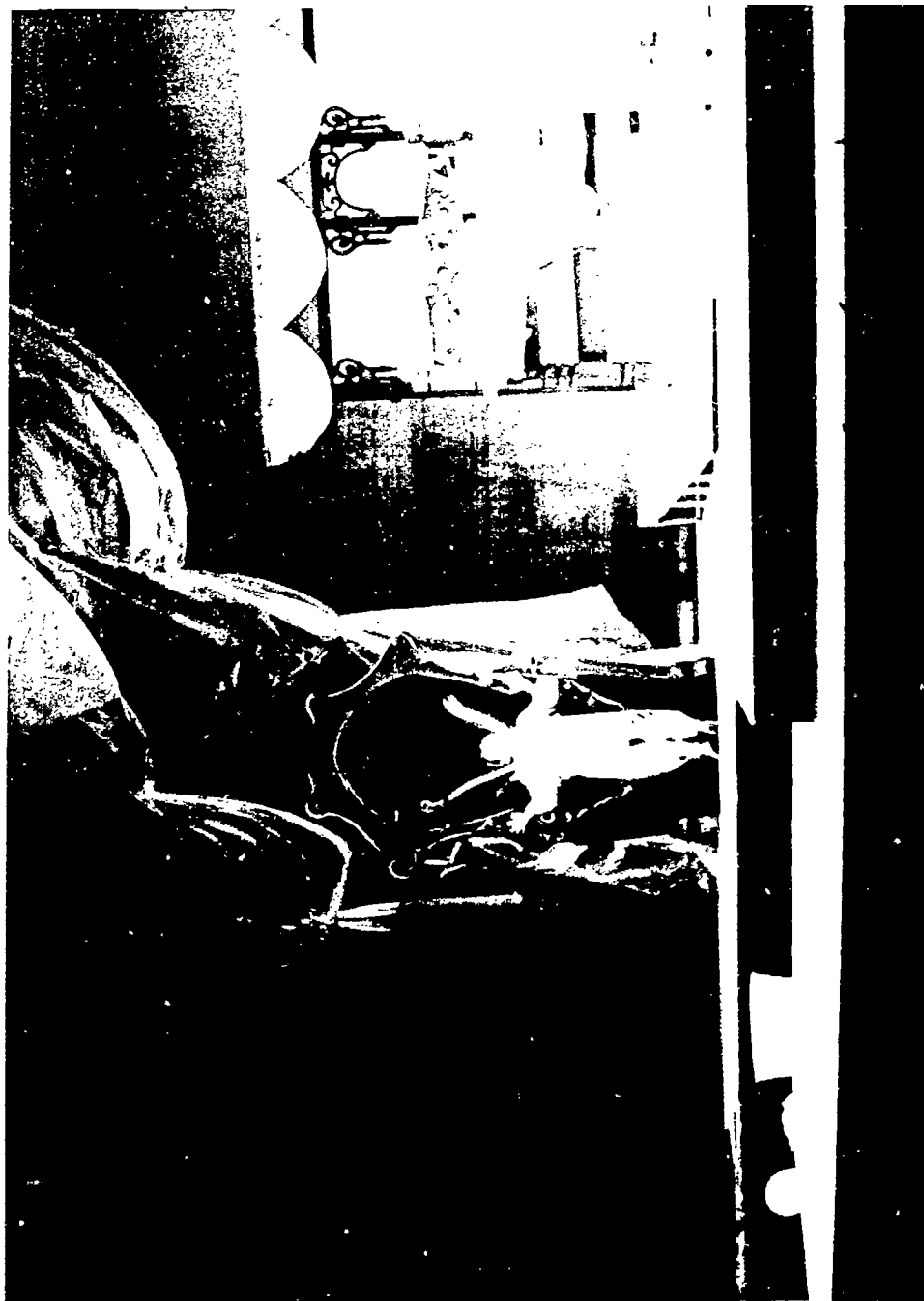
When Mea saw Yua's stilts

345

344

When Mea jumped on the bed (at the end of the play)

Facial Diagrams used to reference Self and Characters' Emotions

"How much did you feel (that way)?"

A LITTLE   A LOT
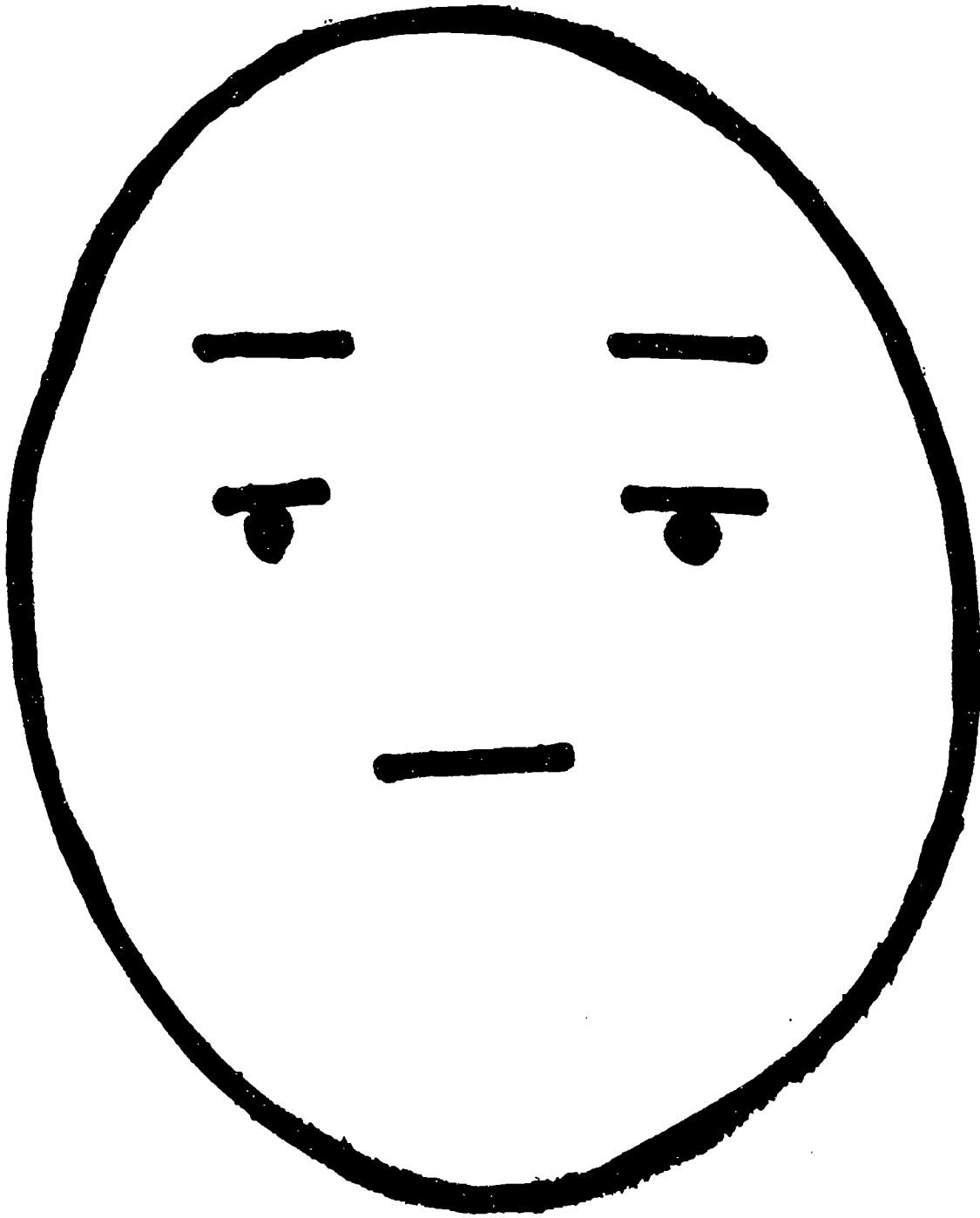
OK
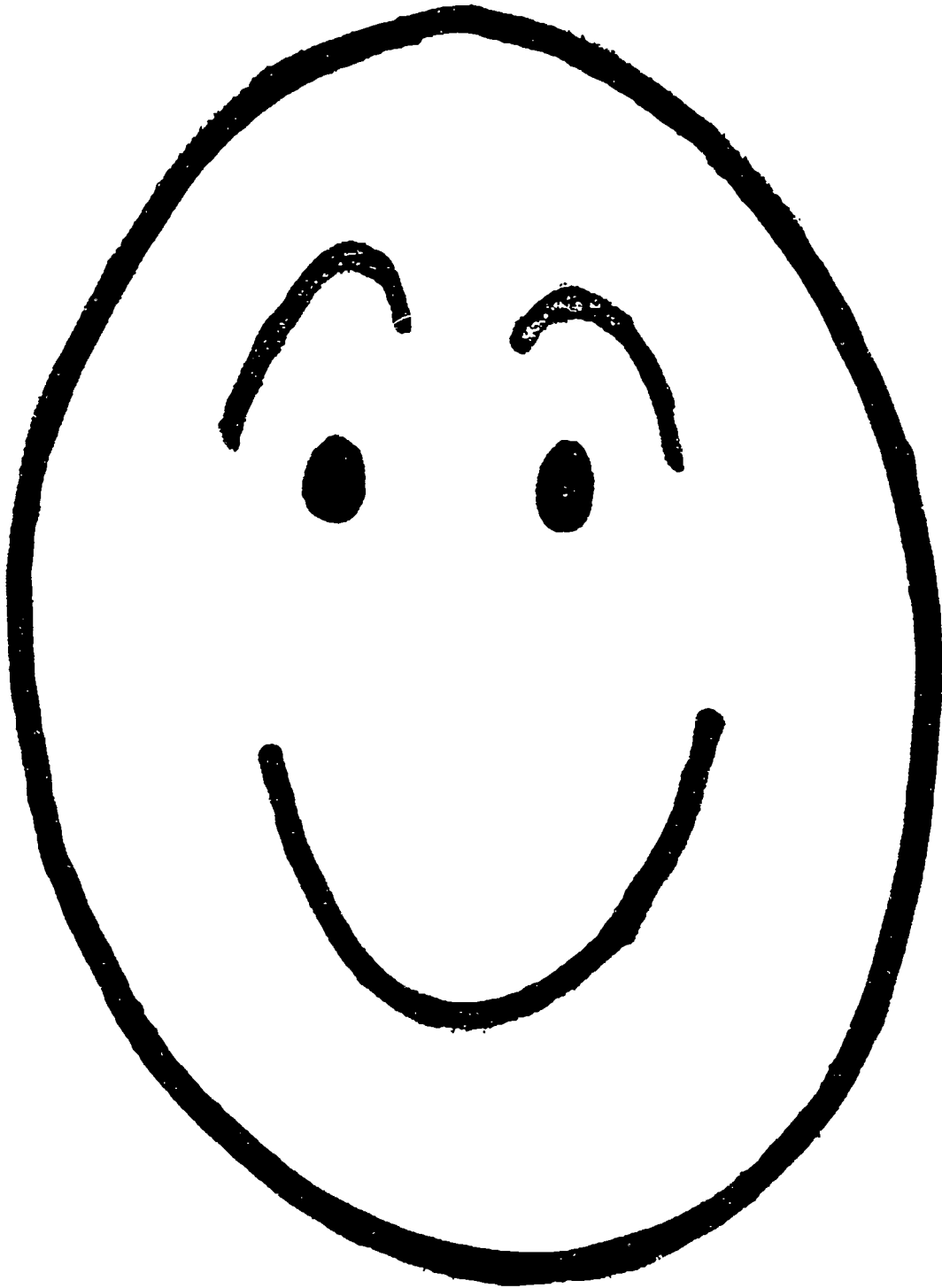
HAPPY

SAD

SURPRISED

ANGRY

353

AFRAID
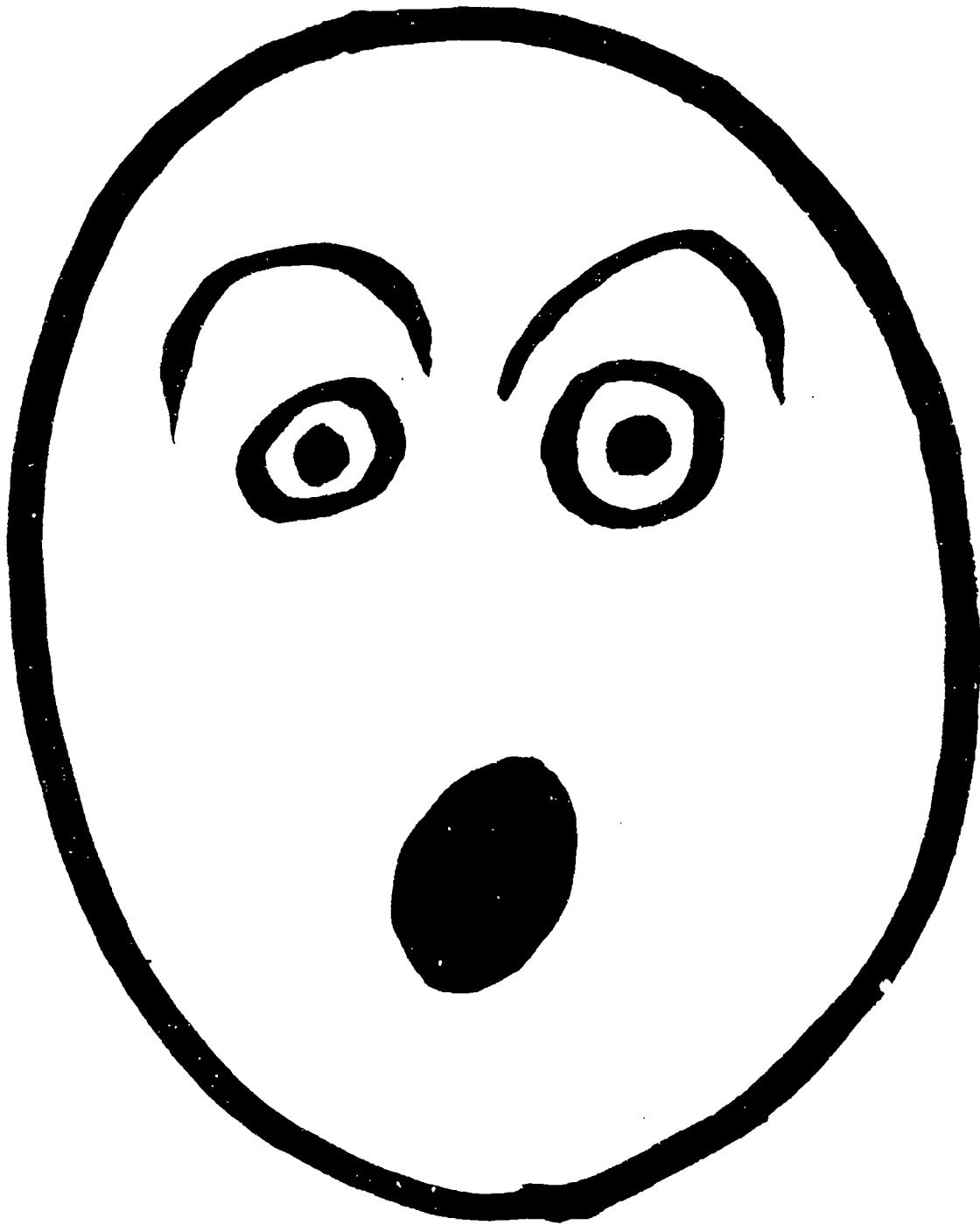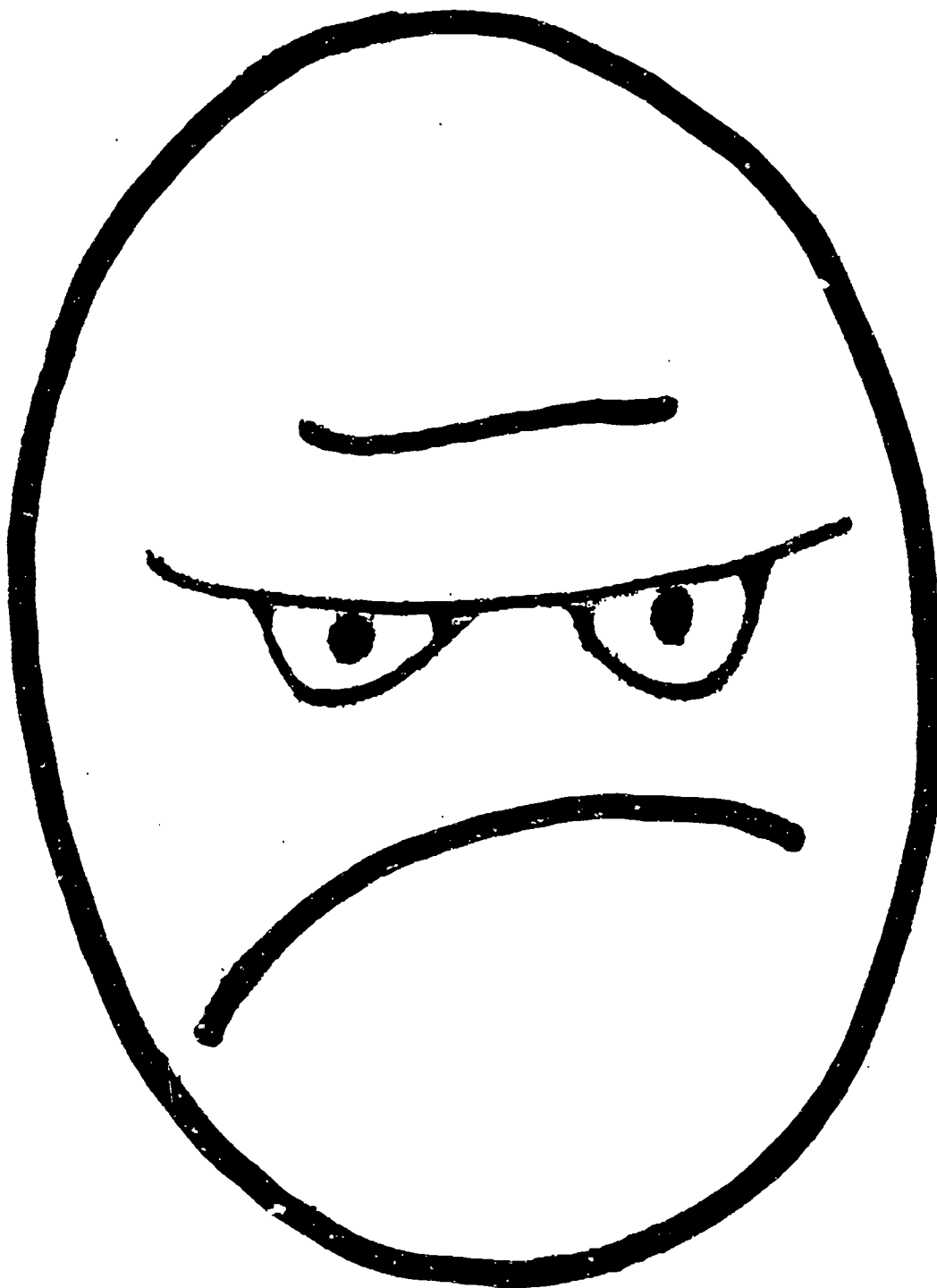
DISGUSTED

CODING METHOD for CRYING TO LAUGH

When reading transcripts:
Left margin number refers to question # of interview.
[ ] means interviewer's probing or notes and character clarifications
{ } means child's non-verbal or distorted/inaudible responses

Respondent ID Number

Age (in months)
Grade   1-1st grade   2-3rd grade   3-5th grade   4-college

School Pre-Condition
        1-Woodlawn (none) (Tuesday)
        2-Deerfield (imagine yourself in situation) (Wednesday)
        3-India (imagine you are Mea) (Thursday)
        4-KU (see date attended)

Gender   1-male   2-female

Gender of Interviewer   1-male   2-female

Empathy Score   (range = 0-22)

Empathy Items   1-No   2-Yes
2. People who kiss and hug in public are silly.
6. I get upset when I see a girl being hurt.
10. It's hard for me to see why someone else gets upset.
11. I get upset when I see an animal being hurt.
14. I get upset when I see a boy being hurt.
16. It's silly to treat dogs/cats as though they have feelings like people.
19 Seeing a girl who is crying makes me feel like crying.

Drama/Imagination Score (range = 0-13)

Drama/Imagination Items   1-No   2-Yes
23. I know that it's OK to show my feelings.
24. I use my imagination a lot.
25. I dream about things that might happen to me.
26. When I am reading a good story, I imagine how I would feel if those
things were happening to me.
27. I like to dress up in a costume at Halloween and pretend I am a
character.
28. I like to act out stories and play characters in drama.
29. I show my real feelings most of the time.
30. I use my imagination when I act out stories.
31. I am good at playing characters in a story or drama.
32. When I am watching a good movie, sometimes I feel like I am a character
in that story.
33. I feel sad when other characters in a story are feeling sad.
34. When I am acting out a story in drama, I feel like I am the character.
35. I like watching plays at school or in a theatre.

2. <u>Enjoyment</u>   1-not at all   2-a little   3-a lot

3. <u>Difficulty</u>
1-real easy   2-sort of easy   3-sort of hard   4-real hard

5a. <u>Mea Learned</u>
    0-Don't know; can't remember
Incidental to Main Theme:
    1-learned song or opposite intended theme
    2-learned not to believe Yua's Lying on Stilts
    3-learned Crying doesn't prevent you from Growing Up/Big
Central to Main Theme:
    4-SHE learned to cry, get mad, express HER feelings
        (no application to others' behaviors; inside play)
    5-learned "It's OK to cry/express YOUR feelings"
        (objective perspective to subjective theme)
    6-learned YOU can/should cry, get mad, express YOUR feelings
        (applies Mea's lesson to self/others' behaviors; outside play)

5b. <u>How Child Knew Mea Learned</u>   0-absence   1-presence

<u>Expressive (Visual) Cues</u> (i.e., what characters did visually on stage)

XME-Mea's Emotional behaviors
    (i.e., crying, laughing, getting mad, expressing feelings; includes
    being sick and having aches)

XSA-Seluf's dramatic Actions
    (i.e., blowing/popping/putting balloons in Mea's sleeves, taking off
    Yua's stilts)

XYA-Yua's Appearance
    (i.e., had/wore stilts)

<u>Verbalized (Psych) Cues</u> (i.e., what characters thought by saying text)

VMD-Mea's Dialogue, beliefs, knowledge, thoughts, wants (as she verbalized)
    (includes singing song)

VSD-Seluf's Dialogue, wants, helpful motives, traits
    (i.e., told/taught/helped Mea by telling)

VYD-Yua's Dialogue, lying motives, dislikes

4. Free Recall: [Write action code number near sentence in transcript and list in code sheet when child refers to actions below.]

Central Actions

Pro: C1   Mea gives dog bath & it drowns/dies; she tries to cry
                                         [INITIATING EVENT/PROBLEM]

Sc1: C2   Yua throws Shado in trash can

     C3   Yua tells Mea not to cry or she won't grow up & sings Zip song
                                         [OBSTACLE/CONFLICT]

     S1   Yua wants everything clean for Aunt H-T's arrival; washes gloves,
              cleans, and takes showers

     C4   Mea feels sick with aches/paralyzed arm & mirror cries real tears

Sc2: C5   Seluf comes out of mirror to help Mea learn to cry   [GOAL]
              & they play and jump on bed

Sc3: C6   Mea & Seluf tease Yua by switching identities around bed

     C7   Yua steps on mousetrap = Seluf's 1st clue about stilts

Sc4: C8   Mea & Seluf fight over not being alike

Sc5: C9   Seluf sees stilts after hitting Yua's foot = proof

Sc6: C10   Seluf tries to prove to Mea that Yua has stilts
              by turning off shower water   [ATTEMPT]

     C11   Seluf teaches Mea to cry to relieve her stress   [GOAL]
              w/balloons & sings Unzip song

Sc7: C12   Yua chases Mea & Seluf

     C13   Mea & Seluf pretend to be Aunt Hey-There   [ATTEMPT]
              & Seluf orders Yua to walk on hands

Sc8: C14   Yua sees Seluf & traps her in mirror with X   [CRISIS]

     C15   Yua lies about having stilts and tricks Mea
              when Mea hits Yua's foot w/mallet & he fakes pain

     C16   Seluf removes Yua's stilts from under bed   .   [CLIMAX]

     C17   Mea sees stilts & screams at Yua for lying to her   [REACTION]
              (code here when "they found out Y had stilts")
     C18   Mea jumps on bed & balloons fall, mirror ball turns, etc.   ["]

     C19   Mea cries, gets angry, laughs; expresses emotions freely
              (also equals 4 on Theme Recall below)   [RESOLUTION]
              (code here when "You can/it's OK to cry/express")

4. Free Recall (cont.)

Theme Recall of Main Idea of Play (code highest # possible)
0-did not recall major theme spontaneously
1-recalled unzip song only
2-recalled Yua's lying about stilts (Obstacle only) [C3]
3-recalled Mea couldn't cry (or won't grow up) (Conflict only) [C1]
4-recalled Mea learned to cry/get mad/express feelings (Resolution)
     [C19]
5-recalled It's OK to cry
6-recalled YOU should cry/mad/express feelings

Dramatic Storytelling [Code from {descriptions of toy use}]
0-Does not use toys much to retell story
1-Uses toys medium to retell story [1st graders only]
2-Recalls/paraphrases characters' dialogue in telling ["in transcript"]

Number of Emotion Words Used (range = 0-?)
[In transcript, circle and count number of each emotion-type word or any
variation of the words listed and used once; then list columns on coding
sheet w/counted numbers: e.g., "Yua was happy and told Mea not to cry, but
she cried and got mad at the end." Count "cry" once as WEB; count two WEL
for "happy" and "mad".]

WEL-Emotion Labels
     (i.e., sad/unhappy, mad/angry, happy, surprised, afraid/fear, upset,
     excited, good, bad, frustrated, emotional, appalled, confused,
     cheerful, tired, (felt) better, wild, weird/crazy, bright/cheery)

WEB-External Emotional Behaviors
     (i.e., crying, yelling, smiling, screaming, laughing, cheering,
     giggling, shouting, expressing, freaking out, stomping/stamping,
     whining, hugging)

WIS-Internal Emotional States
     (i.e., hurt, sick, aches/ailments, paralyzed, stress, stiff,
     locked/bottled, pain, inhibited, repressed, healthy,
     energetic/energy/active)

WFE-Words "feelings" or "emotions"

["funny" - #31, 32, 93, 100, 104
  "fun" - #76, 106]

6-11. "Accurate" Character Emotions (as reported by actors):
6. (MD) When Mea's dog Shado drowned, Mea/actress felt SAD
7. (YC) When Yua carried Shado to trash, Yua/actor felt DISGUSTED
           (Mea/actress felt AFRAID/SAD)
8. (SS) When Seluf saw Yua's stilts, Seluf/actress felt SURPRISED
9. (SM) When Seluf couldn't come out of mirror because Yua put big X on it,
           Mea/actress felt AFRAID/SAD
10. (MS) When Mea saw Yua's stilts, Mea/actress felt MAD
11. (MJ) When Mea jumped all over bed, Mea/actress felt HAPPY

[For the following, ACC=accurate match; PLS=plausible; OK=neutral;
CNOT=inaccurate character match]

a.b. <u>Self</u> Emotion & How Much (intensity): 0-didn't feel 2-little 3-lot
6. MDSACC=sad   MDSPLS=surprise   MDS<u>OK</u>
7. YCSACC=sad, afraid   YCSPLS=surprise, mad, disgust   YCS<u>OK</u>
8. SSSACC=surprise   SSSPLS=mad, disgust   SSS<u>OK</u>
9. SMSACC=sad, afraid   SMSPLS=surprise, mad, disgust   SMS<u>OK</u>
10. MSSACC=mad, disgust   MSSPLS=surprise, happy   MSS<u>OK</u>
11. MJSACC=happy   MJSPLS=surprise   MJS<u>OK</u>

d.e. <u>Character</u> Emotion & How Much: 0-didn't feel 2-little 3-lot
6. MDCACC=sad
7. YCCACC=disgust   YCCPLS=surprise, mad, OK   YCCNOT=happy, sad
8. SSCACC=surprise   SSCPLS=mad, disgust   SSCNOT=happy
9. SMCACC=sad, afraid   SMCPLS=surprise   SMCNOT=happy, mad
10. MSCACC=mad, disgust   MSCPLS=surprise, sad   MSCNOT=happy
11. MJCACC=happy   MJCPLS=mad, OK

6-11c. <u>What Made Child Feel (Attributions)</u>: (code <u>one</u> of the following)

[MD, YC, SS, SM, MS, MJ codes in front of each per situation]

NO ATTRIBUTION:
 DK-Don't know or does not provide reason
 RGS-Repeats given situation (as above w/no other elaboration)

DISTANCING:
 TC-Production Device from Theatre Context (i.e., acting, spectacle)
 SE-Script Expectation about outcome of target situation
 PAE-Personal Association or Experience (e.g., opinions)
 MP-Moral Prescription (i.e., judgments - "should")

SYMPATHY:
 PD-Personal Distress (i.e., <u>for</u> protagonists; <u>at</u> antagonist)
 P-Projection (i.e., accurate emotion match; different cognitive)
 EC-Emotional Contagion (above)
 RT-Explicit Role-Taking

EMPATHY: (i.e., accurate emotion <u>and</u> cognitive matches only)
 MD - <u>sad</u> because Shado was best friend
 YC - <u>sad or afraid</u> because Shado was best friend
 SS - <u>surprised</u> because Seluf discovers Yua lied
 SM - <u>sad or afraid</u> because Seluf was best friend
 MS - <u>mad/disgusted or surprised</u> because Yua lied
 MJ - <u>happy</u> because expressed feelings

6-11f. <u>How Child Knew Character Feeling (HDYK?)</u>:

0-Don't know or does not provide reason

1-Expressive cues refer to visual or aural behaviors shown or heard on stage (e.g., facial expressions; crying, laughing, yelling).

2-Verbal/Psychological cues refer to recalling characters' wants, needs, likes/dislikes, thoughts, opinions, attitudes as explicitly stated in dialogue; may include verbalized reasons for expressive, visual cues.

3-Situational cues refer to elaborations about character's motives (from past causes or future consequences); goes beyond repeating above.

12a. <u>Imagine Self in Situation</u>   1-No   2-Y, a little   3-Y, a lot

12b. <u>Imagine Self as Character</u>   1-No   2-Yua   3-Seluf   4-Mea

12b. <u>How Much IC (intensity)</u>   2-a little   3-a lot

12c. 1-<u>Watched</u> 2-<u>Imagined</u>

12d. 1-<u>Yes, Thinking about Something Else</u>   2-<u>No, Thinking Play</u>

13. <u>Self Like Mea</u>   1-not at all   2-a little   3-a lot

14. <u>Self Like Seluf</u> 1-not at all   2-a little   3-a lot

15. <u>Self Like Yua</u>   1-not at all   2-a little   3-a lot

13-15. Criteria for Perceived Dis/Similarities w/Characters:
[Integration of Smiley's (1971, 84-91) Character Traits and Damon & Hart's (1988, 56) Developmental Self-Understanding Model:
    0-not used/absence   1-used/presence

[Slash codable bits and place code letters above in transcript.]

Biological Traits
BG-Gender (boy/girl)
BM-Human (e.g., "person") or Mirror Abilities/Traits

Physical Traits
PA-Age (older/younger)
PB-Body/Appearance (height/weight; race; posture/gesture)
PH-Hair/Face/Makeup
PC-Clothing and props (e.g., having stilts, shoes, "practico clock")

TC-Theatre Context (e.g., "She was good in the play")

Action/Motivational Traits (objectives, wants, likes)
AP-Playful Activities (e.g., having fun, jumping on bed)

AS-Wanting (or not) to be tall/Wanting (or not) to wear Stilts
    (includes using stilts to deceive height)

AC-Cleanliness desires
    (e.g., showers, washing, messy room, dog in trash, doing chores)

AL-other Likes or Solo Actions (e.g., likes dogs)

Emotional/Dispositional Traits
EXN-Don't Express Feelings (includes aches)
EXY-Do Express Feelings (includes aches)

EM-Empathetic Feelings in Play Situations

EDH-Emotional Disposition: Happy (includes smiling, funny)
EDL-Emotional Disposition: Lively (e.g., wild, crazy, hyper)

EP-other Personality traits (e.g., curious, weird, sneaky, insane)

Social Traits (interpersonal relationships)
SHX-Helping people Express feelings
    (includes not telling others not to cry; cheering others up)

SR-other Social Relationships
    (e.g., making people do what you want; making/losing/keeping friends)

Moral Choices/Behaviors (Deliberative/Decisive Traits)
MLT-Lying and Tricking

MGT-Getting into Trouble

Reliability

Two independent raters were trained initially by the investigator (also the third rater) to code all open-ended responses. Two raters had seen and were familiar with the production, and a third rater had not seen the production, but had read the script and studied photo prompts.

After arriving at interrater reliability percentages individually the first time, the three raters met to clarify definitions or misunderstandings of categories per responses, to correct human errors, and to discuss disagreements. Reliability ranged from 88% to 100% the second time. The following table shows first and second time interrater agreement:

Variable	1st time	2nd time
Free Recall:		
Scenes	72%	98%
Theme/Main Idea	77%	98%
Storytelling	90%	99%
Emotion Labels	85%	100%
External Emotion Behaviors	80%	100%
Internal Emotion States	88%	100%
"Feelings/Emotions"	93%	100%
Mea Learned	89%	98%
Mea's Expressive behaviors	91%	98%
Seluf's Expressive actions	74%	100%
Yua's visual appearance	80%	100%
Mea's Dialogue/beliefs	65%	93%
Seluf's Dialogue/teaching	92%	99%
Yua's Dialogue/motives	64%	98%
Perceived Similarity Categories:		
Didn't Know	95%	100%
Biological Gender	87%	100%
Biological Traits (human/mirror)	69%	100%
Physical Age	81%	100%
Physical Body	85%	98%
Physical Head (hair, eyes, makeup)	94%	100%
Physical Clothing (stilts, props)	90%	97%
Theatre Context	56%	89%
Playful Activities	85%	95%
Wanting (or not) to be tall/wear stilts	75%	94%
Cleaniness desires/actions	88%	100%
Other Likes/Solo Actions	52%	97%
Don't Express Feelings	83%	96%
Do Express Feelings	84%	99%
Empathetic Feelings	52%	89%
Happy Dispositions	75%	98%
Lively Dispositions	82%	97%
Other Personality Traits	51%	89%
Helping Others Express Feelings	81%	99%
Other Social Relationships	53%	95%

Lying or Tricking	84%	93%
Getting into Trouble	61%	88%

After the three raters clarified definitions of empathy and discussed disagreements about situational attributions to arrive at reliability (the 2nd time), the investigator organized narratives by emotional attributions and discovered inconsistencies in coding. (For example, the same cognitive reason as the character was coded as Empathy and Sympathy for different subjects.) Therefore, the investigator re-analyzed all narrative responses again by thematic clusters and re-defined variables again for greater clarity. The other two raters recoded only those responses which were inconsistent using clarified definitions, and there were no further discussions regarding disagreements to arrive at reliability for the 3rd time.

Variable	1st	2nd	3rd
Attributions for Child/Character Emotions:			
Mea's dog drowned	84%	98%	97%
How knew Mea felt	81%	99%	
Yua carried Shado to trash	76%	98%	98%
How knew Yua felt	90%	99%	
Seluf saw stilts	68%	95%	96%
How knew Seluf felt	90%	98%	
Seluf in mirror with X	69%	97%	93%
How knew Mea felt	90%	99%	
Mea saw stilts	58%	98%	96%
How knew Mea felt	86%	99%	
Mea jumped on bed	61%	96%	92%
How knew Mea felt	87%	99%	

Average reliability for all 48 categories after final agreement was 97%.

Empathy Scores by Grade Level

Score	1st	3rd	5th	Adult	Total
6	1	2			3
7	1	1			2
8	1	3	2		6
9	3	1	2		6
10	4	3	2		9
11	3	2	3		8
12		1	2		3
13	5	5	2		12
14	7	3	3	3	16
15	4	7			11
16	2	4	5	1	12
17	1	1	8		10
18	1	1	3	3	8
19		1	3	4	8
21			1		1
22				1	1

Drama Scores by Grade Level

Score	1st	3rd	5th	Adult	Total
2	1	2	1	1	5
3	1				1
4	1	3		1	5
5		2	3		5
6	3	2	1		6
7	2	4	5		11
8	1	4	2	2	9
9	2	3	2		7
10	1	2	6	2	11
11	5	2	3	1	11
12	7	5	8	1	21
13	9	6	5	4	24

Number of Selected Responses to Empathy/Drama Index Items by Grade

	NO					YES				
	1	3	5	A	T%	1	3	5	A	T%
2.Kiss silly	9	20	27	4	52%	23	14	9	6	45%
6.upset girl hurt	12	12	8		28%	21	23	28	12	72%
10.others upset	14	19	24	7	55%	19	16	12	5	45%
11.animal hurt	7	1	2		9%	26	34	34	11	91%
14.upset boy hurt	7	13	12		28%	26	22	24	12	75%
16.silly dogs feel	21	32	36	9	85%	12	3		3	15%
19.cry girl cry	15	29	26	2	62%	18	5	10	10	37%
23.OK show feel	6	6	6	1	16%	27	29	30	10	83%
24.use imagination	4	6	11	1	19%	29	29	25	11	81%
25.dream	7	6	6		16%	26	29	30	12	84%
26.read/imagine	16	12	10	2	35%	17	23	26	10	65%
27.pretend char	1	7	7	2	15%	32	28	29	6	82%
28.like act char	6	16	13	1	31%	26	19	23	8	66%
29.show feelings	7	15	11	2	30%	26	20	25	9	69%
30.use imag acting	7	7	3	1	16%	26	28	33	9	83%
31.good play char	6	13	10	1	26%	27	22	26	7	71%
32.movie/feel char	12	19	16	3	43%	21	16	20	8	56%
33.feel sad w/char	15	23	17	3	50%	18	12	19	9	50%
34.feel char acting	7	18	11	2	33%	26	17	25	8	66%
35.like plays	1	2	1	1	4%	32	33	35	10	95%

Intra-Correlation Matrix of Empathy Scores and Empathy Index Items

	E Score	E2	E6	E11	E14
E2	-.33**				
E6	.61**				
E11	.32**		.27*		
E14	.53**		.61*	.27*	
E16		.32**			
E19	.46**		.26*		.33**

Intra-Correlation Matrix of Drama Scores and Drama Index Items

	DScore	D23	D24	D25	D26	D27	D28	D29	D30	D31	D32	D33
D23	.50**											
D24	.47**	.33**										
D25	.34**											
D26	.59**			.22*								
D27	.39**	.24*										
D28	.71**	.39**	.27*		.26*	.34**						
D29	.56**	.32**			.27*		.32**					
D30	.51**	.34**			.27*	.30**	.46**	.25*				
D31	.67**	.36**				.49**	.60**	.33**	.36**			
D32	.62**		.26*		.43**	.27*	.40**		.31**	.40**		
D33	.62**				.36**		.31**	.30**	.24*	.32**	.40**	
D34	.80**	.39**	.26*	.23*	.27*	.41**	.67**	.51**	.50**	.69**	.43**	.44**
D35	.25**						.31**					

*p <.01   **p <.001

Inter-Correlation Matrix of Empathy/Drama Scores and E/D Index Items

	EScore	E6	E14	E19
DScore	.42**	.31**	.32*	.39**
D24				.26**
D26	.36**			
D28				.25*
D29	.32**	.23*		
D32	.32**		.29**	
D33	.49**	.39**	.39**	.42**
D34	.31**	.24*		.28**

*p <.01   **p <.001

Percent of Respondents Who Recalled Scenes

Scene		%
(S)	Yua showers, washes gloves, cleans	28%
1	Mea's dog drowns and she tries to cry (CONFLICT)	44%
2	Yua throws away dog, Shado, in the trash	10%
3	Yua tells Mea not to cry w/song (OBSTACLE)	66%
4	Mea feels sick w/aches; mirror cries tears	23%
5	Seluf comes out of mirror to help; they play (GOAL)	74%
6	Mea and Seluf tease Yua by switching identities	10%
7	Yua steps on mousetrap (Seluf's first clue)	6%
8	Mea and Seluf fight about not being alike	2%
9	Seluf sees Yua's stilts (DISCOVERY)	11%
10	Seluf tries to prove stilts to Mea; turns water off	19%
11	Seluf teaches Mea to relieve stress (SOLUTION)	39%
12	Yua chases Mea and Seluf	12%
13	Mea and Seluf pretend to be Aunt Hey-There	10%
14	Yua traps Seluf in the mirror w/X (SET BACK)	8%
15	Yua lies about stilts; Mea hits his foot w/mallet	19%
16	Seluf removes Yua's stilts (TURNING POINT)	31%
17	Mea screams at Yua (or "they" found stilts) (CLIMAX)	23%
18	Mea jumps on bed; balloons fall, mirror ball turns, etc.	19%
19	Mea expresses her emotions freely (RESOLUTION)	20%

Recalled Scenes Ranked by Percent of Grade Level

First Grade	Third Grade	Fifth Grade	Adults
94% GOAL	77% GOAL	89% OBSTACLE	83% OBSTACLE
52% CONFLICT	60% OBSTACLE	58% SOLUTION	67% CONFLICT
39% OBSTACLE	51% CONFLICT	56% GOAL	67% GOAL
39% shower	29% SOLUTION	39% attempt2	67% SOLUTION
36% TURN PT	26% TURN PT	31% THEME	67% THEME
33% MJB	23% attempt1	25% TURN PT	50% TURN PT
30% chase	23% CLIMAX	22% CLIMAX	50% CLIMAX
24% aches	20% aches	22% CONFLICT	50% shower
21% attempt2	20% shower	22% attempt1	42% aches
18% SOLUTION	14% MJB	19% aches	17% YCS
18% YCS	11% YCS	19% shower	17% SSS
15% teasing	11% teasing	11% MJB	17% attempt1
15% Aunt H-T	11% SSS	8% SSS	17% MJB
15% SMX	9% Aunt H-T	8% Aunt H-T	17% chase
15% CLIMAX	9% THEME	3% teasing	8% teasing
12% SSS	6% mousetrap	3% mousetrap	8% mousetrap
12% attempt1	6% SMX	3% chase	8% fight
9% mousetrap	3% chase	3% SMX	8% Aunt H-T
3% fight			8% SMX
3% THEME			8% attempt2

Correlational Matrix of Scenes Recalled

	2	3	4	6	7	8	9	10	11	12	13	14	16
1	.38**												
2				.28*	.27*		.24*						
3													
4													
5													
6							.26*						
7							.37**						
8													
9													
10							.25*						.29**
11		.39**											
12	.22*				.24*								.27*
13					.39**								
14	.22*			.24*						.29**	.43**		
15													
16			.25*				.29**						
17		.23*			.29**	.24*	.26*						.25*
18	.41**			.37**	.34**		.25*	.33**		.23*		.27*	.34**
19			.24*					.37**	.23*				

*p <.01   **p <.001

371

Frequency of Emotion Words Used by Percent of Respondents

f	Labels	Behaviors	States	"Feelings and/or Emotions"
0	42%	34%	66%	75%
1	28%	41%	22%	20%
2	19%	14%	9%	5%
3	6%	6%	2%	
4	2%	3%	<1%	
5	3%	2%		
6		<1%	<1%	

Correlational Matrix of Scenes, Theme, Emotion Words, and Storytelling

	MIR	DS	WEL	WEB	WIS	WFE	TSC	TEW
1			.26*	.22*				.26*
2		.27*						
3	.45**		.27*	.34**		.23*		.37**
4				.31**	.69**			.46**
6		.29**		.24*				
7								.23*
8				.27*				
9				.22*				
10		.22*			.27*			
11	.46**		.33**	.22*		.27*		.35**
16		.27*		.25*	.26*			.27*
17			.43**	.39**				.41**
18		.46**	.26*		.22*			.27*
19	.35**		.31**	.39**	.37**	.47**	.48**	.50**
MIR			.27*	.37**		.43**		.38**
DS					.24*		.39**	
WEL							.49**	.80**
WEB			.45**				.54**	.79**
WIS			.33**	.34**			.45**	.66**
WFE			.42**	.36**	.26*		.27*	.61**
TSC								.63**

Key:
Numbers refer to individual scenes.
MIR=Main Idea or theme Recall
DS=Dramatic Storytelling (e.g., use of "dialogue")
WEL=Emotion Labels (e.g., happy, sad)
WEB=Emotional Behaviors (e.g., crying, laughing)
WIS=Internal States (e.g, aches)
WFE="feelings" and/or "emotions"
TSC=Total Scenes
TEW=Total Emotion Words

*p <.01   **p <.001

Additional Responses to What Mea Learned

The following respondents stated these second-person prescriptions when inferring what Mea learned at the end of the play:

> She learned that when you always get stomach-aches when you don't cry, and it makes you feel better . . . when you cry. [1st boy; male interviewer]

> Don't try to keep your tears and your screams inside your body. [1st boy; female interviewer]

> Well, you can cry. You don't have to be happy all the time. [1st boy; male interviewer]

> To just, when you're sad, just cry and tell someone what you're sad about. [1st boy; male interviewer]

> That if you feel like crying, you should cry. [1st girl]

> That, to show your feelings. And be yourself. [3rd boy; female interviewer]

> That if you just let out all your cries, then you won't get sick. If you need to cry, you cry; and if you don't need to cry, you don't cry. [3rd boy; male interviewer]

> Well, that you gotta let out--If you want to cry, you can cry. If you want to get your anger out, you can get your anger out. If you don't, it doesn't really feel too well. [3rd boy; male interviewer]

> If you don't cry, you'll end up being sick or whatever. [3rd boy; male interviewer]

> . . . Don't always just keep a smile, just cry if you have to. [3rd boy; female interviewer]

> That when you need to cry, you can cry. [3rd girl]

> They can cry when you wanna cry, and when you're mad, you can let it go. [3rd girl]

> . . . You can do what you feel . . . [3rd girl]

> She learned that you should cry when you're sad. [3rd girl]

That you can always cry and laugh. [3rd girl]

That you should, instead of hiding your emotions, you should let out what you feel so other people can know what you feel. [3rd girl]

To show your feelings. [3rd girl]

That it's better to cry than to keep it inside of you. [5th boy; female interviewer]

That you shouldn't really keep anything, your feelings bottled up. You should, you know, just express yourself. [5th boy; female interviewer]

That you can cry, I mean, you don't have to hold your feelings in. You can go ahead and let them out. [5th girl]

Share your feelings. [5th girl]

That not to hide your feelings. [5th girl]

It's not good to hold your feelings inside. [5th girl]

She learned that she could cry no matter what. Whenever you want to get out your feelings, don't cry-- or cry, yeah. [5th girl]

She learned you shouldn't keep your°feelings inside of yourself, because you will get sick and to just let it all out. [5th girl]

That when you're sad, you should let it all go out of you. [5th girl]

I think that she learned that you shouldn't bottle up your feelings and that you should let it go. [5th girl]

That it is best to show your feelings. [man]

Percent of Total Theme Recognition by Grade (and Gender)

	1st		3rd		5th		Total	
	m	f	m	f	m	f	m	f
Application	40%	15%	57%	43%	50%	77%	48%	52%
		30%		50%		67%		48%
Literal (Mea cried)	27%		21%		33%		27%	
Incidental (+ 3% DK)	42%		29%				25%	

Note: This table combines theme recognition (what Mea learned) and spontaneous recall of theme during free recall (i.e., an additional 5 children who did not repeat thematic applications in free recall when asked what Mea learned).

Application refers to those who applied Mea's learning to society by inferring that, "It's OK to cry" and "You should express your feelings."

Literal refers to those who repeated what they saw and/or heard Mea do--she cried, laughed, got angry, or expressed her emotions.

Incidental refers to those who only cited explicit ideas incidental to the play's theme or what Mea learned--that crying doesn't prevent you from growing up; not to believe Yua's lying on stilts; the unzip song; including 3 children who did not know a theme.

<u>Self-Reports of Emotions and Attributions for Six Target</u>
<u>Situations</u>

NOTE: The six tables provided on the following pages were
created manually before data was recoded for a third time after
clarifying definitions of empathy. Therefore, they are
inaccurate based on the attribution figures provided in the text
and the final results of the study. They are included here to
show how different emotions were self-reported by grade level and
how emotion choices overlapped when respondents answered more
than one emotion.

The old definitions and attribution codes are as follows:

DK - Don't know

RGS - Repeats given situation

TC - Theatre Context (refined as Production Device)

EGO - Distancing (refined as Script Expectation/Moral
     Prescription/Personal Association)

EC - Emotional Contagion (refined under Sympathy)

SYM - Sympathy (refined as Personal Distress/Projection)

PE - Personal Experience (refined under Distancing)

EMP - Empathy (refined per Mea's cognitive reasons)

RT - Role-Taking (refined under Sympathy)

Table 1 - When Mea's Dog Drowned

First Grade Self-Reports of Emotion and Attributions

	DK	RGS	TC	EGO	EC	SYM	PE	EMP	RT	TOTAL
Sad										31
lot		5		1	1	1	3		4	15
little		5		4	2	3	1	1		16
OK										2
little	2						1			
Mad										
little						1				
TOTALS	2	10		5	3	4	4	1	4	33

Third Grade Self-Reports of Emotion and Attributions

	DK	RGS	TC	EGO	EC	SYM	PE	EMP	RT	TOTAL
Sad										31
lot	1	3		5	1	2		1	2	15
little	3	9		1		1	1	1		16
OK										3
lot	1		1							
little				1						
Surprise										1
lot				1						
Disgust										
little						1				
TOTALS	5	12	1	8	1	3	1	2	2	35

Table 1 (cont.)

Fifth Grade Self-Reports of Emotion and Attributions

	DK	RGS	TC	EGO	EC	SYM	PE	EMP	RT	TOTAL
Sad										35
lot		3		3	1	1	5	1	5	19
little		1		5		1	2	2	5	16
OK										1
lot			1							
Surprise										
little				1						
TOTALS		4	1	8	1	2	7	3	10	36

Adult Self-Reports of Emotion and Attributions

	DK	RGS	TC	EGO	EC	SYM	PE	EMP	RT	TOTAL
Sad										7
lot				1		1	2	1		5
little						1	1			2
OK										1
little			1							
Surprise										4
little				4						
TOTALS			1	5		2	3	1		12

Table 2 - When Yua Carried Shado to Trash Can
First Grade Self-Reports of Emotion and Attributions

	DK	RGS	TC	EGO	EC	SYM	PE	EMP	RT	TOTAL
Sad										15
lot		5	1	2		3				11
little		2	1			1				4
Mad										10
lot			1	4		1				6
little		2		1		1	1			4
Surprised										3
lot		1								
little		1	1	1						
OK										4
lot	2		1							
little	1									
Happy										1
lot	1									
TOTALS	4	10	5	8		5	1			33

Third Grade Self-Reports of Emotion and Attributions

	DK	RGS	TC	EGO	EC	SYM	PE	EMP	RT	TOTAL
Mad										14
lot			1	2		3				6
little		1		3		3			1	8
Sad										11
lot		2		2		3				7
little		1		1		1	1			4
OK										5
lot				1						1
little	1	1	1	1						4
Surprise										3
lot			1	1						
little						1				
Disgust										1
little		1								
TOTALS	2	6	3	11		11	1		1	35

(Note: One child did not know what s/he felt.)

Table 2 (cont.)

<u>Fifth Grade Self-Reports of Emotion and Attributions</u>

	DK	RGS	TC	EGO	EC	SYM	PE	EMP	RT	TOTAL
<u>Mad</u>										16
lot	1	1·		1		5			2	7
little		1		1		7				9
<u>Disgust</u>										10
lot						6			1	7
little			1	1		1				3
<u>Sad</u>										7
lot				1		1				2
little				1		4			1	5
<u>Surprise</u>										3
lot				2						
little		1								
TOTALS	1	3	1	7		21			3	36

<u>Adult Self-Reports of Emotion and Attributions</u>

	DK	RGS	TC	EGO	EC	SYM	PE	EMP	RT	TOTAL
<u>Mad</u>										5
lot						3				
little						2				
<u>Disgust</u>										
lot				2		1			1	4
<u>OK</u>										2
little			1	1						
<u>Sad</u>										1
lot						1				
TOTALS			1	3		7			1	12

Table 3 - When Seluf Saw Yua's Stilts

First Grade Self-Reports of Emotion and Attributions

	DK	RGS	TC	EGO	EC	SYM	PE	EMP	RT	TOTAL
Surprised										18
lot		2	3	1		3		1		10
little	1		2	2		2		1		8
Happy										8
lot		2	3			1	1			7
little	1									1
OK										3
lot			1				1			
little						1				
Mad										3
lot						1				
little						2				
Afraid										1
little						1				
TOTALS	2	4	9	3		11	2	2		33

Third Grade Self-Reports of Emotion and Attributions

	DK	RGS	TC	EGO	EC	SYM	PE	EMP	RT	TOTAL
Surprise										23
lot	4	1	3	2			4	1		15
little	2	1	2			1	2			8
Happy										9
lot	1					6				7
little			1				1			2
Mad										2
lot						2				
OK										1
little	1									
TOTALS	8	2	6	2		9	7	1		35

\

382

Table 3 (cont.)

Fifth Grade Self-Reports of Emotion and Attributions

	DK	RGS	TC	EGO	EC	SYM	PE	EMP	RT	TOTAL
Surprise										21
lot	1			3	1	3	1			8
little	3		1	2		5	1	1		1?
Happy										7
lot						3				3
little			1			3				4
Mad										4
lot						2				
little			1			1				
OK										4
lot			1	1		1				
little						1				
TOTALS	4		4	6	1	18	2	1		36

Adult Self-Reports of Emotion and Attributions

	DK	RGS	TC	EGO	EC	SYM	PE	EMP	RT	TOTAL
Surprise										1
little				1						
Happy										9
lot						4				4
little			1			4				5
Mad										1
lot						1				
OK										1
little			1							
TOTALS			2	1		9				12

Table 4 - When Seluf Couldn't Come Out of the Mirror
First Grade Self-Reports of Emotion and Attributions

	DK	RGS	TC	EGO	EC	SYM	PE	EMP	RT	TOTAL
Sad										19
lot		5		2	1	2				10
little		3				3		1	2	9
Mad										7
lot			1	1		2				3
little		1				3				4
Afraid										1
lot								1		
Surprised										3
lot		1		1						
little				1						
OK										
lot	1			1						2
Happy										1
lot				1						
TOTALS	1	10	1	7	1	9		2	2	33

Third Grade Self-Reports of Emotion and Attributions

	DK	RGS	TC	EGO	EC	SYM	PE	EMP	RT	TOTAL
Sad										12
lot						3		4		7
little		1				3		1		5
Mad										11
lot				1		6				7
little	1		1			2				4
OK										7
lot				1						
little	2	1	1	1		2				
Afraid										3
little						2		1		
Surprised										2
little		1		1						
TOTALS	3	3	2	4		17		6		35

Table 4 (cont.)

Fifth Grade Self-Reports of Emotion and Attributions

	DK	RGS	TC	EGO	EC	SYM	PE	EMP	RT	TOTAL
Sad										20
lot						1		6	2	9
little			1		1	5		4		11
Mad										10
lot		1				1				2
little	1			1		6				8
Afraid										
little						2		1		2
OK										2
lot				1						
little				1						
Disgusted										1
lot						1				
TOTALS	2	1	1	3	1	16		10	2	36

(Note: One fifth grader did not provide an emotion or reason)

Adult Self-Reports of Emotion and Attributions

	DK	RGS	TC	EGO	EC	SYM	PE	EMP	RT	TOTAL
Sad										4
lot					1	1	1	1		
Mad										4
lot						1				
little						3				
Afraid										2
little						2				
OK										2
little				2						
TOTALS				2	1	7	1	1		12

Table 5 - When Mea Saw Yua's Stilts

First Grade Self-Reports of Emotion and Attributions

	DK	RGS	TC	EGO	EC	SYM	PE	EMP	RT	TOTAL
Happy										14
lot	1		3			5				9
little			1			4				5
Surprised										9
lot			3		1	1	1	1		7
little	1			1						2
Mad										7
lot						+1		3	1?	4
little	1		1					1		3
OK										2
lot										
little			1			1				
Sad										1
little				1						
TOTALS	3		9	2	1	11	1	5	1	33

Third Grade Self-Reports of Emotion and Attributions

	DK	RGS	TC	EGO	EC	SYM	PE	EMP	RT	TOTAL
Happy										17
lot			1	1		11				13
little						4				4
Surprised										9
lot				1		1				2
little	1			2		2	1	1		7
Mad										5
.ot	1							4		
little										
OK										3
lot			1							
little						2				
TOTALS	3		2	4		20	1	5		35

(Note: One third grader did not provide an emotion or reason.)

Table 5 (cont.)

<u>Fifth Grade Self-Reports of Emotion and Attributions</u>

	<u>DK</u>	<u>RGS</u>	<u>TC</u>	<u>EGO</u>	<u>EC</u>	<u>SYM</u>	<u>PE</u>	<u>EMP</u>	<u>RT</u>	<u>TOTAL</u>
<u>Happy</u>										17
lot			1	1		12				14
little						3				3
<u>Mad</u>										5
lot								1		1
little	1		1					2		4
<u>Surprised</u>										5
lot			1			1				2
little	1			1		1				3
<u>Disgusted</u>										4
lot						2		1		
little						1				
<u>OK</u>										5
lot						1				
little			2			3				
TOTALS	2		4	2		24		4		36

<u>Adult Self-Reports of Emotion and Attributions</u>

	<u>DK</u>	<u>RGS</u>	<u>TC</u>	<u>EGO</u>	<u>EC</u>	<u>SYM</u>	<u>PE</u>	<u>EMP</u>	<u>RT</u>	<u>TOTAL</u>
<u>Happy</u>										
lot			1			9				10
little						2				2
TOTALS			1			11				12

Table 6 - When Mea Jumped on the Bed (end of play)

First Grade Self-Reports of Emotion and Attributions

	DK	RGS	TC	EGO	EC	SYM	PE	EMP	RT	TOTAL
Happy										22
lot		1	5	1	3		3	5	1	19
little	1					1	1			3
Surprised										6
lot	1		2	2						
little				1						
OK										
lot			1	3						4
Sad										1
lot						1				
TOTALS	2	1	8	7	3	2	4	5	1	33

Third Grade Self-Reports of Emotion and Attributions

	DK	RGS	TC	EGO	EC	SYM	PE	EMP	RT	TOTAL
Happy										31
lot	1		3		2	7	2	13		28
little	1		1				1			3
Surprised										1
lot			1			+1				
OK										1
little	1									
Afraid										1
little						1				
TOTALS	4		5		2	8	3	13		35

(Note: One third grader did not provide an emotion or reason.)

Table 6 (cont.)

Fifth Grade Self-Reports of Emotion and Attributions

	DK	RGS	TC	EGO	EC	SYM	PE	EMP	RT	TOTAL
Happy										33
lot			2	1	4	4	1	17		29
little					1	2		1		4
Surprised										2
lot				2				1		
little				1				1		
OK										1
lot						1				
TOTALS			2	3	5	7	1	18		36

Adult Self-Reports of Emotion and Attributions

	DK	RGS	TC	EGO	EC	SYM	PE	EMP	RT	TOTAL
Happy										
lot			3		3	3		1		10
little						1		1		2
TOTALS			3		3	4		2		12

Number of Respondents Who Empathized by Gender and Grade

		1st (N=33)		3rd (N=35)		5th (N=36)		Adults (N=12)		Total (N=116)	
		M	F	M	F	M	F	M	F	M	F
N=		20	13	14	21	10	26	4	8	48	68
# of situations											
1		2	4	3	8	3	12	1	4	9	28
2		2		1	3	2	5			5	8
3					2	1	3			1	5
4			2	1			2			1	4
Total		4	6	5	13	6	22	1	4	16	45
		10		18		28		5		61	

Number of Respondents Who Sympathized by Gender and Grade

		1st (N=33)		3rd (N=35)		5th (N=36)		Adults (N=12)		Total (N=116)	
		M	F	M	F	M	F	M	F	M	F
N=		20	13	14	21	10	26	4	8	48	68
# of situations											
1		4	4	5	7	1	4			10	15
2		7	2	5	4	2	5		1	14	12
3		2	3	3	7	3	10	3	4	11	24
4		2	2		1		5	1	1	3	9
5					1	1			2	1	3
6						1				1	
Total		15	11	13	20	8	24	4	8	40	63
		26		33		32		12		103	

Number of Respondents Who Distanced by Gender and Grade

		1st (N=33)		3rd (N=35)		5th (N=36)		Adults (N=12)		Total (N=116)	
		M	F	M	F	M	F	M	F	M	F
N=		20	13	14	21	10	26	4	8	48	68
# of situations											
1		2	8	1	5	2	7		1	5	21
2		5	1	3	6		11	2	4	10	22
3		4	2	4	1	1	4	2	1	11	8
4		5	1	2	1	4			1	11	3
5		2		2	1					4	1
6		1								1	
Total		19	12	12	14	7	22	4	7	42	55
		31		26		29		11		97	

(cont.)

Number of Respondents with No Attributions

# of situations	1st (N=33)		3rd (N=35)		5th (N=36)		Total (N=104)	
	M	F	M	F	M	F	M	F
N=	20	13	14	21	10	26	44	60
0	8	1	6	8	6	19	20	28
1	6	7	6	5	4	5	16	17
2	3	2	1	3		1	4	6
3	2	2		2			2	4
4	1	1		1			1	2
5		1				1		2
6			1	1			1	1
Total	12	12	8	13	4	7	24	32

Number of Respondents Who Distanced with Factors by Gender/Grade

		1st (N=33)		3rd (N=35)		5th (N=36)		Adults (N=12)		Total (N=116)	
	N=	**M** 20	**F** 13	**M** 14	**F** 21	**M** 10	**F** 26	**M** 4	**F** 8	**M** 48	**F** 68
KNOWING STILTS											
# of situations											
(SSS or	1	7	3	6	6	2	9		3	15	21
MSS)	2	4	1	2	1	3	2			9	4
	Total	11	4	8	7	5	11		3	24	25
EXPECTATIONS											
# of situations											
	1	4	3	3	2	3	6	1	4	11	15
	2	1		1		2		1	1	5	1
	3			1	1			1		2	1
	Total	5	3	5	3	5	6	3	5	18	17
EXPECT/STILTS											
# of situations											
	1	6	4	3	5	2	13	1	3	12	25
	2	6	2	3	2	1	3	1	3	11	10
	3	1		3		1		1		6	
	4				1	2				1	2
	Total	13	6	9	8	6	16	3	6	30	37
LIKINGS											
# of situations											
	1	7	2	5	3	1	5	1		14	10
	2	1		1	1					2	1
	3	1								1	
	Total	9	2	6	4	1	5	1		17	11
"FUNNY"/FUN											
# of situations											
	1	8	4	4	3	2	4	1	1	15	12
	2	1		1			1		1	2	2
	4	1								1	
	Total	10	4	5	3	2	5	1	2	18	14
LIKE/FUNNY											
# of situations											
	1	12	4	5	4	3	9		1	20	18
	2	3	1	4	2		1	1	1	8	5
	4	2								2	
	Total	17	5	9	6	3	10	1	2	30	23
MORAL VALUES											
# of situations											
	1	5	4	4	5	3	7	2		14	16
	2	1	1	1	1					2	2
	3	1								1	
	Total	7	5	5	6	3	7	2		17	18

Number of Children Who Noted Stilts by Gender and Grade

	1st M F	3rd M F	5th M F	Total M F
N =	20 13	14 21	10 26	44 60
DIDN'T KNOW STILTS				
When S saw (SSS)				
surprised				4 5
a lot	1	3		
a little		2	2	
happy (a lot)	1			1
When M saw (MSS)				
surprised				2 1
a lot	1 1			
a little		1		
mad (a lot)		1		1
Total	2 1	4 2	2	6 5
				11 (12%)
(always in ficti:n)	1 1	2		3 1
ALREADY KNEW STILTS				
When S saw (SSS)				
surprised				
a lot	3	2		
a little	1	1	1	
OK (a lot)	1 1		1	
mad (a little)			1	
When M saw (MSS)				
surprised (a lot)	1			
happy (a little)	1			
OK (a little)	1		1 1	
+Expectations				
When S saw (SSS)				
surprised				
a lot	1	3	3 3	
a little	2 1	2	2	
happy (a little)		1		
OK				
a lot			1	
a little			1	
When M saw (MSS)				
surprised				
a lot	1		1	
a little	1	1 1	1	
happy				
a lot			1	
a little			1	
mad (a little)	1			
Total	9 3	5 5	5 10	19 18

Number and Percent of Respondents Who Used Cues to Identify

Characters' Emotions in Six Situations by Grade

	1st (N=33)		3rd (N=35)		5th (N=36)		Adult (N=12)		Total (N=116)	
CUES:										
Visual (1)										
MDD	23	(70%)	17	(49%)	8	(22%)	2	(17%)	50	(43%)
YCS	12	(36%)	20	(57%)	14	(39%)	3	(25%)	49	(42%)
SSS	21	(64%)	25	(71%)	26	(72%)	3	(25%)	75	(65%)
SMX	13	(39%)	19	(54%)	12	(33%)	4	(33%)	48	(41%)
MSS	17	(52%)	16	(46%)	13	(36%)	6	(50%)	52	(45%)
MJB	26	(79%)	25	(71%)	22	(61%)	3	(25%)	76	(66%)
	112	(57%)	122	(58%)	95	(44%)	21	(29%)	350	(50%)
Verbal/Psych (2)										
MDD	8	(24%)	15	(43%)	23	(64%)	7	(58%)	53	(46%)
YCS	19	(58%)	10	(29%)	18	(50%)	9	(75%)	56	(48%)
SSS	6	(18%)	8	(23%)	7	(19%)	3	(25%)	24	(21%)
SMX	18	(55%)	13	(37%)	18	(50%)	4	(33%)	53	(46%)
MSS	13	(39%)	16	(46%)	17	(47%)	4	(33%)	50	(43%)
MJB	3	(9%)	5	(14%)	5	(14%)	1	(8%)	14	(12%)
	67	(34%)	67	(32%)	88	(41%)	28	(39%)	250	(36%)
Situation (3)										
MDD	2	(6%)	2	(6%)	4	(11%)	3	(25%)	11	(9%)
YCS			1	(3%)	4	(11%)			5	(4%)
SSS	2	(6%)	1	(3%)	3	(8%)	5	(42%)	11	(9%)
SMX	1	(3%)	2	(6%)	6	(17%)	3	(25%)	12	(10%)
MSS	2	(6%)	3	(8%)	6	(17%)	2	(17%)	13	(11%)
MJB	3	(9%)	5	(14%)	9	(25%)	6	(50%)	23	(20%)
	10	(5%)	14	(7%)	32	(15%)	19	(26%)	70	(10%)
Don't Know (0)										
(all)	9	(4%)	7	(3%)	1	(<1%)	4	(5%)	21	(3%)
Means	1.39		1.42		1.70		1.86			

$F(3,112) = 7.04$, $p < .001$

Key:
MDD=Mea's dog drowned
YCS=Yua carried Shado
SSS=Seluf saw stilts
SMX=Seluf in mirror with X
MSS=Mea saw stilts
MJB=Mea jumped on bed

Number and Percent of Respondents Who Reported Using their

Imaginations by Grade

	1st		3rd		5th		Adult		Totals	
Situation										
a lot	12	36%	11	31%	7	19%	3	24%	33	28%
a little	11	33%	10	29%	22	61%	4	33%	47	41%
not at all	10	30%	14	40%	7	19%	4	33%	35	30%
As Characters										
Mea & Seluf	2	6%	2	6%	1	3%			5	4%
Mea	6	18%	11	31%	10	28%	1	8%	28	24%
Seluf	8	24%	3	9%	9	25%	6	50%	26	22%
Yua	4	12%	5	14%	3	8%			12	10%
not at all	13	40%	14	40%	13	36%	5	42%	45	39%
(Didn't Ask)	17	52%	19	54%	23	64%	7	58%	66	57%
Imagine/Watch										
Watched	14	42%	11	32%	6	17%			31	27%
Use Imagine	1	3%	4	11%	6	17%	5	42%	16	14%
Both	1	3%	1	3%	1	3%			3	3%
Thinking										
About Play	13	39%	16	46%	12	33%	4	33%	45	39%
Other	3	9%			1	3%	1	8%	5	4%

Number of Criteria Used for Perceived Dis/Similarities with MEA

by Grade

	1st			3rd			5th			Adult		
	*3	2	1	3	2	1	3	2	1	3	2	1
Biological												
Gender		2				1						
Person	1	1										
Physical												
Age			1									
Body		2	5	1	1	1	2		1			
Head		1	2			2						
Clothes	1	4	5	1		2						
Actions												
Playful	2			1	1		1	1	1			
Clean	1	1		1	2		2		2			
Likes	1		1	1		1	1	2				
Emotional												
Don't Express	1	1		1	5		5	10		8		
Do Express	1	1				6	2	4	2	2		
Empathetic		1	1	1			2	4				
Happy	1			2	1							
Personality	1										1	
Social Relations												
Other			1	4	1	3	2	4	2			
Moral												
Lying/Tricking				1								
Get in Trouble		1		1								
Theatre Context	1	1				1						
Don't Know Why		2		3	1							1
*How Much	3	2	1	3	2	1	3	2	1	3	2	1
Total	8	12	13	12	13	10	8	22	6	11	1	

*3=a lot, 2=a little, 1=not at all

Number of Criteria Used for Perceived Dis/Similarities with SELUF
by Grade

	1st			3rd			5th			Adult		
	*3	2	1	3	2	1	3	2	1	3	2	1
Biological												
Gender			1									
Mirror	1	1				3		2				
Physical												
Age			1									
Body	4		2		1	1		1				
Head	3		1			2						
Clothes		2	3			2						
Actions												
Playful	3	1		4	2	1	4	6	1			
Clean			1	1	1							
Likes	1			1	1							
Emotional												
Don't Express			1					2		1	1	
Do Express	3	2		4	2		8	2	1	2	2	
Empathetic		1			1			1				
Happy	3	2	1	2	2			3		1		
Lively		2		2	2	1	2	3		1		
Personality	1			1		1			1	1		
Social Relations												
Help Express	1			2	3		4	2		2	3	
Moral												
Get in Trouble				3		2	1					
Theatre Context		2										
Don't Know Why	1	1	1		1	1			2		1	
*How Much	3	2	1	3	2	1	3	2	1	3	2	1
Total	13	9	11	12	12	11	16	13	7	6	6	

*3=a lot, 2=a little, 1=not at all

Number of Criteria Used for Perceived Dis/Similarities with YUA

by Grade

	1st *3	2	1	3rd 3	2	1	5th 3	2	1	Adult 3	2	1
Biological												
Gender	1	1	3			2	1	1				
Physical												
Age		2				1						
Body		1	11	1		10	2	7				
Head	1	1	2			2	1					
Clothes	1	1	11			5		5				
Actions												
Playful				1								
Want Tall		1	1	1	1	3	2	3				
Clean			3	1	2	6	2	11		1	2	
Likes					1			1				
Emotional												
Don't Express					1							
Do Express					1	2		3			3	
Empathetic								1				
Happy		3	2		2		2	3				
Personality			2					1				4
Social Relations												
Help Express			2		1		1	6		2	2	
Other			2		1	2	2	2			2	
Moral												
Lying/Tricking			2		1	2	2	7				
Get in Trouble							1					
Don't Know Why			2			1						1
*How Much	3	2	1	3	2	1	3	2	1	3	2	1
Total	1	6	26	4	8	23		10	26		3	9

*3=a lot, 2=a little, 1=not at all

Number and Percent of Respondents Who Perceived Self Like Characters by Grade and Gender

	1st %		3rd %		5th %		Adult %		Total	
	M	F	M	F	M	F	M	F	M	F
MEA										
lot	4	4	3	9	2	6			9	19
	8 24%		12 34%		8 22%				28 24%	
little	9	3	5	8	7	15	4	7	25	33
	12 36%		13 37%		22 61%		11 92%		58 50%	
not	7	6	6	4	1	5		1	14	16
	13 40%		10 29%		6 17%		1 8%		30 26%	
SELUF										
lot	6	7	5	7	4	12	3	3	18	29
	13 40%		12 34%		16 45%		6 50%		47 41%	
little	6	3	4	8	3	10	1	5	14	26
	9 27%		12 34%		13 36%		6 50%		40 34%	
not	8	3	5	6	3	4			16	13
	11 33%		11 32%		7 19%				29 25%	
YUA										
lot	1		3	1					4	1
	1 3%		4 11%						5 4%	
little	4	2	3	5	5	5	2	1	14	13
	6 18%		8 23%		10 28%		3 25%		27 23%	
not	15	11	8	15	5	21	2	7	30	54
	26 79%		23 66%		26 72%		9 75%		84 73%	

Number and Percent of Criteria Used for Perceived Similarities by

Grade

	1st	3rd	5th	Adult	Tot
Gender	8	3	2		13
Human/Mirror	6	3	2		11
Biological	14 9% 6	4% 4	2%		24 5%
Age	4	1			5
Body	27	16	12		55
Head	11	6	1		18
Clothes	29	10	5		44
Physical	71 49%	33 23%	18 11%		122 25%
Playful	6	10	14		30
Want Tall/Stilts	2	5	5		12
Cleanliness	6	14	17	3	40
Likes	3	5	4		12
Actions/Wants	17 12%	34 24%	40 25%	3 7%	94 19%
Don't Express	3 2%	7 5%	17 11%	10 24%	37 8%
Do Express	7 5%	15 11%	22 14%	9 22%	53 11%
Empathetic	3 2%	2 1%	8 5%		13 3%
Happy	12	9	8	1	30
Lively	2	5	5	1	13
Personality	4	2	2	6	14
Emotional	31 21%	40 28%	62 39%	27 66%	160 33%
Help Express	3	6	13	9	31
Other	3	11	12	2	28
Social Relations	6 4%	17 12%	25 16%	11 27%	59 12%
Lying/Tricking	2	6	9		17
Get in Trouble	1	6	2		9
Moral Decisions	3 2%	12 8%	11 7%		26 5%
Theatre Context	4 3%	1 1%			5 1%
GRAND TOTALS	146	143	160	41	490
Don't Know Why	7	7	2	3	19

Behavioral Responses During Performance of Crying to Laugh

The principal investigator observed young audiences of five school matinee performances (approximately 600 children in grades one, two, and three, including their teachers, per performance) to listen to whole group behavioral responses. Students from three rural county school districts attended on Monday; and Lawrence students attended Tuesday through Friday, with the addition of three fifth grade classrooms who participated in the study. The observer sat in various places each day, sometimes in the orchestra behind audiences under the mezzazine, and sometimes in the mezzazine. What follows is a composite running account of behavioral responses, with individual verbal responses noted when heard, and some subjective interpretations about responses.

During the twenty-minute pre-show as Mea played on stage with Shado while audiences were seated, county children sat quietly and appreciatively. Lawrence children continued to talk freely with their neighbors, usually about what they saw on stage. Mea's freeze to start the actual play with a lighting shift quieted audiences to begin performances on Monday, Tuesday, and Friday. When the investigator snapped her fingers to instruct two audiences, Wednesday's children snapped back.

Lawrence audiences laughed at Yua shouting at Shado to be quiet from inside his shower. All audiences quieted considerably for Shado's death. County children giggled at Yua's first entrance from the shower; while Lawrence audiences exclaimed "Wow" at his extraordinary height, though Wednesday's mezzazine

audience had no response. Thursday's audience giggled a bit when Yua carried Shado to the trash can. When Yua put Shado in the trash can and spoke of germs, one county child said, "Germs yourself." Lawrence audiences laughed or giggled at his spraying his armpits with Lysol, as they did during Yua's "tweets" to the birds in the sky.

Children quieted again with some whispering until Seluf appeared "magically" inside the mirror, and one Lawrence child breathed "Awesome" at the lighting effect. Children giggled quiet at her foot stomping and gestures in opposition to Mea's miming. When Yua brought out the oversized mousetrap to keep away mice, some Lawrence children exclaimed, "Wow!" or "Oooh!" at its size, and one said, "Big ol' mousetrap!" Children quieted as Mea spoke to her mirror image, and when the mirror cried, there was no noise. (Note that most audiences could not see water running down the mirror--this special effect failed from most vantage points in the auditorium.) They were still quiet and grew to absolute silence when Seluf entered from the mirror and crossed opposite unsuspecting Mea. Children giggled a bit when Mea thought she saw Seluf under the raised sheet, when Seluf blinked her long eyelashes in opposition and answer to Mea, and when Seluf wiggled her butt.

(During the county performance when Mea and Seluf raised and lowered the huge bed sheet, one balloon fell off the bed's downstage board and rolled onto the house floor to cause some concern among children that a "mistake" had occurred. During

Friday's performance, one first grader, returning from the bathroom, walked down the aisle and jumped right up onto the stage apron to retrieve a fallen balloon. His teacher hurried down the aisle, grabbed him, took the balloon from him, and put it back on stage.)

There was some shifting in seats and restlessness when Mea finally discovered and realized that Seluf was a separate person during Seluf's self-introduction--the suspense was over. Thursday's audience grew more restless as Mea told Seluf about Shado. Audiences quieted when Seluf explained, "I'm everything you're not supposed to do," as a secret to keep from Yua. Some children shushed back lightly, as if agreeing that they would keep her secret. (Thursday's audience giggled a bit when Mea and Seluf looked both ways before discussing the secret and when they shushed the audience.) When Seluf said, "It's so good to kiss each other," and pecked Mea lightly on the cheek, a couple of county children responded, "Ugh," and Lawrence audiences giggled or "oohed" sarcastically.

When Seluf played exuberantly on the bed, wrapping the bed sheet around her to dance like a belly dancer, audiences laughed loudly. Again, when Mea and Seluf kissed, one county child said, "Cut it out!" County children were basically quiet during the bed play improvisation, while some giggled sporadically; Lawrence children laughed at physical gags, and at some performances when the actors didn't hold laughter, audiences missed some lines (e.g., when Mea says, "I want to see my back").

Audiences quieted on Yua's reappearance, but when he screamed at the "monster" he saw (Mea and Seluf making wild shapes under the bed sheet), children laughed loudly at his shock. When he gulped Mea's pink medicine (like Pepto Bismal) to calm his "hallucinations," county children voiced a loud "Yuck!" and some Lawrence audiences voiced "oooohs." They quieted again to find out whether Yua would discover Seluf. When Seluf awoke from her nap, Lawrence children laughed or giggled quietly over her line, "If I saw [Yua], I'd kiss him," and when she tried to cuddle him. County children giggled quietly when Mea and Seluf switched back and forth above and below the bed, but Lawrence audiences laughed loudly when Seluf sang the Zip song wrong offkey and when she tossed the bed sheet over Yua's head.

As Yua walked toward the mousetrap, one Lawrence child anticipated the action by saying, "Trap," and another, "Oh-oh, look out." When Yua stepped on the mousetrap with no response and Seluf said, "Hey!," most audiences quieted and some giggled a bit with Seluf's same wonderment and suspense. When she tested the mousetrap by bursting a balloon with it, some Lawrence children anticipated with an "oh-oh." When Yua screamed from this abrupt noise and Seluf tried to hide quickly, audiences burst into laughter.

Audiences quieted again, with some giggles over Seluf's line, "Funny feet," until Mea taught Seluf the Zip song and felt sick again; then there was some restlessness. (Mezzazine audiences moved to the edge of their seats so they could see this

action on the orchestra pit.) Some Lawrence children began
singing the Zip song with characters, and they laughed when Seluf
danced in a silly way to show that, "I feel just fine." They
also giggled when Seluf showed Mea how she really feels.
Audiences were essentially quiet during their verbal fight over
their differences. After Mea's exit, there were some scattered
giggles when Seluf tested the mallet by hitting her own foot.

When Yua reappeared wondering if Mea knew about Selufs, some
county children told him, "She's (Seluf) over there!" Thursday's
audience giggled a bit when Seluf gestured hearing Yua talk about
wringing a Seluf's neck. However, they quieted again during
Mea's imitative actions of Seluf's wild charades and explanation
of a Seluf-hippopotamus to Yua.

There was laughter as Seluf snuck up behind and followed Yua
in her sneaky attempts to hit his foot with the mallet. They
quieted as Seluf slowly pulled up his pant leg to discover the
stilts, and some laughed loudly at her broad, surprised facial
expression aimed directly at the audience. (At the county
performance, the mallet broke and Seluf tried to fix it to whack
her foot. Everyone saw the backstage crew member creep out to
retrieve the broken mallet.)

Audiences quieted again for the next episode, especially as
they heard Seluf's Unzip song music. Some giggled after Mea's
and Seluf's argument over whether or not Yua wore stilts ("Yes,
he does." "No, he doesn't."). When Seluf told the audience that
she needed to prove to Mea that Yua wore stilts, Monday's and

Thursday's audiences agreed, "Yeah!" They giggled or laughed loudly when Seluf got the idea to expose Yua "bare-naked" and when Yua opened the shower curtain to reveal his bathing suit.

After this shower water scene, they quieted again when Seluf sat down with Mea to explain how balloons were the stress built up in Mea's body. The lighting change on Seluf's line, "[Yua] smothers you," and musical underscoring seemed to cause this quietness. County audiences remained quiet during their doctor-patient play and when Seluf sang the Unzip song, though Lawrence audiences were mixed with some restlessness. Most audiences really quieted when Seluf said, "You see, Mea, when you're sad, you've got to find someone you love and tell them;" but Tuesday's and Thursday's audiences were much more restless here because the actresses did not seem as focused and connected as they needed to be. This restlessness at the 45-minute mark into the show may also have been children's automatic biological shifts (between academic units in school?).

During the chase scene, there was considerable laughter which started when Seluf ran between Yua's legs. They quieted with Yua when he shouted in exasperation, "Mea!" as Mea and Seluf answered from opposite hiding places behind the mirror and shower and then entered the shower to create Aunt Hey-There.

Audiences were quiet during Aunt Hey-There's scene. They giggled a bit for the short chase scene when Yua discovered Seluf's disguise, but quieted after Yua trapped Seluf in the mirror by spraying a big X on it. Tuesday's audience grew

restless when they couldn't hear Mea say, "I feel like ice."
When Mea called for Seluf after Yua's exit, one county child told
her, "She's over there" inside the mirror. They remained quiet
during Seluf's entrapment and her repeated exit from the mirror,
and then quieted more so when Yua reappeared with the mallet
urging Mea to come out from hiding.

Children giggled a bit as Seluf slowly removed Yua's stilts
from under the bed--she signalled them to remain quiet while she
did so secretively during Yua's speech to Mea. Audiences
gradually "oohed" or giggled more as she took off each stilt, and
then they exploded into laughter and applause when she came out
triumphantly holding the stilts in the air for all to see. They
quieted for Mea's reaction, and then broke into gales of laughter
when Yua realized his missing legs and fell off the bed.
Thursday's audience clapped when Mea grabbed the stilts. Most
audiences tried to stifle their laughter with giggles as they
listened quietly while Mea exploded in anger at Yua's lying.
They quieted especially when Mea reminded Yua, "It's because of
you that my little dog, Shado, drowned." Mezzazine audiences
were sitting on the edge of their seats.

When Mea jumped exuberantly on the bed and balloons and
feathers fell from above with the mirror ball casting moving
lights around the whole auditorium, Lawrence audiences broke out
into spontaneous applause, screams, hoots, and riotous pleasure
to match Mea's emotional release. After Mea's catharsis, when
she called quietly for Seluf, county audiences told her that

Seluf was back in the mirror. Applause seemed "polite" but loud during the curtain call.

Subjectively, it appeared that actors' emotional rhythms and musical underscoring controlled behavioral responses exactly as intended. The choice of soft evocative music seemed to quiet audiences and cue them to respond in kind. Never before had I experienced young audiences so in tune and in direct sync with each and every action moment by moment. It proved to me that this script had indeed been pretested with young Canadian audiences--La Marmaille had worked out all the bugs and old wiggle spots with rewrites. Likewise, actors' daily performances and concentrated energies controlled audience responses as they worked with children directly through the fourth wall. Children responded openly and honestly as actions warranted, unlike Saturday's small public audience where adults sat silently and politely throughout the entire performance.

TEACHERS' EVALUATIONS OF

<u>CRYING TO LAUGH</u>
Spring 1992 - 1st through 3rd grade

There were 50 total respondents (out of 117 attending teachers):
41 Lawrence USD 497 & St. Johns teachers (42% return rate)
9 County teachers (3% return rate)

The table below indicates the number of teachers who ranked the question with the scale number at the top:

	lo						hi
	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>
1. Understanding play		3	2	11	12	16	5
4. Attention levels				2	11	16	21
8. Meaningful experience	1		3	7	17	14	8
9. Rank w/other KU-TYP (N/A - 5)	2	3	7	7	6	12	8
10. Teacher preparation	6		4	10	15	8	5

[Note: Below, totals are calculated by multiplying the number of respondents ( ) in each rank by the rank number.]

1. To what extent did the children in your class appear to understand what was happening in the play?   N = 49

    Mean: 5   Median: 5   Mode: 6
    Totals: 1-3 = 12 (5); 4 = 44 (11); 5-7 = 191 (33)

    Subjectively: Two-thirds of the teachers perceived that children understood this play well in the upper rankings.

2. What main ideas from the play did children understand best?

<u>Applications to children's lives and emotional well-being</u>
Emotions should be released. It can cause health problems if you keep
    emotions inside.
It's OK to be sad/cry.
That it is okay to be sad and to cry or to be angry and "stomp."
Children should be able to express feelings.
One should not keep feelings inside.
Emotions and feelings should be expressed.
That it's okay to have different feelings and to show them.
Good to show true feelings.

Not expressing feeling.   (They memorized the wrong song, but I think they
    got the point.)
It's alright to show your feelings.
Importance of showing feelings and emotions.
The idea that it is important to have all types of feelings and to express
    them, not keep them inside.
It's "OK" to show your feelings!
It's OK to cry if you feel like it.
That it is alright to cry.
It's OK to cry. Don't hold emotions back.
That it is OK to cry and express feelings.
You need to express your feelings.
Keeping feelings inside.
It is OK to be sad, mad, angry. Emotions of all kinds are a part of us.
Express your feelings.
Do not hide feelings.
The need to express emotions.
It's OK to cry.
That you shouldn't always hold in tears or anger.
Not to "lock away" emotions--it's OK to cry and be sad.
Don't keep feelings bottled up inside. It's OK to cry, be angry, etc.
You should let your feelings show. Not to be afraid to show how you feel.
    When you let your feelings show, you feel better.
Some children understood that it's important to express feelings--to cry
    when you want to--
With questioning, they were able to understand you can share and express
    your feelings.
Feelings (We spent 30 minutes on prepatory [sic] lessons).
They understand the need to express your feelings. We've covered this
    extensively in class and I feel that this helped in the understanding
    of the play.
Holding in your feelings. Mainly because of advanced preparation.
That you shouldn't keep your feelings inside.

Other related ideas
The play was about happiness and sadness. Adults do need to cry. It is
    not true that children won't grow up if they cry.
Not to lie to others (Yua telling Mea he was big). That it's OK to show
    emotions.
Yua was mean to Mea; Mea thought she shouldn't cry because ,Yua told her not
    to. Don't keep your feelings inside.
Silliness makes you laugh and feel happy.
They seemed to understand the emotions demonstrated.
The feeling of Shadow dying was a very automatic one for them to relate to.
They were able to pick up quickly on the feeling of sadness when Shadow
    died, getting angry and showing it.
A dog died. It's alright to cry.
The death at the beginning and the celebration at the end (balloons, etc.)
No response (3)
They missed the whole point. We had to go over it again afterwards.
It was deep for these young students.

3.   Which of the following theatre conventions confused children, and for
     what reasons? (playwright's script, staging, acting, scenery,
     costumes, props, lights, sound, special effects, etc.)

<u>Playwright's script and/or staging</u>
Name of the play, "Crying to Laugh."
<u>Script</u>: Portrayed a big person (adult) as bad example, but authoritative,
     so smaller person (child) obediently followed commands. The
     relationship between the two was not clear. There was no effort made
     to change his mind and help him learn to express his feelings. Small
     children need to see (as do adults, for that matter) a "happily ever
     after" on stage. We all <u>live</u> real life daily, where our puppies drown
     and our adults get ill and don't recover. I prefer to be entertained
     when I go to the theatre. You made me laugh and I appreciated that.
     Those parts were wonderful! I think the script could have stood some
     re-writing!
Didn't understand the script even though we discussed it before going.
The concepts were somewhat abstract for 7-9 year olds.
This play is not a simple one to prepare for. Its meaning is difficult for
     first graders. The names, their meaning, and the absence of Hey-There
     were very abstract.
Playwright's script--very abstract ideas for small children to understand.
Some parts of the script.
They were confused when the play began because they saw Mea sitting on
     stage B4 [sic] the play actually began.

The dog drowning. It caught them by surprise. The stilts may have scared
     a few, which followed the dog drowning.
Didn't like how death of puppy was portrayed (garbage, etc.)
Why the dog had to die! They wanted something less dramatic to show
     sadness!
The <u>death</u> of the dog.
The death of the dog seemed somewhat abrupt to the students at the
     beginning.
Combinations of serious emotions and "<u>slap-stick</u>".

Perhaps didn't understand mirror image.
Two people acting to represent one [Mea and Seluf].
Some of Seluf's part was hard to understand.
Some students were confused about Self [sic] pretending like she was Aunt
     Hey-There; confusing why Self did this.
When she [Mea] said she was sick--the balloons.

<u>Scenery/Costumes/Special Effects</u>
The water on the inside of the mirror was confusing, but I explained that
     as tears (I hop. that's right!)
Dropping all the balloons; Mea & Self should have had same color of
     costume.
Possibly the costumes of Mea and Seluf.
Props (stilts), sound (the aunt's voice).
Stilts.
Didn't get big/little, need for stilts.

The large props helped so children wouldn't be wiggly because they can't
see.

Sound/Music
Many repititions [sic] of the negative chant to hide feelings deep inside.
This was a "catchy" verse and more likely to be remembered than the
positive one.
Some of the sounds--the dog--where was it coming from.
The sound could have [been] louder because we could not hear and understand
some of the dialogue.
None (6)
No response (16)

4.   To what extent did the children in your class seem attentive most of
the time?   N = 50

     Mean: 6   Median: 6   Mode: 7
     Totals: 1-3 = 0 (0); 4 = 8 (2); 5-7 = 298 (48)

     Subjectively: 96% of the teachers perceived that children attended
                    the play extremely well in the upper rankings.

5.   What scenes or segments held their attention?

Even the children with the least control watched.
I was very pleased with their attention throughout--at times they were more
passive but attentive.
Most--They really liked the man on the stilts.
All--particularly very end w/balloons, lights, etc.   They were very
attentive!
The children were particularly attentive during periods of extreme action
(running around the stage).
All except a couple of long dialogues.
Most all; when Mea and Selfu [sic] were practicing the song.
The funniest ones; when the puppy died; checking out Yua's legs; acting
like Aunt Hey-There in the shower.
The scenes with lots of action--chase scenes, Mea and Seluf playing, etc.,
the party.   I think the kids were attentive throughout the play.
Lively chase scenes and playing on bed; death of dog.
When Yua was chasing the girls.   When Seluf removed Yua's stilts.   Bouncing
on the bed.   They wanted to talk about their excitement after these
scenes.
The scene with the removal of the stilts.
When Aunt Hey-There "appeared"; Mea and Seluf running from Yua; most of the
play!
Musical scenes; active, playful scenes.
The balloons; when Seluf was imitating Yua; the character on stilts.
The scene when Mea and Seluf were hiding, calling for Yua.
Jumping on the bed; Self try to smash the foot; taking the stilts off.
The action with the play on the bed.   The chasing around the props.

The balloon popping that scared Yua when Seluf popped it. When Seluf came
out of the mirror.
Action--chasing, jumping on bed, song.
Part where Self and Mea were both in the room and taking turns hiding from
Yua.
They liked the jumping on the bed, walking and falling on stilts, and the
last scene of popping balloons and stomping around.
When the balloons fell from the ceiling and when Mea and Seluf were jumping
on the bed.
High action scenes; Yua chasing Mea and Seluf; jumping on bed, etc.
The parts with Youa on stilts and the segments with the mirror.
The playing between Seluf/Mea/balloons at end. The end celebration.
Dressed up like aunt.
The mirror ball; the scene where they were jumping on the bed; the scene
where the girls were going to peek into the shower.
The shower scene; the romping scene in the bed.
The romping around on the bed; shower scenes.
Comedy; chase scenes.
Chase scenes, funny scenes, and shower scene.
Seluf and Mea having fun; chase scene; exposure of stilts.
The scenes with lots of movement by actors and quick changes.
When stilts were removed; when feathers, balloons, and eggs were released;
bouncing and horseplay on bed.
Lights at the end. Chase scene between Mea, Yua, and Seluf; mirror.
Balloons falling from the ceiling.
Balloons, confetti at the end.
The special effects.
All of them. They loved the ending.
All (5)
No response (5)

6.   What scenes or segments caused children to look away from the stage?

None I can think of--it really held their attention well!
It's always difficult to hold young children's attention during long
dialogue. I felt the children were very attentive throughout.
They were mostly attentive but it was difficult to hear Mea when she was
sad (when she was talking about Shadow).
It seemed that there were a few times the actors weren't speaking or
projecting to a loud enough degree.
There were a few times when the children couldn't hear well.
Quiet scenes (talking) where we couldn't understand.
Some extensive dialogue cause many to become restless.
Those with a lot of dialogue.
Dialogue without much action.
Long conversations between Mea and Seluf.
Dialog only--not much movement.

Several were somewhat bored with just three characters and the same
scenery.
The slow songs when sung.

None--the dog scene was disturbing to many.
Putting the dog in the trash can.
The dog drowning; putting the dog in the garbage.
When the dead dog was thrown in the garbage can.
Dog!--at the beginning.

Maybe the ones where the actor "cried" or when the lights danced on the
    walls.
The lights toward the end of the play were very interesting.
The mirror ball.
Reflected light on walls and ceiling.
I didn't notice any--except at the end when sparkles were on ceiling.
When reflections appeared on the wall.

None (11)
No response (13)

7.   What comments did you overhear your children say during and/or after
     the play?

"Wow! That was a good play!" "He's dead! The dog is dead!"
"I didn't think I'd like it, but I did!"
"That's the way kids should act." "I didn't want the dog to be dead." "I
    liked the lights best, didn't you?" "I hated it when he locked Seluf
    in the mirror."
"I liked that. It's like 'Free to Be You and Me'."
"I didn't like it when the dog died." "I liked it when the balloons fell
    and the pretty lights." (1st grade)
"They were so funny!" "He's on stilts." "Do you get sick when you don't
    cry?"
"Yua yelled when they hit him on the foot with the big hammer." "Is it a
    real puppy?"
"That was sad when the dog drowned." "My dog died."
"I liked the big shower." "I didn't know that's what stilts would look
    like."
"That was great!" "I like the balloons."
"This was neat." "I liked the stilts!" (several comments on this)
"Oh, it was OK." "I wish there were more characters."
"Funny"   "Sad"
"Funny"   "Good"
"It was neat."
"It was silly; good; great; want to see it all over again; funny; really
    good; fantastic."
"Pretty lights; good; funny."
"It was funny."

They enjoy the songs that were repeated, the stilts, and the scenery.
Singing the song.
They seemed to enjoy the songs and hand movements.
Liked the song, sang it on Monday.
Singing song--wrong one.

Mea was their favorite character. One child had met the actors at a dress
    rehearsal. They commented about how much bigger and older they seemed
    to her there.
They really got involved when Mea was searching for Seluf when she was in
    the mirror. [County show]
They called out when [Mea was] looking for "Self."

They were concerned about Shadow's death. They really liked when Mea's
    feelings came out; all the balloon pieces and the shadows on the
    ceiling from this.
They did not li'.e the dog scene.
A second grader said it was against the law to abuse your pet and you can
    go to jail for it.
Don't treat the dog so badly!
Didn't like the part where the dog died.
Two cried during the puppy drowning and unceremonially being dumped into
    trash can. They laughed at the chase scenes. They loved the crystal
    ball, balloons, feathers. "Pretty ending."

They were unanimous in stating their preference for this play over last
    year's Velveteen Rabbit.
*They said that they liked the happy, frolicing on the bed with the
    balloons because they could see the happiness!
They loved the stilts. Also the shower water and size of the bed.
They enjoyed it. We had a couple of positive parent comments.
Like the balloons, action, song.
The children liked all the action; a lot of chasing around (what purpose?).
They enjoyed the play because of the action and colorful scenes.
It was well received. They enjoyed it.
They liked the play.
They enjoyed the play and thought it was funny.
They commented on the scenes they particularly liked.
Not much.
No response (5)

8. To what extent was the experience meaningful or relevant to children's
    lives or education?   N = 50

    Mean: 5.3 Median: 5   Mode: 5
    Totals: 1-3 = 10 (4); 4 = 28 (7); 5-7 = 225 (39)

    Subjectively: 78% of the teachers rated this play meaningful in the
                    upper rankings.

9. How do you think this production ranks with the others in the TYP
    series that you have seen?   N = 45   N/A = 5

    Mean: 4.8 Median: 5   Mode: 6
    Totals: 1-3 = 29 (12); 4 = 28 (7); 5-7 = 158 (26)

Subjectively: 58% percent of the teachers ranked this play in the
                 upper rankings against past TYP productions, though
                 there was wide disagreement of extremes.

10. Please indicate the level at which you prepared the children for
     seeing the play (using the following as a guide):
          7   Extensive preparation (including all below)
          6   Engaged in some related activities
          5   Discussed background and thematic concepts
          4   Told or read the story/synopsis
          3   Told them the title of the play
          2   Told them we were going to a play
          1   No preparation
N = 48
   Mean: 4.5   Median: 5   Mode: 5
   Totals: 1-3 = 18 (10); 4 = 40 (10); 5-7 = 158 (28)

          Subjectively: 58% of the teachers, including some elementary
                           counselors, prepared their students well.

11. Which sections of the Teacher's Guide were most useful or effective?

Getting to see the play ahead of time [final run-through rehearsal].
All thought provoking.
All. (2)
I liked preparing them for the general story--also to prepare them for
     feeling sad. I enjoyed the entire guide. It's difficult to know how
     much to tell them.
The synopsis, although it made the play sound more confusing than it was.
I'm afraid I got lost in the description of the play and did not go back
     and use the Teacher's Guide.
Synopsis. (4)
Synopsis; questions; called the office.
Synopsis, vocabulary.
Synopsis of story, vocabulary, questions before and after play.
Synopsis, vocab, questions, activities.
Synopsis, questions beforehand.
Synopsis and related ideas.
Synopsis, vocabulary words, talk before going.
Synopsis, discussion.
Vocabulary and questions to ask before and after.
Pre-play questions.
The background, vocabulary, related activities.
The teacher's guide is fine.
The play needed alot of prep. The counselor who saw the play helped.
The counselor used it and gave a presentation.
The school counselor attended the play prior to the class and was able to
     prepare them quite well.
All was done by our school counselor.
We were asked not to [use Guide] because of study done with other class.
     Follow-up--although I would have liked to have done preparation
     activities.

We did not receive one.
Didn't get one.
I really did not have a guide.
Never got any info except the programs! I'd like to have a guide.
We did <u>not</u> receive Teacher's Guides this year. Preparation would have been
    helpful.

12.   Which sections of the Teacher's Guide were **least** useful or effective?

Not helpful--except synopsis. Explanation of play made me think it was
    inappropriate.
The synopsis was confusing and hard to explain to the children. It wasn't
    written very clearly.
Synopsis was too confusing to understand. I think the names threw me!
The synopsis and characters were hard to figure out. Our counselors saw
    the play and then came to our class. Her lesson was <u>very</u> helpful.
    Without her help I could not have prepared my kids well using the
    guide.
The synopsis was poorly written. The story was very unclear and difficult
    to explain to the children. Related activities were limited by this.
Related activities.
The guide made the play out to be poor for primary children.
The teacher's guide brought up several things that could make some parents
    uncomfortable. I didn't think the play overly portrayed these things.
I found it very difficult to use; not enough information.
Activities of Seluf-expression and Guest Critique because I didn't have
    enough time.
Guest critique.
Suggested follow-up activities.
Ads for in-service credit.
Didn't use.
Didn't look at it; did some "feeling" discussion; read a "feeling" book.

13. Additional comments in regard to this production:

<u>I</u> cried and loved it as much as the kids did!
It was very meaningful--my only comment--and I don't have any idea how
    to...to relate the concept of anger--how you handle your anger, i.e.
    how you take care of your actions when you're angry--probably another
    production!
We really enjoy the followup workshops. They really reinforce the concepts
    taught. This play has an exceptionally good "moral."
I was impressed with this play. I thought it might be over their heads,
    but they followed the story very well and enjoyed it. The acting, set
    and other features were well done.
Neither holding in or completely letting are appropriate. Much better than
    last few years. Good imagery. Others were too weird--lost kids.
Very simple and lots of repetition = GREAT for 1st, 2nd, 3rd graders.
    There wasn't alot of theater "conventions" to confuse the kids.
I thought it was very good and my class enjoyed it. Keep including the
    elementary students.

I thought this performance was one of the best in keeping the children's attention.

Press coverage confusing--not accurate--play much better than expected. Newspaper made play sound very controversial--it really wasn't. It was excellent.

I thought the set was fantastic! The acting and singing and staging were also excellent!

Excellent!

Excellent!! Best one yet--this is an extremely <u>vital</u> issue for children to feel good about (their feelings).

<u>Great.</u>

Costuming and sets were simple but effective.

The production was well done.

Done well. We had heard alot of different things about the show's content--but the children seemed to enjoy it.

The "don't cry" song was sung more than the "OK to cry" song. The kids remembered the don't cry song and we wanted them to sing the OK song.

The kids thought it was just a comedy to laugh at--they didn't get the meaning at all.

The tied feet of the dog and the drowning were exceedingly offensive to me, apparently less to the kids.

Very abstract! I did[n't?] like the puppet dog tossed in the trash can. It bothered the child.

The beginning scene w/the dog drowning was too horrifying. It took a lot away from the rest of the play.

Was it critical to have the dog die? Couldn't it have just run away?

<u>Poor choice!</u> I agree that <u>all</u> feelings need to be dealt with. To tie a dog's legs together and let it drown is disgusting! I resent you showing this to my 1st graders. I also thought when Yua drank a whole bottle of "medicine" it was inappropriate. Are you aware that parents decided not to allow their children to attend?

<u>Please</u> have a primary teacher serve on your selection committee. The death of the dog <u>onstage</u> was very inappropriate for young children and the emotional impact of tossing the dog into the trash was senseless and <u>cruel</u>. Children have enough trauma in their lives; they do <u>not</u> need to be exposed to it on a stage that should be used to entertain. I was appalled by that scene and upset my students had to witness it. The death of a pet could just as <u>easily</u> been discussed and felt emotionally w/o actually <u>seeing</u> it. I also was distressed by the way the "adult" figures, i.e. Yua and Aunt Hey-There, were portrayed. They were the epitome of uncaring, insensitive, hypocritical, neurotic and controlling parent figures. Is this how you want children to view adults? Where was the warm, nuturing [sic] adult? The whole play was based on <u>extremes</u>--small children are too naive and immature to look at the play realistically and sort through these bizarre portrayals. Let's leave the "playing with emotions" in the hands of trained child counsellors [sic], and have theater entertain and enlighten our children.

Hard to tell reality from fantasy in this production.
I think this was an excellent play for children to see <u>with</u> a parent--but
    not as a class. Our counselor did a 30 minute lesson to prepare my
    kids. If this hadn't been done it would have been over the kids'
    heads.
It was a poor choice!

My colleague saw the play before it was refined. The final product was
    much better. The topic was pretty deep. I'm glad we prepared the
    children somewhat. It might have been good to focus/invite the
    counsellors particularly with regard to followup. There are limits to
    self-expression when motives change.
It would have been difficult to follow without the extensive preparation
    from the counselor.
Our seats in the balcony were great but <u>don't</u> seat a class of students in a
    row across 3 sections of seats.

14.   Additional comments in regard to future TYP productions:

Keep up the good work! This play was relevant and meaningful to my class!
I think this is a wonderful experience for the kids. Keep up the good work!
Theater productions are well done. Our children enjoy seeing <u>live</u> theater
    and for our first graders--it's their first experience. Thanks!
The children really enjoyed getting away from school and getting to see U.
    One child said, "This is the first time I've been to U. I did see it
    on TV once." [Lawrence school]
Could more audience participation be possible? Or does this cause too much
    confusion?

I would like the selection committee to i~lude a teacher of that age group
    and a parent of that aged child. It'. always fun to see familiar
    children's stories staged. I would also like to see a musical.
I love the opportunity to take students to theater. It's so good for them.

    I prefer plays like <u>Velveteen Rabbit</u> or <u>Winnie the Pooh</u> because it's
    so much easier to provide background experiences to enhance this trip.

    I can incorporate language and literature as a wonderful vehicle to
    ready us for the maximum advantage possible.
We would like the children to see a production of a story with which they
    are familiar. We feel that they might be encouraged to make up their
    own plays about stories they are reading and may want to go to other
    productions.
I've enjoyed the more familiar plays in the recent past--i.e. "Pooh,"
    "Charlotte's Web."
The productions that the children enjoyed the most were The Fairy Tales,
    The Velveteen Rabbit and Winnie-the-Pooh. Since many children have no
    opportunity to attend the theatre, it would be nice to have high
    quality plays rather than some of these that the children can't
    follow.
Once again I would like to request productions for primary-age children (6-
    9) be more traditional and more literature-oriented. As the classroom
    teacher I have <u>many</u> more options to have enrichment activities for my

class. A little bit of silliness is nice but you can give these kids
    so much more than entertainment for laughs! I loved "The Velveteen
    Rabbit"!
It would be nice to have productions that are appropriate for 1-3 children
    that use appropriate language (not hallucinations, for example) and
    are tied in with their academic areas. "Winnie-the-Pooh" was great
    and it would have been great for grades 1-3 to have seen "Charlotte's
    Web."
Could you do another play like "The Velveteen Rabbit"--simple and they know
    the story.
Productions the students are more familiar with. Classics. Not too
    difficult to understand the main idea.
Choose something that all grades can enjoy and understand!
Children always love fairy tales, fables, and nursery rhymes.
Teach realistic ideas and emotions with realistic settings.
Would still like to see performances of children's classics.
Do folk tales.

Director's Response:

As with past, unfamiliar title productions, this play triggered many widely divergent opinions and perceptions among teachers. Many teachers and elementary school counselors appreciated its meaningful values about healthy emotional expression. It seems ironic that many teachers would prefer familiar fairy tales and classics (with talking stuffed animals, pigs, spiders) at the same time that they did not perceive the fantasy distinctions of this particular play choice. Children knew that this was not a realistic play: beds are not 10 feet long, people don't wear stilts and walk out of mirrors. A dog did not die on stage. It was a hand puppet manipulated by Mea, and the children all knew and fully understood this fantastical representation. Rightfully so, they felt sad about Shado's death and disgusted by Yua's treatment of Mea's pet--exactly what the playwright intended as a trigger to set off the play's theme. Theatre entertains and enlightens through emotional truths about children's happy and serious lives.

This Quebecois script was written with and for children ages 5-8 over a two-year period in numerous workshops to be sure that young children understood the intended concepts. The setting was gigantic in proportion to Yua's stilts to show how children perceive the adult world in which they live. The incredibly high attention given to this production confirms its success in speaking directly to children's hearts and minds. Never before have I witnessed a children's production which held audiences spellbound and in keeping with the exact emotional moods of the stage action. While most KU-TYP audiences understood the main idea regarding emotional self-expression, a few teachers apparently did not view the production from a child's perspective. From a child's viewpoint, there is no concern about whether or not an adult has learned to express his emotions. Yua does not change at the end of the play because it's not his story--that would be another play. The story revolves entirely around Mea and her struggle to express her emotions freely by listening to her inner voice--herSelf. From an adult's metaphoric viewpoint, Mea represents the ego, Seluf the id, and Yua the superego. Taken in this Freudian context, Mea achieves integration of her selves at the end of the play.

As in past years, teachers depend primarily on the synopsis in the Teacher's Guide to prepare students. Crying to Laugh does not have a traditional linear plot. Its dramatic structure is written around the central character of Mea. The synopsis was written as a sequence of actions which confused many teachers. Guides are delivered two weeks before opening, but many teachers still do not receive them for some unexplained reason.

Interviews conducted with over 100 1st, 3rd, and 5th graders confirm how children understood these ideas without advance preparation; how many empathized with Mea from her perspective; how they dealt with Shado's death as a matter-of-fact part of life; and how they easily distinguished between fantasy and reality in this play. This research will be available to the Lawrence school district in the following year after thorough data analysis has been completed.

In the meantime, the University Theatre Production Committee, composed of KU theatre faculty and students, will continue to decide the entire UT season based on budget, calendar, building time, and talent pool.