

How to Fashion a Healthy Adult: Weaving Our Future Selves from the Threads of Fairy Tales

Elouise E. White-Beck

Taylor Allderdice High School

Overview

Rationale

Objectives

Strategies

Classroom Activities

Annotated Bibliography

Appendices

Overview

Students often ask, “Why do we have to learn this?” There are many real answers to that question, most of which students don’t really want to hear. What they really want is to convince the teacher that they don’t really have to learn it.

Early educators in this country determined what knowledge was relevant to make a child into a valuable, contributing citizen. Besides the actual information studied in school (much of which is forgotten or stored in seemingly inaccessible parts of our brains) students don’t realize that they are practicing how to learn; their neural pathways are being primed for later use. Research shows that neural pathways can be developed beyond the teenage years, but that is much more difficult.

Today children study English, social studies, math, foreign languages, health, music, art, and practical skills such as cooking and car repair. Where do fairy tales fit in?

Fairy tales are part of preschoolers’ informal education, right? Once a child reaches kindergarten, she is on her way to learning to read and write and face the real world. Does the need for fantasy die out at age 5? According to Bruno Bettelheim, child development specialist and author of *The Uses of Enchantment*, it does not. When was the last time a child heard a fairy tale, watched a fantasy movie, or read magical book and asked, “Why do I have to know this?” These stories are the threads of the future of the child’s personality and give her the information to weave these strands into a strong fabric for future use.

Bettelheim’s work shows how crucial it is for a child to be allowed to construct his own meaning from the stories he hears and reads. Repetition of these stories is important for their full value to be realized since children react differently to stories at different stages in their lives. Teaching a unit of fairy tales will afford

teenagers another look at the stories they heard in childhood enabling them to experience them anew from their adolescent perspective.

Rationale

Researching a project such as this can easily become a monstrous and unwieldy task. While trying to decide in which direction to go with this research I considered many possibilities. One of my early thoughts was to examine the construction of the fairy tales and try to discover if their basic *conflicts* (the seven basic conflicts, or story lines, in literature are: love triangle/unrequited love, star-crossed lovers, mistaken identity, man vs. man, man vs. society, man vs. self [isolationist], and man vs. nature [God]) were evenly distributed or if they were mostly of one or two types. After listing 20--30 tales and deciding which conflicts were the major ones, I concluded that the tales dealt with intrapersonal issues and did not use the love conflicts because the "man versus" conflicts which are more relevant to growing up. This is still an interesting idea and I mention it here because I may refer to it in the thick of my real research topic which has become: how fairy tales and folk tales function to aid in a child's development. This is directly due to Bruno Bettelheim and his work *The Uses of Enchantment: the Meaning and Importance of Fairy Tales*. I also read Joseph Campbell's *The Hero with a Thousand Faces*, as well as the other texts listed in the **Bibliography** but it was Bettelheim that most interested me, and it is his book that is the basis for this section.

To understand Bettelheim's discussion of how fairy tales are used in relation to child development, one must understand a little about child development and how different stages in a child's life are paralleled in fairy tales. Bettelheim's book uses anecdotal evidence to illustrate how this works.

Narrative

Bruno Bettelheim wrote *The Uses of Enchantment: the Meaning and Importance of Fairy Tales* as a result of his work with children. First published in 1976, it remains an important and fascinating reference book in any study of child psychology. Dr. Bettelheim was born in Vienna in 1903 where he grew up and received his doctorate from the University of Vienna. After surviving a year in the concentration camps at Dachau and Buchenwald, he came to America where he produced several books and served as a Distinguished Professor of Education and Professor of psychology and psychiatry at the University of Chicago.

Bettelheim begins his book with, "If we hope to live not just from moment to moment, but in true consciousness of our existence, then our greatest need and most difficult achievement is to find meaning in our lives" (3, 4). Children are not conscious of this need primarily because they must first progress through the stages

of development. A young child grows and matures through many stages. The cognitive stages identified by Piaget are well known to educators. While children gain sensorimotor, preoperational, and operational skills, though, they are also moving through the psychological stages put forth by Freud. All of this maturing: emotional, mental, and physical, combines to make a healthy individual. When any of the stages of either cognitive or psychological development are skewed, there is a profound effect on the whole child.

Bettelheim's premise is that a child is seeking his/her place in the world: "To find deeper meaning, one must become able to transcend the narrow confines of a self-centered existence and believe that one will make a significant contribution to life—if not right now, then at some future time" (4). The next step in this exploration is to determine how a child goes about trying to construct meaning for himself. Through a nurturing home life a child will receive food, clothing, shelter, and love, but his/her internal struggles must be met individually and constructed to have real meaning. Bettelheim laments that so much of children's literature is watered down to satisfy adults. "The acquisition of skills, including the ability to read, becomes devalued when what one has learned to read adds nothing of importance to one's life" (5). The struggles faced in real life are similar to the struggles the characters in fairy tales face, and if the child does not have stories with real frames of reference and characters with whom s/he can identify, what is read is useless. "The prevalent parental belief is that a child must be diverted from what troubles him most: his formless, nameless anxieties, and his chaotic, angry, and even violent fantasies" (5).

But why fairy tales instead of any other kind of story? What is it about them that have survived the test of time and why are they so universally appealing? Fairy tales show people in situations that the child can see him/herself in. While the *stories* are fictional, the *choices* in them are real. These stories appeal to children of all levels of intelligence. They are more satisfying for many reasons. It is vital for a child to face the obstacles he encounters in growing up. "Psychoanalysis was created to enable man to accept the problematic nature of life without being defeated by it, or giving in to escapism" (8). Perhaps if parents didn't overreact to what they believe is too scary for their children, these children could grow into adults who won't need psychoanalysis.

The simplicity of fairy tales is crucial; children can easily grasp which characters are good and bad, and characters generally do not change drastically. The major change is usually a lesson learned by a character who is inherently good but who was misguided or who made a bad choice. The extremes of characterization work "... since polarization dominates the child's mind, ..." (9) so the polarity of the good and bad characters in the fairy tales is appropriate.

The difference between right and wrong is a major issue in fairy tales. Children are smart enough to know that punishment is not the real reason to avoid

engaging in bad behavior. “In fairy tales, as in life, punishment or fear of it is only a limited deterrent to crime. The conviction that crime does not pay is a much more effective deterrent, and that is why in fairy tales the bad person always loses out” (9).

Children must be allowed to construct their own meaning from their experiences. Whether from listening, reading, or participating in real-life situations, children must see the good, the bad, and the ugly. If parents protect their children from all things negative, the children believe that any bad thoughts or feelings they have are unacceptable. Instead, argues Bettelheim, children must recognize all the facets of their personalities and learn to conquer the monsters within themselves. “If children are told only reality stories they may conclude that much of their inner selves is unacceptable to their parents. Without this freedom to own their inner selves their lives will always feel incomplete” (65).

The fairy tale hero goes out into the world and faces choices and challenges. Vladimir Propp’s *Morphology of the Folktale* illustrates this in 31 easy steps! While the hero is out exploring the world, he learns many important lessons. These are not spelled out for the child; they are implied in ways that allow children to arrive at the conclusions on their own: “Fairy tales, unlike any other form of literature, direct the child to discover his identity and calling . . .” (24). Parents who know the lessons and realize that the child is making connections should keep their knowledge to themselves because the child believes, “. . . that his inner thoughts are not known to his parent until he decides to reveal them” (18).

Bettelheim offers this example: a little boy who, after hearing “Jack and the Beanstalk” said he didn’t suppose there were any such things as giants. Fortunately, before his mother could respond, he added that there *were* things like grown-ups and they are like giants. This allowed the child to forge his own understanding and not accept the “giant’s” explanation. “Jack and the Beanstalk” also involves the pleasure principle vs. the reality principle. Jack must go off on his own after Milky White, the family cow, goes dry. This represents Jack’s mother’s inability to nourish him forever and the necessity for him to make it on his own.

When the fairy tale hero goes out to learn and conquer, the child knows that this is a land of make-believe and that the stories do not tell the listener what to do. The idea is that although the stories are not *real* they are *true*. The truths illustrated include all the Freudian stages that the child must successfully negotiate in order to become a healthy, emotionally stable adult. Newborns are at the oral stage of development and their lives revolve around their immediate needs being met. To progress, children must pass this stage and begin to understand that they are not the center of the universe. Their desire for pleasure does not necessarily decrease but they must learn to shift toward more responsibility.

Bettelheim offers “The Three Little Pigs” to show how the pleasure principle

must become subordinate to the reality principle. The first two pigs are heedless of what is necessary for their own survival. In their haste to get through their work (the building of their houses) and return to more pleasant activities, they neglect what is vital to constructing a strong enough house. Bettelheim says that when a child hears this story he is not upset at what happens to the first two pigs because, “the child understands subconsciously that we have to shed earlier forms of existence if we wish to move on to higher ones” (44). Without belaboring the point, this story gets across the idea that people have to progress throughout their lives and learn from their mistakes.

Magic is an important element in a child’s mind. Bettelheim reminds his readers that according to Piaget, a child’s thinking remains animistic until puberty. In deciphering the hard questions, “Who am I?” and “Where did I come from?” the child needs a framework in which to work out his own answers to these questions. This satisfaction is vital to a child’s self-confidence. “A child can derive security only from the conviction that he understands now what baffled him before—never from being given facts which create *new* uncertainties” (48). It is particularly damaging to the child to be forced to view reality from an adult perspective before he is ready to surrender his belief in magic. These children are prime targets for cults, black magic, and astrology, as they become young adults. The more secure a child feels, the less he will seek out alternative forms of existence that bear little resemblance to reality. He will be less likely to engage in cult activity, drug abuse, and other anti-social behavior. As developing individuals, the three institutions of the mind—id, ego, and superego become more clearly defined. If the child is forced to abandon the enjoyment of a fantasy world before this integration is complete, he will lose the battle of trying to control the interaction between these three.

Security often comes in the form of repetition. Parents often treat the response, “I like it” after reading a child a story by going on to another story, but repeated readings of a story are enriching to the child because he has time to think over what is happening. Hearing stories at different ages and stages of development allows for the material in the story to be digested in different ways, much the way hearing a song will elicit different responses at different times.

Replete with themes, “Little Red Riding Hood” explores the idea of “. . . splitting up of one person into two to keep the good image uncontaminated [which] occurs to many children as a solution to a relationship too difficult to manage or comprehend” (67). Children will project negative feelings onto a monster character in order to maintain the relationship with the character when they have positive feelings about him/her. Bettelheim’s example of this is the little girl who, in order to deal with her mother’s temper, imagined that a Martian who looked like her mother sometimes came and took her mother’s place. This helped the child to reconcile the positive and negative emotions she simultaneously felt for her mother.

Another theme in this story is what happens when a child is lazy or disobedient. Not only did the child stop to pick flowers along the way, she spoke to a stranger. The message here is that if you talk to strangers you may be devoured. When Little Red is rescued from the wolf's belly at the end she is essentially reborn; she has gained knowledge and lost innocence. Like the theme in "The Three Little Pigs" she has shed an earlier form of existence in favor of maturing to a new stage.

A reassuring facet of fairy tales that children inherently recognize is that only adult characters in fairy tales cause problems with their wishes. As mature individuals, these characters are expected to take responsibility for their actions. Children, on the other hand, know that they make mistakes in judgment and would fear that their wishes could harm others if they weren't reassured, albeit tacitly, that their childish wishes will not result in catastrophe.

In the period between the ages of 3 and 6, the child is in the oedipal/Elektra period. This is when he divides people, events, etc. into good and bad. This is the age when little boys wish to be with their mothers and little girls idealize their fathers. "The Beauty and the Beast" is a prime example of this scenario. Beauty's allegiance to her father is greater than any other force in her life. While she cannot marry him or take her mother's place, she still wants to be everything to him to the exclusion of her own happiness. A modern story that looks at this picture from the boy's point of view is the film, *Artificial Intelligence*, in which the boy, a robot, yearns so much for the adoptive mother who passed away centuries before that he recreates her for a single day using a strand of her hair. Their day is spent playing, painting, talking, and reading together with no one else intruding. These two examples provide a context for working out problems that seem to be insurmountable. As adults, we can understand that although sometimes we cannot see the answer to a problem that doesn't mean the answer doesn't exist—we just haven't arrived there yet. Children are not yet capable of this kind of reasoning.

The endings to fairy tales offer that they all lived "happily ever after." Children know that no one lives forever, so when a child hears "happily ever after" he knows that people can live long and happy lives in a union with another person. What constitutes a happy childhood is the main message of so many fairy tales. Loving and caring parents who demonstrate responsible behavior are what allow the child to mature emotionally into a fully integrated individual. Bettelheim's conclusion is this:

Each fairy tale is a magic mirror which reflects some aspects of our inner world, and of the steps required by our evolution from immaturity to maturity. For those who immerse themselves in what the fairy tale has to communicate, it becomes a deep, quiet pool which at first seems to reflect only our own image; but behind it we soon discover the inner turmoil of our soul--its depth,

and ways to gain peace within ourselves and with the world, which is the reward of our struggles (309).

While Bettelheim's treatise on the subject remains as the definitive work on fairy tales and their effect on the developing child, in more recent years, new writers have come along who have added perspectives to his work that reflect how society has changed and how the telling of fairy tales has been swept along with it. Prominent among these writers is Jack Zipes. As a late 20th century author of many books on fairy tales, Zipes brings to light how circumstances have altered the way children have experienced fairy tales in the past sixty years. In contrast to Bettelheim, whose focus was on the storyteller and the listener, Zipes examines how the movies and supporting industries shape the tales that are presented to children. His themes run to the cynical, especially when he asserts that commercialism threatens the health and well being of the fairy tale. In his book, *Happily Ever After: Fairy Tales, Children and the Culture Industry*, Zipes brings the study of how fairy tales affect children to the present, in particular, the influence of Walt Disney and the whole Disney establishment. Zipes' approach is less clinical and couched in more accessible language. In reference to the way children (and young at heart adults) experienced fairy tales in the past, he says, "To read a fairy tale was to follow the narrative path to happiness" (4). In America, this path to happiness was forged during the Great Depression when Zipes tells the reader that fairy tales were first consciously used as "an opiate for the people" (3).

Anyone who has seen the great movie musicals of that time period will immediately recognize the unrealistic quality of opulence that permeated them. Disney's early fairy tale films were full of songs, following in this vein. Everything that involves faith is replete with symbols. Bettelheim's work is based on the notion that in order to find true meaning one must interpret messages and construct his/her own truth and reality. Each symbol must be received and interpreted by each recipient. The placing of these symbols is a strategic business. If done adroitly, the majority of the recipients will not even be aware of how they are being manipulated. Marketers depend on this. When a child reads or hears a story, he can make his own connections, but when an industry shapes the images so to ensure sales of its accompanying merchandise, the child is unduly influenced and less able to make the needed psychological connections outlined by Bettelheim. Zipes' problem with this is that the commercialism is subverting the original fairy tales in order to increase revenue, robbing them of meaning and robbing those who experience the tales in this way from meaningful reader-text interaction. Zipes' point is sobering. While the movies are entertaining, he argues that the original intent of the tales has been watered down, changed, and downright cut to fit marketing needs. This is a serious development that can be counteracted by caring adults continuing to read to their children and encourage children who are old enough to read by themselves. In the classroom, teachers can extend this activity by creating learning environments that are safe and inviting.

Both Bettelheim and Zipes have written extensively about how the mind accepts, synthesizes, and makes judgments about what it takes in. The next step in a continuing study of fairy tales, their evolution, and their place in a changing society is to examine how the human mind works and how it can discern the inherent messages in the tales without being brainwashed by the interfering commercial propaganda. To this end, further study concerning perceptions will prove valuable. In her article in the *Boston Review*, “Reading Your Mind: How Our Brains Help Us Understand Other People,” Rebecca Saxe illustrates how false beliefs occur and how the human brain changes in the way it functions from early childhood on to perceive truth and fiction. This may explain why children, adolescents, and adults all respond differently to fairy tales. This is a starting point for further study.

While this is not an exhaustive study of the fairy tale and its effect on children, it may stimulate other educators to delve into this area of literature and uncover their own truths.

Classroom Activities

Day One—TSWBAT experience a fairy tale the way fairy tales were intended through the teacher telling it in a storytelling setting. Arranging the room with the chairs around the perimeter, students will be encouraged to sit on the floor to listen to the story. The teacher will tell the story of “The Singing Bone” (**Appendix A**). This is one of the Grimm fairy tales in which Buddy Hackett so memorably portrayed the shepherd in the 1962 film, *The Wonderful World of the Brothers Grimm*. The teacher can embellish the story as necessary, making up the songs, or s/he can rent the film (also available for purchase online for about \$20) and sing the songs that way. Following the telling of the story, students will be encouraged to discuss it and storytelling in general.

Day Two—TSWBAT gain an understanding of the background of fairy tales through teacher lecture. Information will be taken from various authors listed in the bibliography, particularly Bettelheim, Campbell, Yolen, and Zipes (See **Narrative** section for this information). For homework, students will read the first of three fairy tales distributed by the teacher: “The Three Little Pigs,” “Jack and the Beanstalk,” and “Little Red Riding Hood.”

Days Three through Five—Students will discuss the fairy tale read for homework. Through teacher-guided discussion, students will explore the kind of tale they have read. Referring to the part of the lecture involving Yolen, students will try to determine whether the current tale is a hero, numbskull, or another type of tale.

Day Six—TSWBAT understand more of the structure of the fairy tale through teacher lecture on Vladimir Propp and his morphology. Using the chart (**Appendix C**) and

one of the tales, the teacher will guide students through the pathways devised by Propp.

Day Seven—TSWBAT choose a tale to analyze from a list generated by the teacher. (This will not be included in this unity since collections and websites for fairy tales are numerous and readily available.) Students will be given copies of their chosen tales and an assignment sheet for their analyses. (**Appendix D**)

Day Eight—TSWBAT read aloud the traditional “Snow White” and will be given parts to read aloud the following day for a play called *Krystle Light: a Fairy Tale for the 21st Century*. This original play by the author of this unit can be found as **Appendix B**.

Day Nine— TSWBAT read aloud a play based on “Snow White” (**Appendix B**).

Day Ten—TSWBAT begin prewriting for their own original (or updated versions) fairy tales following the Full-Process Writing format in **Appendix E**.

Day Eleven—TSWBAT complete a first or rough draft of their fairy tales.

Day Twelve—TSWBAT participate in a *peer response* with another student (**Appendix E**).

Day Thirteen—TSWBAT work on their 2nd drafts (due on Day Sixteen).

Days Fourteen, Fifteen, and Sixteen —TSWBAT tell their own stories in a storytelling format as on Day One

Days Seventeen, Eighteen, and Nineteen—TSWBAT watch various clips of fairy tales, both live-action and animated and will respond on a *Video Response Form* (**Appendix F**).

Day Twenty—TSWBAT participate in a final wrap-up discussion of what they have read, written, listened to, and viewed, and will complete the Speaking, Listening, Viewing entry sheet (**Appendix G**).

If additional days are needed, students can complete a *Response to Literature* form from the portfolio packet (see **Appendix H or Appendix I**).

In districts with different requirements, writings from this unit could be adjusted to fit those requirements.

Bibliography

Aarne, Antii, *The Types of the Folktale: A Classification and Bibliography*, trans. and rev. by Stith Thompson. No.184. Helsinki: Academia Scientiarum Fennica, 1961. This reference book sorts and classifies tales by type and theme by number.

Abrahams, Roger D., *African American Folktales: Stories from Black Traditions in the New World*. New York: Pantheon, 1999. This collection of tales from African American tellers covers a wide variety of topics and themes.

Ashliman, D. L., *A Guide to Folktales in the English Language: Based on the Aarne-Thompson Classification System*. Westport, Conn.: Greenwood Press, 1987. Online availability of this work is an indispensable guide to anyone researching and studying fairy tales.

Bettelheim, Bruno, *The Uses of Enchantment*. New York: Alfred A. Knopf, 1976. The ultimate text in examining the psychology of the fairy tale and its effect on child development.

Campbell, Joseph, *The Hero With a Thousand Faces*. Princeton: Princeton Univ. Press, 1949, 1968, 1972. An exploration of the commonality of heroes from around the world.

Frankl, Viktor E., *Man's Search for Meaning*, Simon and Shuster, 1959, 1962, 1984. The definitive work on logotherapy illustrating how people can create their own meaning through their actions.

Gardner, Howard, *Multiple Intelligences: The Theory in Practice*, Basic Books, New York, 1993. The ground-breaking work showing the five additional areas of intelligence (musical, spatial, bodily/kinesthetic, interpersonal, and intrapersonal) that are the measure of a person's intelligence beyond the linguistic and logical/mathematical areas measured by standard IQ tests.

Propp, Vladimir, *Morphology of the Folktale*. rev. and ed. By Louis A. Wagner. Austin: University of Texas Press, 1968. An examination of the chain of events common to all folktales.

Stevenson, David B., Freud: An Overview of His Ideas, 65.107.211.206/science/freud/Freud_OV.html – 3k. A review of the basics of Freud's practice including the stages of child development.

Warner, Marina, *From the Beast to the Blond: On Fairy Tales and Their Tellers*. New York, Farrar, Straus and Giroux, 1996. A scholarly treatment of the influence of history and art on the fairy tale.

Yolen, Jane, *Favorite Folktales from Around the World*, New York: Pantheon, 1986. A colorful collection of tales from a wide range of sources.

Zipes, Jack, *Happily Ever After: Fairy Tale, Children and the Culture Industry*, New York: Rutledge, 1997. How commercialism has warped the manner in which children experience fairy tales; how industry grooms them to become savvy consumers.

Appendix A

The Singing Bone

Jacob and Wilhelm Grimm

A wild boar was wreaking havoc throughout the country. No one dared venture into the forest where it ran about. With its tusks it ripped to pieces anyone who was bold enough to pursue it and attempt to kill it. Then the king proclaimed that anyone who could kill the boar would receive his daughter for a wife.

There were three brothers in the kingdom. The oldest was sly and clever; the second was of ordinary intelligence; but the third and youngest was innocent and slow-witted. They wanted to win the princess, so they set forth to seek out the wild boar and kill it.

The two oldest ones went together, while the youngest one went alone. When he entered the woods an old man approached him. He was holding a black lance in his hand, and said to him, "Take this lance and fearlessly attack the boar with it, and you will kill it." And that is what happened. He struck the boar with the lance, and it fell dead to the earth. Then he lifted it onto his shoulder, and cheerfully set off toward home.

On the way he came to a house where his brothers were making merry and drinking wine. When they saw him with the boar on his back, they called to him, "Come in and have a drink with us. You must be tired." The innocent simpleton, not thinking about any danger, went inside and told them how he had killed the boar with the black lance, and rejoiced in his good fortune. That evening they returned home together. The two oldest ones plotted to kill their brother. They let him walk ahead of them, and when they came to a bridge just outside the city, they attacked him, striking him dead. They buried him beneath the bridge. Then the oldest one took the boar, carried it to the king, claimed that he had killed it, and received the princess for a wife.

Many years passed, but it was not to remain hidden. One day a shepherd was crossing the bridge when he saw a little bone beneath him in the sand. It was so pure and snow-white that he wanted it to make a mouthpiece from, so he climbed down and picked it up. Afterward he made a mouthpiece from it for his horn, and when he put it to his lips to play, the little bone began to sing by itself:

Oh, dear shepherd
You are blowing on my bone.
My brothers struck me dead,
And buried me beneath the bridge,
To get the wild boar
For the daughter of the king.

The shepherd took the horn to the king, and once again it sang the same words. After hearing this, the king had his people dig under the bridge, and they soon uncovered the skeleton. The two wicked brothers confessed their crime and were thrown into the water. The murdered brother's bones were laid to rest in a beautiful grave in the churchyard.

Appendix B

Krystle Light: A One-Act Drama of a 21st Century Fairy Tale Heroine
by Elouise E. White-Beck

CHARACTERS

Narrator
Announcer
Rosina, young housemaid
Krystle, a 13-year-old girl
Celine, TV Psychic
Malinda (Strange Woman), Krystle's stepmother
Dream Mother, Krystle's birth mother
Tall Man (Mr. Black), chauffeur
Anna, older housemaid
Stan, doorman
Doc, oldest of seven brothers
Smallest Boy (Pint), youngest of seven brothers
Moan, brother
Up, brother
Snooze, brother
Ragweed, brother
Slow, brother
Actor (Jack), Krystle's uncle

Krystle's Father

Scene One: *Voiceover narration during the following action: lights up on split scene with MALINDA, a youngish matron with too much makeup and jewelry, furiously coiffed hair and expensive clothing admiring herself in a large oval mirror DSL. KRYSTLE, a pretty, ash blond, 13-year-old girl, is in her bedroom SL. The hallway and front door are visible between the rooms, C. KRYSTLE is pinning up a postcard from her father, cleaning up her desk, and looking at a photo of her parents.*

V.O: Once upon a short time ago, in the spring of the year 2004, there was a girl named Krystle Light who lived with her stepmother on the Upper West Side of Manhattan. Her father traveled internationally and often sent her cards and packages, but his job was Top Secret and Krystle could only call the New York office and hope he'd be able to call her back when she really needed to hear his voice. Anyway, Krystle just didn't feel that she could burden him with her problems on the phone so she was always cheerful and told him stories about what she was doing that were full of the kinds of details she imagined he would like to hear. Krystle was 13 years old and didn't remember her mother clearly. Her dad had told her that her Aunt Gwen looked a lot like her mother, so she imagined her mother like Aunt Gwen. She thought she remembered her voice humming a soothing melody, but the only picture she had was her parents' wedding photo in which both her parents seemed unreal, as though they were in costume for something. Even their smiles didn't seem to belong to real people. Krystle was an only child. It was fortunate that her stepmother (of 3 years) didn't have any children of her own; as selfish as she was, that would have been doubly disastrous for Krystle. (*Lights up DSL on NANNY and YOUNG KRYSTLE happily engaged in some activity.*) Until lately, Mother Malinda, as her stepmother insisted on being addressed, had ignored Krystle leaving her to Nanny to be looked after. Krystle found this completely satisfactory. Then, about six months ago, Nanny had suffered a fall forcing her to retire and go to live with her married niece in Connecticut. (*Lights out on DSL scene*) Mother Malinda decided that Krystle no longer needed a nanny and that Joe, the chauffeur, could easily transport her to and from her exclusive private day school. Krystle didn't know whether to be relieved or not. On the one hand, she missed having Nanny to talk to—even when Nanny wasn't really listening—but there was always the possibility of someone terrible coming to take her place, so Krystle decided she would try to be happy with things as they were.

Recently, Mother Malinda had become enamored of the Psychic Sisters. They had a cable-TV program where one could call in and get personal predictions and advice. (*MALINDA checks her watch and grabs her remote control and turns on the TV.*)

ANNOUNCER'S VOICE: And now, cable station 21 proudly presents: *We Can See For You!* (*Wild applause and screams from the unseen audience as MALINDA settles back in her chair and reaches for her china teacup. She tastes her tea, makes a face*

and presses the buzzer for the maid) Heeeeeere's Psychic Sister Celine! (more wild applause and screams) Aaaaand Psychic Sister Shah-Ryn! (more audience noise as ROSINA enters with a fresh tea tray that she places on the table at MALINDA'S right, and removes the old tray. She bobs a curtsey and crosses to KRYSTLE'S door SL, and taps on the door.)

ROSINA: Time for school, Miss Krystle!

KRYSTLE: Come in! *(KRYSTLE has finished getting ready for school and is adjusting her backpack when ROSINA enters. They smile at each other.)* Good morning, Rosina! How are you today?

ROSINA: As good as ever, Miss. Now, hurry up, the car is waiting. Here's your lunch—there's yogurt and fruit in the bag, too, since you didn't get up in time for a hot breakfast.

KRYSTLE: *(taking the bag from ROSINA and giving her a big hug)* You're the best! I love you! See you after school! *(KRYSTLE crosses to the front door and opens it herself while ROSINA beams at her. When the door has closed ROSINA takes her tray and exits back into the kitchen. Meanwhile, MALINDA is sipping tea, engrossed in her show. The front door bursts open a second later and KRYSTLE rushes through it to her bedroom.)*

KRYSTLE: My book report! Where is my book report? *(KRYSTLE retrieves her book report from her desk and starts back out of the apartment. She slows down in the hallway, realizing MALINDA is in the living room so as to avoid a confrontation with her.)*

ANNOUNCER'S VOICE: Today's letter is from a Mrs. Malissa Wright. *(MALINDA rattles her teacup to the tray and sits up anxiously—this is her letter. KRYSTLE stops dead in the hallway, listening.)*

PSYCHIC SISTER CELINE'S VOICE: *(reading)* "Dear Psychic Sisters Celine and Shah-Ryn, I am a 30-ish *(MALINDA stretches her neck and taps under her chin, looking into a small mirror on the table)* former beauty queen and consider myself to be in my prime. My husband absolutely adores me, I am always in demand for the best parties and my fashion sense is often recognized in the Best-Dressed feature of the top newspapers. But lately I've had the feeling that I may not be the center of my universe. What can be wrong?" Well, Mrs. Wright, I have some news for you. You *are* at the top of your game—but not for long. There is another star on the horizon whose brilliance will outshine you in every way. In fact, she's living under your own roof, and she's family—or, *almost* family. *(thunderous applause from the studio audience.)*

MALINDA: *(jumping to her feet and screaming)* What? *(KRYSTLE takes this opportunity to head for the door closing it noiselessly behind her.)* This is not happening! *(MALINDA begins pacing.)* I won't have it! I'll get rid of her! *(MALINDA moves to the phone.)* That brat has got to go! *(lights fade out)*

Scene Two—Later that day

(Lights up DSL, where KRYSTLE is greeted by STAN the doorman, who calls upstairs and rings for the elevator. Lights up full stage to see ROSINA answering the intercom in the hallway. She crosses to the front door and opens it as KRYSTLE arrives. Off SR the voices of MALINDA and her personal maid, ANNA are heard. MALINDA is shouting.)

ROSINA: *(sounding tense and tired)* Madam has been shouting and scolding all day. Why don't you just slip off to your room and I'll tell her you're busy with homework-

KRYSTLE: --if she even asks! *(winces as a loud crash is heard from MALINDA's bedroom)*

ROSINA: *(nodding in agreement)* I'll bring your dinner to your room later.

KRYSTLE: Thanks, Rosina! Maybe we can talk later. I guess I'll get busy on these French verbs. *(They smile at one another and ROSINA exits UC to the kitchen.)*

KRYSTLE dumps her backpack on the floor next to her desk and disappears into her bathroom. MALINDA enters the living room from her bedroom SR berating ANNA who follows meekly.

MALINDA: Do you understand? This must never happen again!

A: Yes, Ma'am. No, Ma'am.

MALINDA retrieves some small item from the table and circles around and exits back into her room, ANNA following. KRYSTLE reappears dressed in sweats and sits at her desk. She gazes out the window where leaves are visible in the late afternoon sunshine. She sighs and opens her French book and notebook, picks up a pencil and begins studying and taking notes. Lights fade down and there is a tap at KRYSTLE'S door. Lights fade back up to find KRYSTLE awaking from where she has been dozing over her homework.

KRYSTLE: *(yawning)* Come in, Rosina! *(She gets up and stretches as ROSINA enters with a tray. KRYSTLE clears her homework off her desk and ROSINA places the tray there.)* All my favorites! How did you have time to do this? *(KRYSTLE pulls off some green grapes and starts eating them.)*

ROSINA: Madam is dining out tonight and Anna had gone to bed with a migraine so I made what we like best! I'd better get back and check on Anna.

KRYSTLE: Thank you so much! (*KRYSTLE closes her door and sits at her desk. On her tray are a large salad and a thick wedge of pizza.*) Mmmmmm! (*KRYSTLE begins eating. Lights fade down and up again to find KRYSTLE in bed poring over The Complete Works of William Shakespeare. She turns a page and a program comes fluttering out. She picks it up and reads.*)

“Shakespeare in the Park proudly presents Mandy Patinkin and Joanna Gleason in *A Midsummer-Night's Dream*. Also starring Jack Light. (*lowering the program*) Uncle Jack! How I wish you were here instead of touring in Canada. Well, maybe you'll be back for this season. (*She turns to a bookmarked page and begins to read*), “A rose by any other name . . .” That would be so perfect—to begin my career as Juliet and reign as the premiere Shakespearean actress until I retire as Lady Macbeth. Or maybe I could play Cordelia first with Uncle Jack as King Lear—no, I guess he's still too young. (*She yawns and closes the book and switches off her bedside lamp. Lights fade down and the luminous clock dial spins forward several hours. THE DREAM MOTHER enters.*)

DREAM MOTHER: (*gliding over to the sleeping KRYSTLE and gently kissing her cheek*) Krys, darling, listen to me. You must be very careful. Malinda cannot be trusted. She believes wholeheartedly in her Psychic Sisters and will do whatever they suggest to her. Don't believe anything she tells you. You must contact your father and tell him the truth. Do it now! (*She brushes her lips against KRYSTLE'S cheek again and disappears as the lights fade down and up again. KRYSTLE starts up in bed. She flips on her lamp and touches her cheek.*)

KRYSTLE: Mother's tears! She was here. What did she mean? (*KRYSTLE gets out of bed and goes to her computer.*) Access denied? What did she do to my email account? (*Next, she tries her phone. It, too, is dead.*) What do I do now? (*Voices become audible as two people enter the apartment and go into the living room. KRYSTLE switches off her lamp and opens her door a crack. MALINDA and a TALL MAN dressed in black are in the living room. MALINDA is opening the wall safe behind her oval mirror.*)

MALINDA: Now you do just as I say. Take her to the park and tell her you're going to meet someone and it's to be a big surprise for her. That ought to keep her from asking questions. Then, at the agreed upon point, a jogger will stop and ask you a question. That's when our man will come and snatch the girl. You'll feebly call for help but you will be unable to describe the kidnapper. Now, do you have all that?”

TALL MAN: (*nodding, says something inaudible to KRYSTLE*)

MALINDA: “Good, now all I have to do is have Stan tell her that Joe, our regular driver, is off for the day and that you’ll be standing in for him.” *(KRYSTLE closes her bedroom door as quietly as possible. MALINDA walks THE TALL MAN to the front door and then crosses to her bedroom. After thinking for a minute, KRYSTLE begins tearing things out of drawers and packing them into her book bag. Lights fade as she does this. When the lights come up again it is morning and KRYSTLE is seated at her desk reading. She is ready for school in her uniform with her book bag at her feet. She jumps up and grabs a stack of schoolbooks from her desk and looks around trying to decide where to put them. She settles on one of her dresser drawers. She is just closing it as a sharp rap is heard on her door.)*

KRYSTLE: *(looking puzzled)* Come in. *(ANNA enters looking exhausted with KRYSTLE’S lunch bag.)*

ANNA: Oh, Miss! I’m so sorry there was no sit-down breakfast this morning but it seems you are going to school early today for some reason.

KRYSTLE: Really? A surprise? Thanks! *(She takes her lunch and her bookbag and exits. Lights cross fade to DSL where STAN is seen talking to THE TALL MAN.)*

STAN: Morning, Miss. This is Mr. Black.

MR. BLACK: How do you do, Miss?

KRYSTLE: Just fine, sir. Where’s Joe?

MR. BLACK: A family emergency, I understand. *(raises his eyebrows at STAN who has been told the same story)*

STAN: That’s right, Miss, and on the morning of your surprise, too.

KRYSTLE: I know—I can hardly wait! Let’s go! *(KRYSTLE dashes out followed by MR. BLACK as lights fade)*

(lights up DSR as KRYSTLE is seen running on calling to MR. BLACK behind her. The scene is now Central Park with paths, foliage, and people)

KRYSTLE: Hurry up! Is this the right way? It must be—I’m never wrong! *(she exits USL as MR. BLACK is seen limping onstage from DSR, panting and struggling)*

MR. BLACK: Miss! Miss! You don’t want to ruin your special surprise now, do you? *(A group of joggers cuts in front of him crossing from DSL to USR. He stumbles on a few feet farther and then sinks onto a bench grasping his left arm. KRYSTLE is seen peeping out from some shrubbery USR. TWO MEDICAL STUDENTS enter*

from DSR and see MR. BLACK. They cross to him quickly and check his vital signs. One of them pulls out a cell phone and makes a call. A crowd gathers and KRYSTLE remains where she is hidden. Paramedics arrive and carry MR. BLACK off on a stretcher while the MEDICAL STUDENTS give a statement to the police. When they leave KRYSTLE comes out from behind the shrubbery. She has shed her school uniform and is now dressed in plain navy blue sweatpants and a white T-shirt, like hundreds of other schoolgirls. She opens her water bottle and plasters back her bangs and sticks clips in both sides. Finally she hefts her backpack and exits USL as lights cross fade. KRYSTLE reenters from DSL; it is another part of the park).

KRYSTLE: (on DSL apron) I know it was around here somewhere . . . over there's the box office and rest rooms . . . (Lights come up full stage to reveal a small cave-like room.) This is it! But (looking around) someone's staying here! (There are remains of food and containers, old sleeping bags, and several socks lying around. KRYSTLE picks up the garbage, shakes out the sleeping bags, and drapes them over some milk crates. The socks she kicks into a corner.)

DOC: Hey! (from DSL apron, several BOYS have entered and are surprised to see KRYSTLE She whirls around, a bag of garbage still in her hand) Who the heck are you and what are you doing here?

KRYSTLE looks like she's about to cry. The smallest boy pushes past the rest and crosses to her. He is about seven or eight years old with big blue eyes and a round face. He looks her up and down nodding in satisfaction.

SMALLEST BOY: You're pretty. Hey, Doc, can we keep her? I'm Pint. (puts out his hand. KRYSTLE tries to say something but bursts into tears and collapses on the nearest milk crate.)

PINT: Aw, c'mon. I didn't mean anything—honest. (He pats her shoulder and looks up at the other boys)

DOC: Step aside, little bro. (gently nudging his brother out of the way and kneeling down in front of KRYSTLE. He pulls a new pack of Kleenex from his pocket.) Here you go. (As KRYSTLE is blowing her nose the other boys come in and put down their various sacks and other belongings. There were five of them.) So--can you tell us who you are---or anything?

KRYSTLE nods and takes a deep breath. Then bursts into fresh tears. Doc looks at the other boys helplessly. Pint now has his arm around Krystle's shoulders protectively.

PINT: Guys, just leave her alone for a while. I'll take care of her.

DOC: Okay, Pint, we'll just take care of business while you take care of our guest. Moan and Up, you bring the boxes of flyers in and we can all fold. What time is it?

MOAN: *(looking at his watch)* It's early yet—not quite time for the lunch crowd. We got about an hour.

DOC: *(looking back at Krystle)* Well, we'll tell you who *we* are anyway. I'm Doc; I'm the oldest and I'm in charge. These are my brothers. You met Pint--he's the baby.

PINT: I'm not a baby!

DOC: And there's Moan and Up with the boxes. Snooze is in the corner there, and Ragweed and Slow went back outside. *(looking around the room)* Hey, you cleaned up! Thanks.

KRYSTLE: I'm Krystle. I've run away from my stepmother because she was going to have me kidnapped. I overheard her planning it. See, my father is in South America and can't be reached and my Uncle Jack is on tour somewhere in Canada and I just didn't know what to do, so I packed my book bag with clothes and stuff instead of my books and I ran away from the chauffeur when we got to the park and what will Rosina think when she finds all my school books in my sock drawer?

PINT: Wow! She really talks when she gets started.

DOC: Chauffeur?

UP: Who's Rosina?

KRYSTLE: The maid. Well, she's the junior maid. She's my friend. Oh, I hope she'll realize that I ran away when she sees my books and notices my missing clothes. What am I going to do? My father won't be back from South America until a week from Tuesday and I don't know how to contact Uncle Jack. *(tears welling up in her eyes again)*

PINT: Don't start crying again! You've already used up most of this week's Kleenex! *(general laughter)*

KRYSTLE: *(noticing the boys folding papers from the boxes they'd brought in)* Can I help? What are you doing?

MOAN: This is our job. We hand out flyers for different companies and we get paid. Around lunch time people will come to the park and we have to get as many of these papers into their hands as we can. Then we get paid. Then we can eat.

KRYSTLE: But, is this place your, uh, clubhouse, or something? *(boys all look at DOC)*

DOC: Uh--not exactly. We, uh, we live here.

KRYSTLE: You live here? All of you? With only these few sleeping bags, and . . . *(looks around the room)* What—how can this be?

DOC: Well, my brothers and I—yes, we are all brothers—were removed from our home by Child Welfare Services. That wasn't the bad part because our home wasn't much of a home, but they tried to split us up. I mean, nobody wanted to take in seven foster children, and we wanted to stay together so here we are. *(looks at KRYSTLE for a minute)* Are you going to rat us out?

KRYSTLE: What? Oh, of course not! Besides, I'm on the run right now, too. If only I knew what to do for the next ten days until my father is back in the country . . . do you suppose I could stay here with you?

PINT: She can sleep with me! *(yelling and jumping up and down)* We can share the best sleeping bag.

DOC: Guys? *(looking at others-- Ragweed and Slow have come back inside and heard most of the conversation. Snooze is out cold.)*

UP: Happy to have you with us! *(bowing like a stage actor)*

MOAN: Well, you'll probably be nothing but trouble, but I suppose if it's only for ten days. *(SNOOZE snores, RAGWEED sneezes and SLOW looks confused.)*

DOC: Well then, it's all settled.

KRYSTLE: Not quite--First I'd like a new sleeping bag. Oh, don't worry—I have some money. In fact, I have quite a few Travelers' Cheques left over from my last trip and my stepmother doesn't know anything about them, so I'll go out and get a new sleeping bag-- and tonight's dinner. How's that? And maybe Pint could come and help me. No one will be looking for a girl *and* a little boy.

SNOOZE: *(waking up a little)* Could we have Chinese?

DOC: All in favor of Chinese? *(others nod, etc.)* Okay, you two. Be careful!

Lights fade out onstage and come up DSL as KRYSTLE and PINT are exiting.

PINT: I know where we can get a sleeping bag and oh—can we go to Mott Street? That's where my favorite Chinese bakery is.

KRYSTLE: What do you want from there?

PINT: Those big bags of messed up fortune cookies!

KRYSTLE: What do you mean?

PINT: You know—when they bake the fortune cookies a lot of them get twisted out of shape and they can't go to the restaurants so they put them in these great big bags and sell them real cheap. So—can we get some?

KRYSTLE: Sure. *(putting her arm around his shoulders as lights crossfade out on them and back up on the other boys)*

DOC: Okay, guys--let's get crackin'. Moan, you and Up grab the boxes. C'mon, Snooze—time to roll. Rags and Slow—you guys gonna do your show, or what?

RAGWEED: *(without enthusiasm)* Yeah. C'mon, Slow. Let's go down by the pond and get started. *(exits DSL followed by SLOW.)*

MOAN: I don't know how they manage to make any money with that lame comedy schtick they do.

DOC: *(surprised)* You don't? People give them money to stop and move on! *(UP looks hurt.)*

UP: That's not it, Doc, and you know it. I know why they get so much money—it's because of Slow. People see him and they can tell he's not right so it's pity money. That's what it is.

DOC: *(gently)* It doesn't matter, Up. We love him for who he is and if that's how he can help us get some cash, then he feels important. And he is important—we all are.

UP: To each other, anyway.

MOAN: Well, if you're done having your Kodak moment we'd better keep moving. These flyers aren't going to hand themselves out. *(exits DSL carrying two of the three boxes.)*

DOC: What are we gonna do with him? *(UP shrugs and they follow MOAN, DOC carrying the third box. Lights fade onstage and come up DSR apron where KRYSTLE and PINT are passing a newsstand.)*

KRYSTLE: Look at that! *(pointing at a newspaper displayed on the newsstand)*

PINT: What?

KRYSTLE: Ssh! Keep it down! *(yanking him into a doorway.)* That's him! That's Mr. Black—he was the guy who brought me to the park this morning! Did you see the picture?

PINT: Huh-uh—why was his picture in the paper?

KRYSTLE: Because he had a heart attack and was taken away by paramedics! Here—*(fishing in her pocket for some cash)* Go and buy a paper and bring it back here.

PINT takes the money as KRYSTLE waits in the doorway. PINT buys the paper and rejoins KRYSTLE.

KRYSTLE: Let's get back. *(practically dragging him after her as they exit--lights cross-fade back up onstage to find the cave empty.)*

KRYSTLE: *(sitting and opening the paper while PINT gets out food)* Hey, listen to this, Pint! It says “. . . an unidentified man in his late forties to early fifties was found by two medical students this morning here in the park, apparently suffering from a heart attack. Paramedics were summoned to the scene and the man, still unconscious, is at Cedars Sinai Hospital. He had no identification on him but was dressed in a chauffeur's uniform which had no labels inside.’ That means the police can't even trace his clothes. It makes him really suspicious. The John Doe was carrying \$15,000 in cash.” So that's why it's on the front page! Oh, I hope Mother Malinda doesn't see this!”

DOC: *(appearing in doorway)* S'up, you two? *(RAGWEED and SLOW appear behind him)*

PINT: Hey, Doc—looky what we got! *(pulls DOC into the room and shows him the Chinese food)*

DOC: That's great! Moan, where's the napkins? *(looks around for MOAN wasn't there. RAGWEED and SLOW shrug)*

RAGWEED: C'mon, Slow, let's get cleaned up. *(exits with SLOW as MOAN comes in dragging SNOOZE by his sleeve)*

MOAN: You worthless---

DOC: Stop! (*stepping between them*) We have a guest.

MOAN: (*bowing to KRYSTLE*). My humblest apologies.

KRYSTLE: What? Oh, never mind. I mean, that's all right. Look at this! (*shoving the newspaper at them*)

DOC: What's it all about?

KRYSTLE: It's Mr. Black—

PINT: --only that's not his real name, I bet—

KRYSTLE: --it's on the front page—

PINT: ---and he had all this cash—

UP: Who's Mr. Black?

PINT: Krystle's kidnapper!

MOAN: What?

KRYSTLE: Not really—my stepmother paid him—

PINT: --and then he had a heart attack or somethin'—

KRYSTLE: --it's all there—

PINT: Why'd they call him John Doe?

KRYSTLE: --and I'm afraid Malinda will see this—

DOC: Look, everybody—let's sit down and eat and allow Krystle (*looks hard at PINT who frowns and turns away*) to explain it without interruption. (*All sit and dish up food as lights fade*)

Scene: UP and SLOW are cleaning up leftovers. Others still seated around table.

PINT: Hey, I forgot the fortune cookies! (*jumps up, grabs the bag and gives each person a fortune cookie*)

UP: (*opening his cookie and reading aloud*) Mine says, “You will have a big surprise.” I bet that means something good is gonna happen.

PINT: Something good already happened. (all look at him) You know—we met Krystle—that’s something good.

DOC: Read yours. (*to KRYSTLE*)

KRYSTLE: (*opening her cookie*) “Be careful—Things not what they seem.”

PINT: What’s that mean?

KRYSTLE: (*uneasily*) Oh, it’s nothing. (*crumpling the paper*) Sometimes the grammar is all wrong in these things and they don’t make any sense at all (*smiling at him*)

SLOW: (*crossing to KRYSTLE*) Read mine for me.

KRYSTLE: (*looks at his fortune and frowns, then looks at DOC. Still looking at DOC, KRYSTLE pretends to read*) “You are a lucky person who will have a long and happy life.” (*SLOW beams at her, returns to seat. DOC looks at her with a smile.*) C’mon, guys, let’s clean up. (*All the boys except DOC finish cleaning up. He pulls KRYSTLE aside.*)

DOC: We have to figure out what you should do for the next 10 days. (*KRYSTLE nods*) It shouldn’t be too difficult. The way I see it is that all you have to do is stay out of your stepmother’s sight until your father comes home, right?

KRYSTLE: Yes.

DOC: Do you know when and where he’ll be returning?

KRYSTLE: When he flies in, usually his driver from his office will be waiting to pick him up.

DOC: What about your stepmother?

KRYSTLE: Nothing to worry about there—she won’t ride all the way to the airport unless she’s flying somewhere. She’ll either be at the apartment or she’ll be out somewhere with her friends—I don’t know . . . Hey, I have an idea. I’ll go to my father’s office here in Manhattan and meet his driver outside when it’s time for him to leave for the airport. I’ll tell him that I’m going to ride to the airport to surprise my father. He’ll believe me; I never lie—at least, I usually don’t lie.

DOC: That might work. Now, for the rest of it-- you can stay with us for the whole ten days. You don't have to stay inside or anything—I mean, are there any places you can think of to go during the day where no one will recognize you and report to your stepmother?

KRYSTLE: Oh, sure. First of all, she thinks I've been kidnapped. She won't worry until she realizes that Mr. Black never got as far as getting me to the kidnapper. In fact, I bet she's written the ransom note herself and if I watch the papers tomorrow and the next day there'll probably be something about my disappearance in them. What do you think?

DOC: *(looking at her critically)* I think you should dye your hair.

KRYSTLE: What?

DOC: To make you less recognizable—in case they plaster the newspapers with your picture.

KRYSTLE: Oh, I get it. Maybe I should cut it, too.

PINT: *(at KRYSTLE'S side)* I'm sleepy.

DOC: Yeah—guys—let's pack it in. *(boys mumble good night, get out assorted sleeping bags)*

MOAN: It's my night to have it!

RAGWEED: No, it's mine! *(arguing over the shared sleeping bag)*

KRYSTLE: Wait! Look here. *(opens large bag, pulls out several new sleeping bags)* See—I got some extras when I bought myself this one. *(hands out dark green, dark blue, and black sleeping bags, keeping a bright purple one for herself)* Thank you all so much for letting me stay.

SLOW: Don't cry--Please.

KRYSTLE: It's okay--I bought more Kleenex when we were out.

SLOW stares at her for a moment, gets the joke and then laughs. The boys lay out their sleeping bags and KRYSTLE does the same. PINT lays his sleeping bag next to KRYSTLE'S. Lights fade. In the dark a voice is heard:

MALINDA'S VOICE: You think you're safe now, don't you?

KRYSTLE sits up quickly and switches on a flashlight. She searches the room with the light for the source of the voice.

MALINDA'S VOICE: *(menacingly)* Well, remember this: Crystal can be shattered!

The room appears to be filled with several large oval mirrors, each one reflecting MALINDA'S face. KRYSTLE drops the flashlight, which goes out, and the sound of shattering glass and MALINDA'S maniacal laugh echo through the room. Blackout. Lights up full. Early morning. PINT is inches from KRYSTLE's face. None of the other boys are there. KRYSTLE awakes with a start.

PINT: Wow, I thought you'd never wake up and Doc said I couldn't go anywhere and leave you alone and I gotta pee real bad!

KRYSTLE: *(climbing out of her sleeping bag, yawning)* Well, let's go.

They cross DSL to apron where PINT exits and KRYSTLE is in the restroom. She washes her hands and face and looked into the dingy mirror.

KRYSTLE: *(to herself)* I guess I could dye my hair.

PINT'S VOICE: Aren't you done yet?

KRYSTLE: *(smiling and crossing back to where she and PINT parted)* Let's go and find some breakfast and then buy some hair dye. Okay?

PINT: *(jumping up and down)*. Oh, boy! Can I help? What color is it going to be? Can we dye my hair, too? I can't wait!

KRYSTLE: I'm not sure it would be a good idea to dye your hair. It looks just perfect to me. Yes, I think your hair looks just right with your big blue eyes.

PINT: *(a little disappointed)* Okay, I guess. Hey, can we get doughnuts for breakfast?

KRYSTLE: Well, just this once—I don't want you to get into bad habits.

PINT: What are you gonna have?

KRYSTLE: I always have yogurt and fruit. *(they cross to DSR apron to exit)*

PINT: *(even more disappointed)* Oh . . .

Lights crossfade to find KRYSTLE and PINT reentering with several bags. PINT stays in the cave and puts away things from their shopping and KRYSTLE takes the hair dye and another bag and exits to the restroom. Another fade out and fade up of the lights to find PINT reading a comic book as KRYSTLE reenters with Midnight Blue hair. She has applied dark lipstick and eyeliner and changed into a red T-shirt with silver sparkles. PINT stares at her.

KRYSTLE: This will wear out in a couple of weeks, so I'll be blond again soon.

PINT: Almost like me, huh? We could be brother and sister, right?

KRYSTLE: That's right. *(hugging him)*

DOC: *(entering with the other boys)* Ohmygod! Just look at you!

MOAN: Well, no one who knows you will recognize you like this.

SLOW: Why, Krystle? You were so pretty.

RAGWEED: Shut up! Hey, Doc, maybe she can come and do flyers with us.

DOC: Ye—eah . . . I suppose that'll be okay. Let's get going.

At the entrance to the theater in the park, KRYSTLE and the boys join many others who are handing out various flyers and samples of product. A strange woman with a tray of perfume bottles was coming toward KRYSTLE.

STRANGE WOMAN: Try a new fragrance, dearie? *(to a woman standing near KRYSTLE)*

KRYSTLE smells the perfume and smiles with a look that says the smell was heavenly. The woman turns to KRYSTLE.

STRANGE WOMAN: How about you, dearie? How about this? *(she hands a tester to KRYSTLE who sprays some perfume onto her neck and immediately falls over in a dead faint. The STRANGE WOMAN disappears into the crowd. DOC reaches KRYSTLE first.)*

DOC: Help—*(breaks off suddenly, realizing he wants to avoid calling attention to himself and motions to MOAN-- they carry her off the path and out of the way. DOC loosens the scarf around her neck. A gold chain with a large round locket and a St. Genesius medal is visible.)* Krystle! Krystle—can you hear me? *(desperately shaking her)*

(An actor on his way backstage stops, kneels down and looks at the locket and medal around KRYSTLE'S neck.)

ACTOR: It is you. *(He sits her up and thumps her on the back. KRYSTLE starts choking and gasping.)* It's okay, Krys, breathe slowly.

DOC: Say, who are you anyway?

KRYSTLE: *(looking up at her rescuer, eyes widening)* Uncle—*(starts coughing)*

JACK: Jack Carmen Light. *(looking at the boys)* And you boys?

DOC: We'll talk about that later--is she gonna be all right?

KRYSTLE: *(on her feet)* Uncle Jack—how can you be here? You're supposed to be in Canada.

JACK: I got a call to fill in here for next week's previews. I'm going to play Benedick in *Much Ado*. You remember when I took you to see that, don't you?

KRYSTLE: Oh, Uncle Jack! Daddy's in Bolivia and Stepmother Malinda was going to have me kidnapped. I overheard the whole plan and I escaped and the chauffeur who wasn't really the chauffeur had a heart attack and I hid and then I found the boys and then . . .

SLOW: *(tugging at JACK'S sleeve)* Please, sir--don't tell on us—we don't wanna be sent away.

RAGWEED: *(pulling SLOW away from JACK)* Don't pay any attention to him, sir—he's just kidding.

KRYSTLE: *(to JACK)* Don't worry—I'll explain everything.

UP: *(returning with the other boys)* We've got all the flyers handed out and got our pay.

JACK: *(to KRYSTLE)* Let me have a word with the stage manager and then we'll go to my place and you can tell me the whole story. *(steps a few feet away and makes a call on his cell phone)* Okay, let's go.

Lights fade out as they exit and fade up again on the interior of JACK'S apartment where all the kids were groaning from having stuffed themselves. There are empty pizza boxes and soda cans all around them. JACK is on the phone.

KRYSTLE: *(to PINT)* Everything is going to be all right. Uncle Jack is talking to my Dad's office and the two of them will help us figure everything out and you won't have to worry about anything.

PINT: And will you be my sister?

KRYSTLE: You bet.

JACK: Okay. *(turns to the group having ended his call)* I got through to Krystle's dad and I spoke to Rosina at the apartment *(nodding to KRYSTLE)*.

KRYSTLE: Is she okay? Where's Dad?

JACK: He's on his way home. It seems that he's been a little suspicious about some of Malinda's activities lately. He's checked the phone and bank records and discovered Malinda's dealings with the Psychic Sisters and Mr. "Black." And—wait till you hear this--Malinda was arrested this morning for disorderly conduct. She burst into the network office building attempting to reach the Psychic Sisters and went completely crazy. She was taken to Bellevue raving wildly about her mirror and her beauty.

PINT: See, Krystle--you don't ever have to worry about that wicked old witch ever again! *(laughter as lights fade out)*

Scene--One week later outside the courthouse, KRYSTLE, KRYSTLE'S DAD, JACK, and all seven boys are coming down the steps. The boys all have on clean clothes and have had haircuts.

PINT: *(waving a piece of paper)* I have a sister! I have a sister!

DOC: All right! We know! We *all* have a sister, now.

KRYSTLE'S DAD: And I've got another surprise for you all--in addition to getting me as a father and Krystle as a sister—

JACK: —and me as an uncle--

KRYSTLE'S DAD: Yes, and Jack, here, as an uncle, your mother's sister *(to KRYSTLE)*, Gwen, has agreed to come and live with us.

KRYSTLE: *(her face lighting up)* Oh, how wonderful! *(boys whoop and holler and dance around)*

PINT: Krystle, does that mean she'll be our mom—or like a mom, anyway?

KRYSTLE: Yes, my darling youngest brother! (*scooping him up and kissing him*)
Forever and ever.

SLOW: Amen. (*lights fade to black*)

Appendix C

Vladimir Propp's morphology uses special vocabulary to interpret the thirty-one steps of the hero's journey. This is an edited version that can be made into a poster for classroom display as follows:

1. Absentation



2. Command & Violation

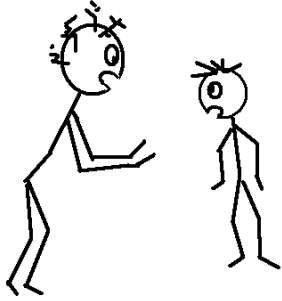
A command or request is addressed to the Hero—this is violated and the Villain enters the story.



3. **Trickery & Complicity.** The Villain attempts to deceive his Victim and succeeds.



4. Reconnaissance and Delivery



The Villain makes an attempt to gather information & receives it about his or her Victim.



5. Villainy or Lack.

The Villain causes harm or injury or the family wants or needs something.

6. Mediation,



Counteraction, & Departure. Misfortune or Lack is made known; the Hero is approached, requested or commanded. He or she is agrees and leaves home.



7. First Donor Function. The Hero is tested, interrogated, attacked, which prepares for his or her receipt of a magical agent or helper from a Donor & Hero reacts & receives the aid.



8. Guidance. Hero is led or guided to the object of search.



9. Struggle, Marking, & Victory.

Villain and Hero engage in direct combat during which the hero is branded or marked & the Villain is defeated.

10. Return, Pursuit, & Rescue.

The Hero returns, is pursued, & is rescued.
(Many narratives end here.)



11. Unrecognized Arrival, Unfounded Claims, & Difficult Task. Hero arrives, unrecognized, a False Hero presents unfounded claims, and difficult task is presented to the Hero.

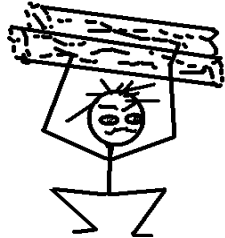
False Hero makes unfounded claims



12. Solution, Recognition, & Exposure.

Task is solved, Hero is recognized, & False Hero or Villain exposed.

Hero must prove his identity through another feat



13. Transfiguration. Hero is given new appearance



14. Punishment. Villain is punished.



15. Wedding. Hero is married and/or ascends the throne.

Appendix D—List of Fairy Tales for students to select

Fairy Tale Assignment

For this assignment you will choose from the list of fairy tales listed below (or you may choose a teacher-approved tale not on the list) and write a summary, identifying the type of tale using the class lecture notes.

| | | |
|-----------------------------|-----------------|------------------------|
| The Sleeping Beauty | Cinderella | Snow White |
| Little Red Riding Hood | Rapunzel | Jack and the Beanstalk |
| The Three Billy Goats Gruff | The Snow Queen | The Ugly Duckling |
| The Three Little Pigs | Thumbelina | The Little Mermaid |
| The Brementown Musicians | Puss in Boots | Pinocchio |
| The Shoemaker and the Elves | Rumpelstiltskin | Tom Thumb |
| The Princess and the Pea | Chicken Little | Peter Pan |
| Beauty and the Beast | The Nightingale | Why the Sea is Salt |
| The 12 Dancing Princesses | The Pied Piper | Hansel and Gretel |
| The Frog Prince | | |

Appendix E

FULL-PROCESS WRITING

Prewriting—Brainstorming, taking notes, mapping

1st Draft—Rough essay based on above

Peer Response—see form below

2nd Draft—correction of Rough or 1st Draft based on Peer Response

Teacher Response—comments by the teacher written on your 2nd Draft

Final Draft—Your final corrected essay on top of all the other papers, stapled or paper-clipped

PEER RESPONSE FORM FOR FULL-PROCESS WRITING

Peer Responder _____ Writer _____

DIRECTIONS: Circle the appropriate number preceding each statement based on your reading and understanding of the paper.

On the following scale, how well does this paper fulfill the requirements?

0—not at all 1—a little 2—low average 3—average 4—high average 5—excellent

0 1 2 3 4 5 This paper has a clear introductory statement and a strong opening paragraph.

0 1 2 3 4 5 The theme of this paper is developed in the second paragraph

0 1 2 3 4 5 The writer explains his/her ideas well.

0 1 2 3 4 5 The final paragraph makes a strong conclusion.

0 1 2 3 4 5 The paper is free of spelling errors.

0 1 2 3 4 5 The paper is free of grammatical and punctuation errors.

0 1 2 3 4 5 The paper is free of run-on sentences and sentence fragments.

Write a short answer to the following items:

I would give this paper an overall rating of 0 1 2 3 4 5 because _____

The most important revision the writer should make is _____

Additional comments (optional): _____

Appendix F

White-Beck

NAME _____

Video Response Sheet for Fairy Tales--1st Day of Viewing

1. How does the film compare to the way you've heard the story told or the version you read? Is it the same or different? If it is different, does it work? Do you support the filmmaker's choices? Explain.

2. How would you describe the music and the way it is used to someone who had not seen the film but had read the book. What does the composer do that is effective?

3. Which character (s) do you like and why? Which character (s) do you dislike and why?

Appendix G

Speaking, Listening, and Viewing Exhibit--Entry # 2

NAME _____ DATE _____

Speaking, Listening, and Viewing Exhibit

Speaking Accomplishment: Information

A Speech of Information is one in which the writer provides knowledge to the audience about a particular topic. This type of speaking requires careful planning and a thorough understanding of the topic.

Attach evidence that shows your ability to present a speech to inform. Evidence may include planning notes, an outline, speech notes, or an audio or videotape. Also, you must include teacher, peer and self-evaluation. Be sure to attach your assignment sheet and the rubric or criteria sheet you used to guide your work.

Please check off all of the following that you did that demonstrated your ability to deliver a Speech of Information.

Delivery

I have

- _____ made appropriate eye contact.
- _____ maintained appropriate posture.
- _____ used language and gestures expressively and persuasively.
- _____ adjusted my speech to the reaction of my audience.
- _____ used effectively such devices as pace, volume, stress, enunciation, and pronunciation.
- _____ spoken audibly.
- _____ exhibited enthusiasm in my delivery.

Content

I have

- _____ chosen a unique topic that was interesting and appropriate for my audience.
- _____ set a clear purpose for the speech in my introduction.
- _____ demonstrated evidence of extensive research.
- _____ used an attention-getting introduction.
- _____ arranged content in logical order.
- _____ provided excellent supporting details.
- _____ used an effective conclusion.
- _____ defined all unfamiliar terminology.
- _____ made no (or few) mechanical or usage errors.
- _____ used effective audio-visual aids. (optional)

Describe the assignment that prompted this work.

Tell how your audience reacted to your speech.

The work in this entry was done (check all categories that apply):

_____ in _____ class _____ as homework _____ with teacher feedback
_____ as a first draft only _____ with revision _____ with peer revision

Appendix H

Entry Slip #1--Reading Exhibit

NAME _____ DATE _____

Reading Accomplishment

Literature

Literature deals with big ideas, concepts and themes that emerge from social, political, and personal conflict. Literature can take the form of novels, nonfiction books, plays, poetry, and magazine articles.

DIRECTIONS:

Attach one or two pieces of your writing that demonstrate your ability to read challenging literature. For example, you could attach reading journals, literature logs, book reviews, and response to literature essays. **Please include the assignment sheets and the rubric or criteria sheet that guided your work.**

Check off all of the following that you have done.

I have

_____ developed and explored concepts, issues and themes in texts.

* *Concepts* are the large ideas in writing.

* *Issues* are problems that can be seen from different points of view.

* *Themes* are ideas or messages that authors think and write about repeatedly.

_____ analyzed, interpreted, and evaluated a text or parts of a text (chapters, stanzas, acts).

* *Analyzing* a text means that you break it down into its elements and think about how these elements work together.

* *Interpreting* a text means that you express an opinion about what it means and support it with evidence.

* *Evaluating* a text means that you judge the quality of the writing and support it with evidence.

_____ identified and discussed author's craft: word choice, author's purpose, and text structure.

* Identifying the *author's craft* means that we notice how the author uses words, focuses on a purpose, and organizes a text.

_____ related the material that I read to cultural and/or political issues.

* *Cultural* issues are problems and concerns that are specific to individual cultures and the ways people of various cultures relate to the entire society.

* *Political* issues are problems that deal with the role of government in its citizens' live.

_____ made connections.

**Reading Accomplishment
Literature (continued)**

- * among parts of a text (for example, chapter to chapter, beginning to end).
- * among several texts I have read.
- * between texts.
- * to my own experiences.

_____ challenged and/or questioned the author.

- * Challenging and questioning an author means that you think about both the author's viewpoint and the quality of the writing.

_____ extended ideas based on what I have read.

- * *Extending* ideas means that you add your own ideas to what the author has said.

Describe the assignment that prompted this work.

Tell why you think the work you have attached shows that you can read challenging literature well.

The work in this entry was done (check all categories that apply):

_____ in _____ class _____ as homework _____ with teacher feedback
_____ as a first draft only _____ with revision _____ with peer revision

Appendix I

Writing Exhibit--Entry #1

NAME _____ DATE _____

Writing Exhibit A Response to Literature

A Response to literature requires you to write about what you have read. You may interpret the meaning of a particular piece, critique the author's ideas or craft, or evaluate how the author has presented material. You may respond to fiction, nonfiction, poetry, or drama. A Response to Literature may be

- > an evaluation of a piece of literature.
- > a comparison of a piece of literature with its media presentation.
- > a response that focuses on personalizing the theme of a literary work.
- > an analysis of the effect of a minor character on the plot of a novel.
- > an interpretation of a recurring motif in a novel or a play.
- > a comparison of two critical interpretations of a poem or a work of fiction.

Attach one piece of work that shows your ability to write an excellent Response to Literature. Include your assignment sheet and the rubric or criteria sheet that guided your work.

Check off all of the following that you have done.

I have

_____ engaged the reader by establishing a context, creating a persona, and using other techniques to create interest.

- > Context means structure. You must present your ideas in a logical way and give enough information so the reader can understand your point of view.
- > Persona refers to the writer's personality. When a piece reflects a personality,

we say it has voice. A piece may be written in your own voice or in someone else's, for example, a character in a story to which you are responding. By controlling language and exhibiting strong voice, you will establish a person.

- > Other techniques to create interest may include a dynamite beginning to peak reader interest; the use of specific, concrete details; an example or anecdote that supports your ideas, and a powerful conclusion.

_____ made an analytic, evaluative, and reflective judgment.

- > Analytic judgment involves examining the text carefully in order to tell about the writer's use of craft (language, organization, detail, etc.) and presentation of ideas.

Appendix J

Writing Exhibit--Entry #6

NAME _____ DATE _____

Writing Exhibit A Persuasive Essay

A Persuasive Essay is a piece of writing in which the writer tries to change the way the reader thinks or acts. When you write to persuade, you write to prove a point, to change someone's opinion, or to clarify an issue. This type of writing requires careful planning, strong evidence or support, and a thorough understanding of the topic.

Attach one piece that demonstrates your ability to write persuasively. Include your assignment sheet and the rubric or criteria sheet that guided your work.

Please check off all of the following that you have done that demonstrates your ability to write an excellent Persuasive Essay.

I have

_____ engaged the reader by establishing a context, creating a point of view or persona, and using other appropriate techniques to develop reader interest.

- > Context means structure. You must present your ideas in a logical way and give enough information so the reader can understand your point of view.
- > Point of View means the viewpoint or perspective from which the story is written.
- > Persona refers to the writer's personality. When a piece reflects a personality, we say it has voice. A piece may be written in your own voice or in someone else's, for example, a character in a story to which you are responding. By controlling language and exhibiting strong voice, you will establish a person.
- > Other techniques to create interest may include dynamite beginning that introduces your topic and defines all necessary terminology, several support paragraphs that include evidence to prove your point, and a powerful conclusion that returns that returns with force to your position.

_____ included a controlling idea that organizes your writing and makes clear and logical judgment.

- > Write a clear statement of the purpose behind your persuasive writing. This statement (often called a proposition or a thesis) should spell out what you propose to prove in your writing. State your proposition in positive terms. ("School officials should be prohibited from secretly searching student lockers," rather than "... officials should not be allowed to . . .")
- _____ organized your writing in a way that is appropriate to the needs and interests of your specified audience.
- > Appeal to the needs of your reader. Let each of them know what's in it for him or her. Prove to them that they have something to gain by taking the same stand as you.

A Persuasive Essay (continued)

_____ used a range of strategies to elaborate and persuade, such as

- > facts,
- > statistics,
- > quotes,
- > stories,
- > anecdotes,
- > case studies,
- > testimonials, and
- > specific details

_____ arranged details, reasons, examples, and/or anecdotes effectively and persuasively.

_____ included appropriate information and arguments; excluded those that are irrelevant.

_____ anticipated and addressed reader concerns and counter-arguments.

_____ supported arguments with detailed evidence, citing sources of information.

Describe the assignment that prompted this work.

What is the strongest argument in your piece?

The work in this entry was done (check all categories that apply):

_____ in _____ class _____ as homework _____ with teacher feedback
_____ as a first draft only _____ with revision _____ with peer revision

Appendix K

Pennsylvania Content Standards for Communications: Reading, Writing, Listening, And Speaking

1. All students use effective research and information management skills, including locating primary and secondary sources of information with traditional and emerging library technologies.
2. All students read and use a variety of methods to make sense of various kinds of complex texts.
3. All students respond orally and in writing to information and ideas gained by reading narrative and informational texts and use the information and ideas to make decisions and solve problems.
4. All students write for a variety of purposes, including narrate, inform, and persuade, in all subject areas.
5. All students analyze and make critical judgments about all forms of communication, separating fact from opinion, recognizing propaganda, stereotypes and statements of bias, recognizing inconsistencies and judging the validity of evidence.
6. All students exchange information orally, including understanding and giving spoken instructions, asking and answering questions appropriately, and promoting effective group communications.
7. All students listen to and understand complex oral messages and identify the purpose, structure and use.
8. All students compose and make oral presentations for each academic area of study that are designed to persuade, inform or describe.
9. All students communicate appropriately in business, work and other applied situations.