A study of the efficacy of a word processor on the creative writing done by fourth grade students

Mary E. Caver

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Computer Assisted Instruction (CAI) has become a popular idea in education in recent years. Two philosophies are apparent when examining the uses of CAI. One is to use the computer for drill and practice and the other is to use the computer in holistic ways, such as word processing and programming.

At this time, computers are not widely used in the humanities, especially for student writing. The increasing use of word processing, however, coincides with the recent trend toward a closer examination of writing and the writing process. At this time, the literature reveals little research that has been done on the effectiveness of using a word processor for student writing.

The purpose of this study was to find out what effect the use of a word processor would have on the students' creative writing. A review of the literature emphasized the importance of teaching writing, especially using the process approach. The value of developing creativity was also found.
Twenty-eight fourth grade students were randomly assigned to experimental and control groups. All students completed two essays each as pretests and post tests. The experimental group completed their post tests using a word processor. A ten point creativity scale was developed and two teachers scored the essays.

No statistically significant results were found. Many reasons may have accounted for this. First, the study was limited and the students may not have had enough experience with the word processing program. Second, the scorers did not record consistent scores which may have indicated a tendency to be subjective and the need for more practice with the creativity scale.

This study has several implications. There is clearly a need for more research on the subjects of word processing, writing, and creativity. The most effective uses for computers still need to be developed. Finally, fine teaching can never be replaced by any technology, but it may be enhanced with the appropriate use of word processing programs.
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A STUDY OF THE EFFICACY OF A WORD PROCESSOR ON THE CREATIVE WRITING DONE BY FOURTH GRADE STUDENTS

A Project Submitted to
The Faculty of the School of Education
In Partial Fulfillment of the Requirements of the Degree of
Master of Arts
in
Education: Elementary Option

By

Mary E. Caver
San Bernardino, California
1987
# TABLE OF CONTENTS

**ACKNOWLEDGMENTS** .................................................. 11

**Chapter**  
**I. INTRODUCTION** ............................................... 1  
Area of Concern .................................................. 1  
Statement of the Problem ........................................... 2  
Purpose of the Study ................................................ 2  
Definitions ........................................................... 3  
Statement of Hypothesis ............................................. 4  
Limitations of the Study ........................................... 4

**II. REVIEW OF THE LITERATURE** ................................. 5  
Current Views and Research Results .............................. 5  
The Importance of Writing ......................................... 5  
Creativity ............................................................. 8  
Word Processing ...................................................... 16

**III. PROCEDURES** ................................................... 27  
Design ................................................................. 27  
Population and Sample .............................................. 27  
Treatment ............................................................. 28  
Measurements ........................................................ 32  
Statistical Analysis ................................................ 38

**IV. RESULTS** ........................................................ 40  
Statistical Results ................................................... 40  
Analysis of Results ................................................ 47  
Conclusions ........................................................... 49  
Implications .......................................................... 52

**REFERENCES** ......................................................... 54

**BIBLIOGRAPHY** ....................................................... 58
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CHAPTER 1

INTRODUCTION

Area of Concern

Computer Assisted Instruction (CAI) has become a popular idea in education in recent years. Advocates of CAI in all subject areas have influenced school districts to spend large sums of money for hardware and software. This phenomenon has stimulated interest in research on the effectiveness of the use of computers in all academic fields.

From this interest emerges the existence of a dichotomy in philosophies. One school sees the basic use of the computer for drill and practice, while another school believes that the computer would be best used in holistic ways, such as word processing and programming. These two basic differences are very apparent when applications and research are examined since they fall directly into one of the two categories. 1
Statement of the Problem

For the most part, computers have been well accepted in many content areas. However, they are not as yet widely used in the humanities, especially for student writing. Writers and researchers who fall into the holistic use category have proposed the use of word processing programs to help students in their revisions. This coincides with the recent trend of the close examination of the process of writing and writing instruction. Writing is perceived by many as the most effective way to learn, being more effective than simply reading, hearing, or discussing. Also, with revision in writing being one of the least researched parts of the writing process and with the suggestions that word processing programs can be an aide to revision and writing, there is a need for research to be done to discover if the use of such programs is useful to student writers.

Purpose of the Study

The purpose of this study is to find out what effect, if any, the use of a word processor has on the creativity of student writing. In my study, fourth grade students will practice the writing process. Two
groups, an experimental and a control, will complete two creative writing assignments each. The experimental group will complete the second essay using a word processing program. Two teachers will score these essays according to a creativity scale. These scores will be statistically analyzed to determine if the use of a word processor has any significant effect on the writer's creativity.

Definitions

Most of the terms used within the word processing/composition field of study and research are self explanatory. Here are two commonly referred to terms: CAI is the abbreviation for Computer Assisted Instruction, and this refers to the use of computers in the classroom or school lab setting. CAI can be a variety of types, ranging from drill and practice to problem solving to complete holistic creativity in word processing and programming.

A word processor is the computer program which allows a person to write text on a computer. This program basically turns the computer into a typewriter with one huge exception. Editing the text is simple, fast, and painless unlike retyping.
Statement of Hypothesis

The review of the literature suggests the following hypothesis: Fourth grade students who use a word processing program will show no significant differences in creativity of writing than fourth grade students who do not use a word processing program.

Limitations of the Study

Two main limitations of this study were apparent. The first was the sample which was used. Since the available class made up both groups, the results of this study are not necessarily generalizable to the population. Also group sizes were fourteen each. This limits reliability.

A second limiting factor was the measurement tool which was used. Since measuring creativity in writing was an ambiguous and in some ways a subjective task, the scale which was developed was an attempt to measure criteria of creativity in the most objective way possible. Although the scale was made up according to many experts in the field, it still was not clearly objective when used by the scorers.
CHAPTER 2

REVIEW OF THE LITERATURE

Current Views and Research Results

The Importance of Writing

What writing is and its importance in our lives has changed over the centuries. Writing itself consists of individual words put together to form sentences, paragraphs, and whole compositions. Grammar, punctuation, and sentence construction are all important parts of writing.

The reasons for learning to write date back to ancient times. Language evolved from oral communication to picture and hieroglyphic communication to finally written symbols which represent words. Along with these developments in communication came attitudes about writing and the ability to write. In ancient civilizations such as Greece and Rome, writing was presented as a tool for storing information which was formerly memorized, a means for communicating at long distances, and a register for recording divine revelation. The skill was not seen as a means for
learning. However, as illiteracy was associated with the problems of the world such as poverty, disease, ignorance, and political unrest, writing became a clearly valuable tool.

In the past when writing was not perceived as a function of learning, it was taken for granted as an innate human characteristic. Writing ability declined due to lack of formal teacher training, not enough class time, and the fact that very often writing was only tested and not taught. Recently, writing scores have declined, and close examination of the skills has produced some new attitudes about writing itself. 6

Two major changes in beliefs about writing have caused an examination and subsequent changes in methods of teaching composition. The first is that writing is a tool for thinking and learning, rather than just for communication. As Bill Honig states:

Composing requires the pulling together of thoughts, ideas, and data - making logical connections between bits of information. Precision in writing is intertwined with the ability to think clearly. 7

Writing is described by many as a skill which builds analytical skill and the power of observation. It is a task in higher level thinking. It requires analysis, synthesis, and evaluation and is always a creative act.
Finally writing constitutes an even higher-level cognitive task than programming a computer. E.M. Forster summarizes these attitudes by saying, "I don't know what I think until I see what I've said." The second change in attitude is the method in which writing is taught and performed. In the 1980's, it is popular to view writing as a process, rather than a one-draft activity. The process method which states that writing is performed in stages and is an on-going process is the method which "real" or professional writers use. Many see this innovation as the first of two major innovations in writing. The second is word processing. The unrelated simultaneous occurrence of these two factors provides great potential for stimulating children to lift present levels of self expression, communication, and reasoning. Students experiencing difficulty in writing have continued to grow in frustration as no alternative learning tool was made available to them until these two innovations.

Many fear that the use of the computer rather than pencil and paper will equal the end of literacy. Bruce L. Edwards calls this fear a misunderstanding. He feels that writing is an evolution of technology from the development of the alphabet to the telegraph to the
television to the computer. Concern about losing our literacy is unfounded. More about the word processing debate will be discussed in a later section.

After an educator has decided what method to use when teaching composition, then it must be decided what types of composition to teach. Recent documents, such as the California State Quality Criterion, have suggested that students need to practice their writing skills for a variety of purposes and audiences on a range of topics in a variety of forms. Techniques and approaches in teaching written language should also be varied. One of the important domains of writing to be taught is creative writing.

Creativity

When examining the effects of using a wordprocessor on the creative writing of students, it is important to define the meaning of and the importance of creativity and the teaching of creativity. A review of the literature reveals two specific attitudes concerning creativity; scholars and educators either prefer to ignore the concept because it is too complex and ambiguous to judge and work with or they prefer to
pursue the idea because it is too important to ignore. This section will examine the second attitude in three parts: defining creativity, the importance of studying about and teaching creativity, and evaluating creativity.

Defining Creativity

Several definitions of creativity are found in the literature, but most are very similar. 12 Those people attempting to define creativity have examined the activities and abilities that are most characteristic of creative people. J.P. Guilford states that characteristics of creative behavior include activities such as inventing, designing, contriving, composing, and planning. 13 He also looks for originality and elaboration. 14

E. Paul Torrance, a leading authority in the field, also has several ideas concerning a definition. He states that "creativity has long been considered the highest form of mental functioning and human achievement." 15 Torrance focuses upon the "products of creativity," and he states that when these products are judged to be creative, then the behavior which produced them can be judged to be creative and the
individuals who elicit such behavior can also be called creative. Throughout his work, Torrance states his definition of creative thinking as:

the process of sensing gaps or disturbing, missing elements; forming ideas or hypotheses concerning them; testing these hypotheses; and communicating the results, possibly modifying and retesting the hypotheses. 16

Sir Frederick Bartlett calls creativity:

adventurous thinking . . . getting away from the main track, breaking out of the mold, being open to experience, and permitting one thing to lead to another. 17

Simpson gives his definition of creativity as:

the initiative which one manifests by his power to break away from the usual sequence of thought into an altogether different pattern of thought. 18

J.W. Getzels and P.W. Jackson agree with the idea that creative individuals form new products which are independent and dissimilar. Finally, C.R. Rogers lists the elements of the creative process as being: some observable product of creation; products must be novel constructions which show individuality; and these products are not restricted to some particular content area such as painting or writing. 19 His definition follows:
The creative process is that it is the emergence in action of a novel relational product, growing out of the uniqueness of the individual on the one hand, and the materials, events, people, or circumstances of his life on the other. 20

Studying and Teaching Creativity

Several reasons for studying about creativity and teaching students to be creative can be found in the literature. Generally, several authorities in the field have found that it is not only possible but necessary to encourage creative thinking and productions in students.

Torrance states that educational research shows that people prefer to learn in creative ways through creative and problem-solving activities. Children need to learn by creative as well as direct methods. Most importantly, he cites studies (Maltzman, 1960; Parnes and Meadow, 1960; Myers, 1960; Torrance, 1961; and Ray, 1967) which point out that creative thinking can be taught, and prove that "creative development does not have to be left to chance." 21

Torrance finds four basic reasons why creative growth needs to be assessed and guided. First creative growth is a need for mental health reasons, since creativity can help individuals acquire the ability to
cope with daily stress and problems. Also personal fulfillment is a requirement of good mental health. Second, creativity helps individuals to be well-rounded and fully functioning. Third, creativity can lead to vocational success. Fourth, and most importantly perhaps to the whole of society, is the notion that creativity is necessary for social contribution and the survival of future generations. 22

Guilford and Rogers also state the social importance of guiding and encouraging creative thinking. Rogers states:

In a time when knowledge, constructive and destructive, is advancing by the most incredible leaps and bounds into a fantastic atomic age, genuinely creative adaptation seems to represent the only possibility that man can keep abreast of the kaleidoscopic changes in his world. 23

Education is seen as having an important role in furthuring creative growth. S.J. Parnes believes that highly creative students can achieve as high I.Q. students do. As a warning against ignoring the teaching of creativity, it is found that creativity does not flourish in an environment hostile toward it. This is a major problem if one agrees with the reasons stated above for encouraging the process.
Many reasons are given as to why educators need to get involved. Here are a few of the more important ones. Creative arts programs seem to be especially promising with economically disadvantaged and minority groups where creative arts are valued and encouraged. 24 Rogers criticizes education for turning out conformists who live unoriginal lives. Teachers of the gifted are expected to develop the noted characteristics of creativity. 25 Most importantly, since education has the power to encourage creative thinking, which has been stated to be of individual and social importance, then it should do so.

Torrance gives many reasons for teaching creative writing, specifically. He finds that "children are natural storytellers and can write charmingly and excitingly, if encouraged to do so." 26 However, they need guidance and suggestions on how to organize and keep records of their experiences. He sees creative writing as an "excellent vehicle" for revealing hidden talents.

Another important reason for teaching creative writing is that it helps in the teaching of basic writing skills. Torrance states that: "When children are encouraged and permitted to write creatively, this
seems to provide all of the motivation necessary for learning the skills of writing." 27 Writing that is to be shared and enjoyed rather than just corrected and kept secret results in the emergence of higher level skills more readily. In Heys' 1962 experiment, children doing a theme a week with just teacher corrections showed no real improvements. Writing no themes had the same effect. Also, as early as 1902, Colvin reported studies in which formal correction and criticism inhibited development in creative writing. Real progress in writing was made when projects were written that interested students and were to be shared with others. When originality was encouraged, writing seemed to improve. As Torrance says, "creativity excites creativity." 28

Evaluating Creativity

All of the authors reviewed agree that creativity or creative thinking can not be measured by intelligence tests. Many studies have been done to show that intelligence and creativity do not correlate. 29 Dennis Hocevar states that "perhaps no psychological concept has proven to be as difficult to
measure as creativity." 30 Some commonly used items to measure creativity include fluency, appropriate/relevant responses, flexibility in different categories, and originality. Some tests of creativity as developed by Torrance and Guilford have been utilized for many years. It is agreed that measuring such an elusive trait as creativity is difficult and not always totally conclusive. However, there are some guidelines available to measure creativity and specifically, creative writing.

Scoring guides have been developed by both Torrance and Yamamoto, which include criteria such as originality, interest, purpose, fluency, and flexibility. These guides include several observable behaviors of the creative writer. As far back as 1902, Colvin used compositions to judge creativity, "giving attention to such factors as invention, sense of humor, imaginative power, feeling, and perceptive power." 31 Importantly, it is necessary to assemble objective evidence of the effectiveness of creativity teaching so that emphasis will be placed on its teaching.32 More about evaluating creative writing will be discussed in Chapter III.
Writing about and researching the effects of using a word processor for student writing is a recent phenomenon because of the infancy of CAI and the recent availability of such programs. All authors agree that this area is one of the least researched and timely subjects in education, especially with the recent trend of restructuring basic instruction in writing.

Secondary sources suggest that using a word processor will result in great advantages for the student writer. Word processing is perceived as a valuable technology to learn with both short and long range benefits because of its use in today's world. However, the short range effects of motivating students to write because of the ease of using a word processor is more closely espoused at this time. This commonly found belief is summarized by Sandra S. Newton,

> When used directly by the student, word processing makes all stages of the composing process (i.e., drafting, writing, and revising) easier and more meaningful. 33

William Wresch states that research does suggest that word processors improve students' attitudes toward writing and their willingness to revise. They feel more "adult" and professional about doing their
writing, especially when they see their compositions printed out instead of in their own messy handwriting.

Barbara Evans also states the same benefits of word processing, however, she adds that student collaboration, another means of improving writing, is a strategy easily adapted to the computer. She lists the two basic strategies of teaching composition, the skill-based approach and the process-based approach. As others have also found, the process-based approach is the most effective style to be used with a word processor.

This issue of how to teach writing is common to the English field and naturally has risen with the introduction of word processing into the English classroom. The traditional skills-based approach is criticized for overemphasising the mechanics of spelling, grammar, usage, and punctuation. The process approach in conjunction with using word processing is perceived by many as the most effective way of teaching composition. This enables the student to truly revise their writing. True revision is not usually expected because physically rewriting several times would not be something that students would willingly do. It is
hoped by many that writing habits concerning revision will be changed by the computer. 36

The way writing and the printed word is presented now, it does not seem that language is flexible, but rather fixed. This may alienate students. Computers seem to be an antidote to this problem. Words become more fluid, malleable, interactive, "undermining the fixedness of the old literacy and granting us new metaphors for the process of thinking and composing." 37 Composition is facilitated and the medium of creation is opened.

Many educational benefits are found for the use of word processors in the secondary sources. The computer is described as the "ideal audience for the student writer." The privacy it gives makes instructional tasks less threatening. Instruction is individualized, and immediate feedback is provided. 38 The computer is a novelty and it is highly motivating. Best of all perhaps is the ease of revision.

Many articles state the benefits of being able to infinitely reshape a text without the need for endless recopying. It is believed that students will write not only better but longer compositions.
Critics state that lack of access for all students make the use of word processing unfeasable. However, several others, including Art Bardige, believe that as the price of technology goes down and paper and books go up, the problem of accessibility will be solved. It is also pointed out that teachers need to be trained, and that typing should become a part of the curriculum. As with anything new, the use of word processing has problems to be worked out. At this time the overall feeling of most educators and authors is that word processing can revolutionize the teaching of composition.

Although it is easy to find many authors who believe that using a word processor will improve the quality of student writing, it is much more difficult to find studies which explore this belief, let alone confirm it.

Five recent studies have examined the use of word processing programs for student writing. Although these studies were conducted with very different samples, the concerns and results found in each study were similar in several ways and have implications for future studies.
Stromberg and Kurth conducted two studies. In 1983, they were interested in finding out what effects the use of a word processor would have on students' attitudes toward writing and their ability to revise. In 1984, they wanted to determine if the use of word processing programs during composition instruction for basic writers would result in a larger quantity of writing and more global revisions while writing. Cross and Curry also measured student attitude and performance in writing with a word processor. Crealock set up objectives to improve composition skills, written production skills, and to gain an understanding of the students' attitudes towards themselves as writers. Hult wanted to determine the effects of word processing on the correctness of student writing.

A review of the literature is presented in each study as background information to focus on the problem. All agree that student writing and the use of word processors are timely and little researched ideas in education. Most of the references cited are secondary sources, perhaps further indicating a lack of and a need for more research in this area.
The samples and designs used varied greatly. In 1983, Stromberg and Kurth used sixteen eighth grade students in a one group design which used an attitude questionnaire and pre/post test writing samples as instruments to measure the results. The students used a text editor or word processor to complete written assignments after a few classes on how to use these programs. They participated in editing groups, brought in work from other classes, and were given an attitude questionnaire at the end of the study. The use of a control group would have made this study more valid. 45

In 1984, Stromberg and Kurth used a two group experimental research design. The procedures used are clearly outlined and detailed, although the instruments used to gather data are not as detailed. Samples of the students' work were examined for changes in words, clauses, sentences, and paragraphs, and these changes were tallied. This does not seem to be a major problem for replication, however, since the instrument used was a basic scale and from the description given could be developed by another researcher. 46

The sample is clearly defined as eighteen fourth, fifth, and sixth grade students who had been referred for remedial reading and writing instruction. The sex
and achievement level of each student is defined. Students were at first randomly assigned to each group, but this was lost when a switch had to be made because of one student's high computer anxiety. The population is not clearly defined, however, and from the purpose stated, it would seem that the population would be all student writers. Thus, by using only remedial students and by using such a small sample, this study would not have statistical significance. It would not be generalizable to average or above average student writers. Statistical analysis is limited to comparing percentages of types of revisions done between the two groups. The data is basically tallied.

Cross and Curry used an experimental design which consisted of three randomly assigned experimental and control groups. The sample was chosen from college freshman enrolled in required writing classes. The Daly anxiety measuring instrument, an attitude questionnaire, and student essays were used as measurement instruments. The experimental group used the Bankstreet Writer, after limited training, to complete regular student assignments. As a control for possibly the John Henry Effect, the control group was
told that it would be receiving word processing training and the chance to use the program at a future time. 47

Crealog conducted two experiments, the second which used a sample of four ninth grade classes at a vocational school. The design was a three group experimental design. Two classes used word processors and received training the the grid method of writing, one group used just the grid method, and one group was the control group, which received neither treatment. There seems to be a sampling error, because of the unequal sizes of the groups, and because of the difference of the mean reading scores of the groups. The computer groups averaged 4.3 while the other two groups averaged 5.8. Instruments used were the Piers-Harris Children's Self Concept Scale, a writing attitude questionnaire, and pre/post samples of student writing. 48

Hult used a two group experimental design. The sample used was college freshman. Although both groups received the same composition instruction, the experimental group used a word processor and several editing programs, such as a spelling checker, to complete writing assignments. The compositions were
then examined to find differences in correctness of writing. 49

The measurement tools used in each study seemed appropriate for the purposes stated. Four of the studies carefully outline the procedures and list extra materials used, however, the Cross and Curry study vaguely outline procedures, making this study more difficult to replicate.

Similar and varying results were found in all three studies. Although in 1984, Stromberg and Kurth reported that the word processing group did more sentence and paragraph revisions because of the ease in moving text, no study showed significant performance differences between students who used the computer and those who did not. Hult reported that the experimental group performed a higher level in the correctness of spelling, but this was explained because of the group's use of a spelling checker program. Any other differences were explained through differences in groups, such as attendance and attitudes, and specific instructor differences. Crealock and Cross and Curry found that important performance improvements made by students were directly related to the individual student's ability, the effect of the teacher, and the
class atmosphere, as much as to the use of the word processor.

There were no significant improvements in writer's attitude according to Cross and Curry and Crealock. However, in 1983, Stromberg and Kurth reported positive attitudes of student writers and a sharing atmosphere created by the use of peer editing during the word processing sessions.

The conclusions reached by the researchers center around two basic themes. First, all agreed that the lack of experience with word processors had impeded student performance. This idea was also stated by Walshe. Suggestions are made that with more training time, writers could do better with such programs.

Second, it is emphasized that no data support the idea that the computer should be used as a substitute for basic instruction in the writing process. Teacher input is seen as the most important factor in student success. Hult even strongly states that the use of a word processor is not the answer for now.

These studies are valuable to my research since they validate some of my ideas about how to design my study. Also, I am again reminded of the impact of the
sample and sampling errors. The authors demonstrate the need for further investigation into the use of word processors in the classroom.
CHAPTER 3
PROCEDURES

Design

The design used was an experimental, two group, pre/post test design.

Population and Sample

The population from which the sample was drawn was twenty-eight fourth grade students in Colton, California. The sample consisted of fourth grade students from Room thirteen at Wilson School in Colton. The students were matched according to writing ability as determined by teacher observation over the first four months of the school year. They were then randomly assigned by coin toss to one of two groups - an experimental and a control. The students were not told that they were part of a study or that they were in separate groups. All students eventually got to use the word processor, although the first group to do so was the experimental group.
Treatment

Both the experimental and control groups participated in and received the same instruction in the writing process. From mid-September until mid-January, the students did writing according to the eight stage writing process. Students used the computer with various programs, excluding word processing programs. The steps of writing, including prewriting, drafting, editing, revising, and evaluating were performed by both groups.

For two weeks all students worked on a creative writing project which was used as the pretest for both the experimental and control groups. Students created a "blob" using two different colors of paint and construction paper. After this blob dried, they used crayons to turn it into their own creation of a "Blobbo bug." There were no restrictions regarding the drawing of their bug. The students were required to write at least two pages describing their bug. After finishing this art project, students were given the following outline to follow to complete the writing assignment. It was stressed that students could be as creative as they wished and that the outline was meant to be suggestive rather than a strict guideline:
A. Description of Creature

1. Physical appearance.
2. Wings, legs, arms, eyes, noses, etc.
3. Size.
5. Fur, hair, or bald? Skin?
6. Any other interesting physical features.

B. Habitats and habits

1. Where it lives and why.
2. Habits.
   a. Food.
   b. Sleep.
   c. What it does daily.
   d. Other facts.

C. Why it is interesting.

1. When and who discovered it.
2. How it was discovered and where.
3. Anything else you'd like to add that is interesting.

The Blobbo bug writing assignment was completed according to the eight stages of the writing process and the essays were kept as data.
After the first creative writing assignment, the students were given a second assignment. The assignment was again done in two weeks. The students were given directions for this assignment which again included an outline. As in the first assignment there were no restrictions, and it was suggested that students create a new creature. It was again stressed that students could be as creative as they wished and that the outline was meant to be suggestive rather than a strict guideline. Students were told that they were going to become a martian, and that the assignment was to write about themselves in at least two pages. The outline is as follows:
A. Describe yourself
   1. Looks.
   2. Size.
   3. Color.
   4. Hair, etc.
   5. Age.
   6. Name.
   7. Anything else that is interesting about yourself.

B. Mars
   1. What it looks and feels like.
   2. Where you live.
   3. What you do there.
   4. School.
   5. What you eat.
   6. Anything else that is interesting about Mars.

C. You have landed on Earth.
   1. How did you get there?
   2. Why did you go there?
   3. What happened when you landed?
   4. Will you return to Mars and why or why not?
The students were told that half of the class would type this assignment on the computer and that the other half would do the next creative writing assignment on the computer.

After the drafting stage, the experimental group used the word processing program, Bankstreet Writer, to edit and print out a final copy. The experimental group also received one twenty minute general instruction period plus individual help on how to use the word processing program.

**Measurements**

The pretest was samples of student writing. All students wrote one essay using the stages of writing. The post test was another essay using the stages of writing, however, this time, the experimental group used the word processing program to complete the compositions. A creativity scale was used to measure the differences in compositions.

**Measurement Tool**

The measurement tool which was developed is a combination of scales from three basic sources, although many sources, such as the Mental Measurements
Yearbook, 9th Volume, number I, were used to form ideas.

In *Guiding Creative Talent*, E. Paul Torrance outlines the creativity scale of Yamamoto. From this scale, the ideas of originality and richness of expression are used. Torrance himself then creates his own creative writing scale from which items three through nine on my scale are drawn.

Items one, two, and ten on the scale used are from a creative writing scale developed by the Department of Psychology at Western Kentucky University in 1984.
Creative Writing Scale

Each item on the scale will be given one point for its presence in the writing sample. A total of ten points are possible.

Part A: Originality of Ideas

1. Original Work
   Not suggested by any other example. (i.e. television, movies, books, etc.)

2. Creative Twist
   Must be unexpected, unusual, surprising (i.e. surprise ending.)

3. Picturesqueness
   Suggests a picture is colorful, is strikingly graphic, or is objectively descriptive.

4. Personal Element
   Author involves himself in the account or expresses his personal feelings or opinions about the events described.

5. Original Plot or Setting
The setting, plot, theme, or moral is unusual or original.
6. Humor

Has quality of portraying the comical, the funny, the amusing; may make the reader laugh or smile; brings together some incongruities which arise naturally from situation or character, frequently so as to illustrate some fundamental absurdity in human behavior or character.

7. Invented Words, Names, etc.

Parts of two or more words are combined to express some concept; when invented creatures, animals and persons are given amusing names or names appropriate to their character.

Part B: Structure of the Writing

8. Variety in Kind of Sentences

May vary according to use (declarative, interrogative, exclamatory, etc.) or according to form (simple, compound, complex, and compound-complex).

9. Variety in Sentence Length and in Structure

Mixture of short and long sentences; variation in structure of sentences, such as predicate before
subject, dependent clause before independent clause, and the like.

10. Elaboration

The student wrote above and beyond the suggested ideas.
Evaluators

Two teachers evaluated the essays written using the Creative Writing Scale. One teacher has five years teaching experience in the fourth and fifth grades. The other has five years teaching experience in second and third grades. Both teachers teach in different school districts.

Both evaluators were given the fifty-six essays to be scored. Neither teacher has had or has any knowledge or contact with the sample of students used. The Creative Writing Scale and the two writing assignments were explained to the evaluators, who then scored the essays. Essays were assigned numbers and the evaluators recorded scores for each essay.

Statistical Analysis

Two types of T-tests were used for statistical analysis. The T-test for related measures was used to find the differences between the pre and post tests in each group. Secondly, the T-test for a difference between two independent means was used to measure the differences between the experimental and control groups.
The reliability and validity of the statistical analysis depended heavily on the creativity scale which was developed. Also sample size had an effect on reliability and validity of results.
CHAPTER 4

RESULTS

Statistical Results

Two scorers were used to compute the total scores for each essay. Since these two scorers came up with varying data, the statistical analysis was computed for each scorer's data separately. The results found by both scorers will be listed.

The first type of statistical analysis performed on the data collected was the T-test for related measures. This test was used to measure the differences between the pretests and post tests in the experimental group and the pretests and post tests in the control group. Table one lists the data for the experimental group as compiled by scorers A and B.
Table 1
Experimental Group
Pretest and Post test Scores

<table>
<thead>
<tr>
<th>Pretest</th>
<th>Post test</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>A B</td>
</tr>
<tr>
<td>S1</td>
<td>7 (3)</td>
</tr>
<tr>
<td>S3</td>
<td>3 (8)</td>
</tr>
<tr>
<td>S4</td>
<td>5 (6)</td>
</tr>
<tr>
<td>S5</td>
<td>4 (5)</td>
</tr>
<tr>
<td>S6</td>
<td>5 (1)</td>
</tr>
<tr>
<td>S9</td>
<td>4 (5)</td>
</tr>
<tr>
<td>S10</td>
<td>7 (7)</td>
</tr>
<tr>
<td>S12</td>
<td>5 (2)</td>
</tr>
<tr>
<td>S13</td>
<td>1 (4)</td>
</tr>
<tr>
<td>S20</td>
<td>4 (4)</td>
</tr>
<tr>
<td>S22</td>
<td>5 (4)</td>
</tr>
<tr>
<td>S24</td>
<td>3 (1)</td>
</tr>
<tr>
<td>S26</td>
<td>6 (4)</td>
</tr>
<tr>
<td>S28</td>
<td>2 (1)</td>
</tr>
</tbody>
</table>

Scorer A's data are listed first. Scorer B's data are listed second in parentheses.
For Scorer A's data, t=.14 which indicates no significant difference between pretests and post tests at any level. For Scorer B's data, t=1.88 which indicates significant difference between pretests and post tests at the .10 level.
Table two lists the data for the control group as compiled by scorers A and B.

Table 2
Control Group
Pretest and Post test Scores

<table>
<thead>
<tr>
<th>Pretest</th>
<th></th>
<th>Post test</th>
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</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>A</td>
<td>B</td>
<td>A</td>
</tr>
<tr>
<td>S2</td>
<td>2</td>
<td>(1)</td>
<td></td>
</tr>
<tr>
<td>S7</td>
<td>6</td>
<td>(6)</td>
<td></td>
</tr>
<tr>
<td>S8</td>
<td>5</td>
<td>(4)</td>
<td></td>
</tr>
<tr>
<td>S11</td>
<td>3</td>
<td>(3)</td>
<td></td>
</tr>
<tr>
<td>S14</td>
<td>3</td>
<td>(2)</td>
<td></td>
</tr>
<tr>
<td>S15</td>
<td>2</td>
<td>(1)</td>
<td></td>
</tr>
<tr>
<td>S16</td>
<td>3</td>
<td>(1)</td>
<td></td>
</tr>
<tr>
<td>S17</td>
<td>3</td>
<td>(1)</td>
<td></td>
</tr>
<tr>
<td>S18</td>
<td>8</td>
<td>(2)</td>
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<td>S19</td>
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<td>(3)</td>
<td></td>
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<tr>
<td>S21</td>
<td>2</td>
<td>(2)</td>
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<tr>
<td>S23</td>
<td>1</td>
<td>(1)</td>
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</tr>
<tr>
<td>S25</td>
<td>3</td>
<td>(1)</td>
<td></td>
</tr>
<tr>
<td>S27</td>
<td>5</td>
<td>(4)</td>
<td></td>
</tr>
</tbody>
</table>

43
Scorer A's data are listed first. Scorer B's data are listed second in parentheses.

For Scorer A's data, t=.39, which indicates no significant differences between the pretests and post tests. For Scorer B's data, t=0, which indicates no differences between the pretests and post tests.

The second type of statistical analysis performed on the data was the t-test for differences between two independent means. This test was used to measure the differences between the experimental and control groups on the post test. Table three lists the data compiled by Scorers A and B.
Table Three
Experimental and Control Groups
Post test Scores

<table>
<thead>
<tr>
<th>Experimental</th>
<th>Control</th>
</tr>
</thead>
<tbody>
<tr>
<td>A  B</td>
<td>A  B</td>
</tr>
<tr>
<td>S1 7 (5)</td>
<td>S18 2 (1)</td>
</tr>
<tr>
<td>S3 3 (2)</td>
<td>S11 3 (2)</td>
</tr>
<tr>
<td>S4 4 (1)</td>
<td>S17 4 (1)</td>
</tr>
<tr>
<td>S5 6 (4)</td>
<td>S25 4 (5)</td>
</tr>
<tr>
<td>S6 2 (2)</td>
<td>S2 4 (1)</td>
</tr>
<tr>
<td>S9 3 (3)</td>
<td>S23 5 (2)</td>
</tr>
<tr>
<td>S10 4 (4)</td>
<td>S19 4 (4)</td>
</tr>
<tr>
<td>S12 3 (1)</td>
<td>S16 2 (1)</td>
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<tr>
<td>S13 3 (1)</td>
<td>S15 1 (1)</td>
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<tr>
<td>S20 7 (3)</td>
<td>S14 8 (4)</td>
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<tr>
<td>S22 6 (5)</td>
<td>S8 6 (2)</td>
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<tr>
<td>S24 5 (3)</td>
<td>S21 3 (4)</td>
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<tr>
<td>S26 5 (3)</td>
<td>S27 5 (3)</td>
</tr>
<tr>
<td>S28 2 (1)</td>
<td>S7 2 (1)</td>
</tr>
</tbody>
</table>

Scorer A's data are listed first. Scorer B's data are listed second in parentheses.
For Scorer A's data, $t=.739$ which indicates significant difference only at the .50 level. For Scorer B's data, $t=.773$ which indicates significant difference only at the .50 level.

Although the number of words in each essay was not a part of the creativity scale, it is interesting to note the differences between the number of words that students used, since using a word processor is supposed to affect the length of students' essays. For the experimental group, ten of the fourteen students wrote longer essays in the post test, while four wrote shorter essays in the post test. For the control group, eight of the fourteen students wrote longer essays in the post test, while six wrote shorter essays in the post test.
Analysis of Results

According to the creativity scale used and the statistical analysis performed, there were no significant differences between student creative writing done in longhand and that done on a word processor. Although both scorers came out with different scores for most of the essays, the results showed the same lack of correlation for both scorers.

According to the creativity scale used and the statistical analysis performed, there were only significant differences at the .50 level between students who used a word processor for creative writing and those who did not. This means that fifty percent of the time the results would not be statistically significant. There were only significant differences at the .10 level between the pretests and post tests of the experimental group according to Scorer B. This means that ten percent of the time the results would not be statistically significant. These levels of confidence are much too low to indicate real significance.

The differing scores which were compiled by both scorers indicate that the scale used was not totally
objective. However, in this case, these differences did not have an effect on the statistical analysis and outcome.

A slight difference in length of writing was noticed between students who used the word processor and those who did not.
Conclusions

In this study, as in others reviewed, there was not a significant difference between students who used a word processor and those who do not in creativity of writing. There are many reasons why these results were found.

First, the study was limited. The groups used were small and only two samples of writing from each student were examined. For most of the students, this was their first experience with word processing. Perhaps if the skill had been practiced more and then a sample taken, the results would have shown more significance. This study is not conclusive evidence that word processing does not increase the creativity of student writers.

Secondly, the scorers were not consistent with each other. This may have occurred for several reasons. One scorer felt that the two assignments given were not similar enough to be judged together. The other scorer also saw this as a problem, although a minor one. It was discussed that using exactly the same kind of assignment may have resulted in a negative effect on creativity in the second essay just because
the students had done it before. The scorers may have also been too subjective in their scoring. They may have read too much of their own expectations into the scale used rather than strictly going by the scale. The scorers may also have not had enough experience using the scale. It was explained to them thoroughly, but it was not really put into practice until scoring the pretests and the post tests used in the study. Scorers felt that they had a tendency to become tougher judges as they went along and became more familiar with using the scale. Finally, the differences in the scorers' experience with grade levels may have had an effect on their tabulations. One teacher had never taught fourth grade, and her expectations of fourth grade creative writing may not have been accurate.

It may be questionable as to whether the creativity scale was objective enough. Although it was a combination of several experts' scales, the elusive nature of creativity and its attributes still make it difficult for any scale to be truly objective. It is felt that better training of the scorers to use the scale in an objective fashion would give the scale more credibility. This should be worked on before revising the scale.
From observing the students during the study, it is my belief that word processing can have a positive effect on the creative writing of students. Students who used the word processor wrote longer essays and they were enthusiastic about writing.
Implications

The overwhelming implication of this study is that more research is needed in the field of computer assisted instruction in general and in the field of word processing and its effects on writing specifically. The review of the literature indicates that research seems to be moving in this direction, but that it still has a lot of ground to cover.

Another implication of this study is that more work needs to be done in the field of creativity. It seems ridiculous for educators to avoid this field because it is difficult to deal with; this would seem like a good reason for more exploration. Also, because creativity is such an important part of our existence and of our society as pointed out by many authorities in the field, it should be an area of concern for all educators. Methods of evaluation seem to be key in furthering the teaching and study of creativity, and a lot more work needs to be done to capture this elusive quality.

As far as word processing is concerned for the elementary and even perhaps secondary students, some simple activities may facilitate its use in the
classroom. There are now keyboarding programs on the market which can help students learn how to use the keyboard easier. It is not necessary that they become excellent typists but rather that they are familiar enough with the keyboard so that it does not become a handicap to good writing. Also, access to the computer more often seems to be an important component of developing an effective writing program using the computer. Educators who wish to develop such a program need to use whatever computer resources they have to the fullest.

An important final implication of this study is the rate at which we develop this new technology. Computers are definitely a part of the classroom and they should continue to be so. Schools should continue to buy as many as they can without jeopardizing other important areas of instruction. However, it is quite clear in this study as in the review of the literature that quality teaching is the key to good and creative writing, and the computer and word processing programs can only be used as tools to aide quality instruction.
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ZOOKIE: A Program on Self Protection
for Pre-School Age Children

A Thesis
Presented to the
Faculty of
California State University
San Bernardino

In Partial Fulfillment
of the Requirements for the Degree
Master of Science
in
Psychology

by
Sharon Y. Young
April 1986
"ZOOKIE: A Program on Self Protection for Pre-School Age Children

A Thesis
Presented to the
Faculty of
California State
University, San Bernardino

by
Sharon Y. Young
March 1986

Approved by:

[Signatures]

Michael [Signature]
Chairman

[Signature]

[Signature]
ABSTRACT

The effectiveness of intervening with pre-school age children on issues regarding child abuse was investigated in this study. Previous research has concentrated on the effectiveness of intervention programs with children in the primary and secondary grades. The results of the present study indicated that children aged three, four and five years are capable of comprehending the issues regarding child abuse. The children who viewed the intervention program, responded more appropriately to issues regarding affective awareness, the dangers inherent in talking with strangers and showed a greater awareness of what actions to take in a threatening and/or abusive situation.
<table>
<thead>
<tr>
<th>Page</th>
<th>Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>METHODS</td>
</tr>
<tr>
<td>5</td>
<td>Subjects</td>
</tr>
<tr>
<td>6</td>
<td>Procedure</td>
</tr>
<tr>
<td>7</td>
<td>Pre-Post Questionnaire</td>
</tr>
<tr>
<td>8</td>
<td>RESULTS</td>
</tr>
<tr>
<td>9</td>
<td>Source</td>
</tr>
<tr>
<td>10</td>
<td>DISCUSSION</td>
</tr>
<tr>
<td>11</td>
<td>REFERENCES</td>
</tr>
<tr>
<td>12</td>
<td>INTERVENTION TECHNIQUES</td>
</tr>
<tr>
<td>13</td>
<td>Sexual Abuse</td>
</tr>
<tr>
<td>14</td>
<td>Physical Abuse</td>
</tr>
<tr>
<td>15</td>
<td>LITERATURE REVIEW</td>
</tr>
<tr>
<td>16</td>
<td>APPENDIX</td>
</tr>
<tr>
<td>17</td>
<td>REFERENCES</td>
</tr>
<tr>
<td>TABLE</td>
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</tr>
<tr>
<td>-------</td>
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<tr>
<td>1. Drop-Out Sequence ..................</td>
<td>31</td>
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<tr>
<td>2. Weekly Events ......................</td>
<td>32</td>
</tr>
<tr>
<td>3. Response Values ....................</td>
<td>35</td>
</tr>
<tr>
<td>4. Definitions of Score Values .......</td>
<td>36</td>
</tr>
<tr>
<td>5. Means and Standard Deviations ....</td>
<td>38</td>
</tr>
<tr>
<td>Table 1. Mean Scores: Experimental-Control</td>
<td>40</td>
</tr>
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</table>
Dedication

Dedicated to Samuel and Sharonda, for their love and understanding while mom labored for two years, and for their ideas on what makes ZOOKIE real.
Abuse and exploitation of children has existed throughout history. However, only since the 1960's have professionals labeled certain parental behavior "abusive" and set clear guidelines for legal intervention to protect the child (Gil, 1983). Prior to the growing awareness of this issue by society, conventional wisdom suggested that it is "natural" for parents to love their children and protect them from harm. It was inconceivable for most people to accept the idea that a large number of parents were purposely hurting their children. The increasing evidence of maltreatment of children by their parents violated the stereotype of the benevolent parent (Andersen, 1983; Erickson, McEvoy & Colucci, 1984). Times have changed, however, and a growing awareness of the incidence and degree of child mistreatment has altered the public's attitude regarding childrearing. There is increasing concern and awareness that children must be protected from harm regardless of the origin of the harm.

Prior to the 1960's so little attention was given to the problem of child abuse that even physicians encountering severely battered children failed to recognize the etiological factors involved and labeled
the condition as "unspecified trauma" (Summit & Kryso, 1976). It was not until Dr. C. Henry Kempe began to label such conditions as the "battered child syndrome", that society became aware of the extent of such behavior (Gil, 1983). Since that time various researchers have found that child abuse and neglect is a problem affecting not only families but entire communities (Adams-Tucker, 1982; Andersen, 1983; Erickson, et al., 1984; Giarretto, 1976; Herrenkohl, Herrenkohl & Egolf, 1983; Lazzareschi, 1984; Perlmutter, 1982; Vander Mey & Neff, 1982; Watson, Lubenow, Greenberg, King & Junkin, 1984). The seriousness of the problem has begun to arouse considerable attention at the local, state and national level.

Since the early 1970's all fifty states have passed laws concerning the reporting of child abuse and neglect with special provisions for assisting children and their families (Erickson, et al., 1984; Gil, 1983; Vican, 1983). The culmination of efforts by various professionals to define what behavior constitutes child abuse and neglect materialized on January 31, 1974 when the President signed Public Law 93-247, which stated:

Child abuse and neglect is any physical or mental injury, sexual abuse, negligent treatment or
maltreatment of a child under the age of eighteen by a person who is responsible for the child's welfare under circumstances which indicate that the child's health or welfare is harmed or threatened (Erickson, et al., 1984, p. 17).

In 1976 the American Humane Association found that 413,000 cases of child abuse had been reported to state and local authorities. By 1981, the count had doubled to 851,000. In 1982, it climbed by more than 12% (Hall, 1983; Magruson, 1983; Bican, 1983). These statistics clearly indicate that child abuse has reached serious proportions. Professionals agree that these statistics are merely estimates of the true incidence of abuse, since so many cases go undetected or unreported.

To many, child abuse is narrowly defined as having only physical implications. In reality, however, it is usually more than just one physical attack or just one instance of failure to meet a child's most basic needs. Usually child abuse is a pattern of behavior. It takes place over a period of time, and its effects add up. The longer child abuse continues, the more serious it becomes, the more serious the injury to the child, and the more difficult it is to stop (Adams-Tucker, 1982;
Cohn, 1983). It involves a variety of perpetrators ranging from the very young to the very old, from those who are closest to the child to those who are total strangers. The ultimate realization is that all forms and/or incidences of abuse are serious and affect the child. Children may react differently at different times and at different ages. As stated by Cohn (1983), "child abuse comes down to one child who is deprived of what he or she needs to thrive; one child who is exploited for the sexual gratification of an adult; one child who is made to feel unloved, small, worthless and no good" (p. 5).

The question that arises for many professionals and layperson alike is, why do some parents abuse their children? The mere fact that abusive parents are not all alike, further complicates the issue. Since child abuse is such a pervasive phenomenon throughout our culture, such that it is not limited to racial, ethnic, or socioeconomic groupings, the ability to characterize abusive parents becomes even more profound. The majority of parents who do abuse their children do not know, and/or unable to admit that they need help. If somehow confronted by their abusive behavior, they will deny it (Gil, 1983; Magruson, 1983). Their
confusion about trust, discipline, and sexuality, combined with role patterns and dynamics of not talking, not trusting, and not feeling, often cause these parents to repeat the psychological dynamics of their childhood in their adulthood (Andersen, 1983; Cohn, 1983).

Physical Abuse
Childrearing has traditionally been a private, family matter. In our society, parents and other family members have cared for and disciplined their children in the manner they saw fit with a minimum of outside interference. It is part of our culture that parents can and should physically discipline their children. The old statement "spare the rod and spoil the child" reflects a tradition which legitimize physical discipline of children by parents (Andersen, 1983; Erickson, et al., 1984). What is considered "good" discipline from one perspective might be considered as "abuse" from another. As a consequence, a precise and generally acceptable definition of abuse beyond that of a severely battered child is difficult to provide.
When we think of physical abuse, a picture of a badly beaten, chronically black and blue child comes to mind. In reality, physical abuse of children is much more subtle and infrequent, with barely visible results. Abuse can occur in the form of pushing and shoving, grabbing, pinching, or choking. Intentional, deliberate assaults such as burning, biting, cutting, poking, twisting limbs or otherwise torturing a child is also included in this category of child abuse. It can be mental as well as verbal and physical (Black, 1981; Kumerker, 1984; Weede, 1981). The ambiguities associated with this phenomenon makes it difficult for law-enforcement agencies to deal with physical abuse that falls short of deliberate cruelty or life-endangering acts. The line between a generally approved spanking and a beating that escalates into brutality and illegality is often fuzzy (Magruson, 1983).

The statistics that have been generated, within these limitations, show that 40% of children who are physically abused are five years old or younger. Within this age group a 75% fatality rate was also evident. One 1981 Federal study concluded that 652,000 children are visibly injured by abusive or neglectful actions of their parents or guardians.
Thirty percent of these cases were considered to be physical abuse cases (CARRS, 1982; Gil, 1983). For example, Straus, et al., (1980), point to nearly two million cases of physical abuse each year in the United States alone. Obviously, statistical estimates of physical abuse will vary depending upon how "abuse" is defined; but, even with this variance, the statistics indicate that a large number of children are being hurt.

The most common cause of physical abuse seen in children results from over-punishment which occurs when corporal punishment is unreasonably severe. This usually happens when the parent is extremely agitated or angry, and either throws, or strikes the child too hard or continues to beat him or her (Herrenkohl, et al., 1983; Kuhmerker, 1984). Whereas the results of such behavior are visible, family members will often resist identifying the abuse until it reaches the stage of bruises or broken bones, and until it has increased in frequency and occurs on nearly a daily basis (Black, 1981). The reasons for such behavior vary, but studies have shown that women are more apt to be child abusers than men. The reason for this is obvious: they usually spend more time with the children and thus are provoked to a greater degree (Magnuson, 1983). Money problems,
common to all socio-economic groups, do cause stress, and stress does contribute to the potential for abuse. Other stresses, such as marital problems, also contribute to abuse (Cohn, 1982). Even more intolerable, child abuse perpetuates itself. In a great number of cases, estimates have run as high as 90%, the abusive parents were abused as a child themselves (Andersen, 1983; Magnuson, 1983; Vican, 1984). Whether it be one stressful circumstance or a number of crises that actually trigger abuse, it is clear that a combination of factors build so that an adult is compelled to lash out and strike a child.

While researchers have not been able to show a direct correlation between alcoholism and physical abuse, a strong association between these problems has been consistently identified (Black, 1981; Cohn, 1982). Research (Andersen, 1983; Herrenkohl, et al., 1983; Vican, 1983), relating to domestic violence has also consistently showed that witnessing physical violence may be just as detrimental to the child, even when he or she is not actually being abused. Black (1981) found that just as children who are abused tend to be abusers themselves in adulthood, children who witness assault on parents or siblings also tend
to be abusers and/or abused victims in adulthood. Both the parents and the children of abusive families tend to minimize the impact of the violence on the family. Family members accept the blame because they believe that, had they been better in their roles, the abusive person would have no reason to be so upset and hurt them. Some experts contend that these environmental and psychological factors associated with childrearing and the ambiguities associated with physical punishment have contributed to the growing problem of physical abuse in children (Erickson, et al., 1984).

The behavioral characteristics of children who are being physically abused may or may not deviate from behavior that is generally expected from children. While professionals have been able to identify several maladaptive behavioral signs displayed by these children, caution is needed to avoid stereotyping a child's behavior and drawing the wrong conclusion. The behavioral signs that have been identified include — a child who is unduly hostile to authority figures; a child who is excessively disruptive or overly aggressive and violent toward classmates; a child who is extremely passive or withdrawn and is socially isolated from other children; and/or a shy child who is
passive and withdrawn and who frequently daydreams or cries a lot with little apparent reason. Also included within these behavioral characteristics would be a child who is often uncomfortable and sometimes threatened in the presence of adults and/or seems unduly afraid of their parents (Erickson, et al., 1984; Vican, 1983).

Not only have professionals isolated behavioral indicators of possible maltreatment, they have also isolated physical characteristics that can be associated with physical abuse. These physical characteristics include children who always wear long sleeve clothing regardless of the weather conditions; children with burns on specific parts of their body, such as the arms or the back; children with injuries unusual for a specific age group, such as any fracture on an infant; children with a history of previous or recurrent injury, or injuries that they are unable to explain; children with excessive bruising in an area other than where usual traumatic contact might occur. This would include bruising on the shin, the elbows and on the forehead. Specific bruising patterns such as a belt buckle marks, handprints, and cigarette burns would also be indicative of abusive actions.
(Erickson, et al., 1984; Vican, 1983). While the preceding characteristics could be indicative of a child that is being abused, they could also be indicative of other problems the child is experiencing. The main emphasis being generated by the child is that they are being hurt and that they need help. When the significant adults (parents) in a child's life are unable to respond to these needs, it becomes necessary for outside intervention.

The inability of some parents to respond to their children without the use of physical punishment has yet to be explained. Even so, the enumeration of characteristics of abusive parents seems to be expanding and clearly suggests that abusive parents are not all alike. Various reports have shown that there are certain common factors which lead parents to have the potential to abuse their children. It is a sad irony that many parents who abuse their children genuinely love them. They find themselves caught in life situations beyond their control and they do not know how to cope. They are often isolated from friends and family and have no one to give them support. They tend to have had poor parental models and were usually abused, neglected or deprived as children themselves.
They see themselves as inadequate and worthless and are unwilling and/or unable to recognize that their child is dependent on them. They often perceive their child as being "different" or having special needs that set the child apart from other children. They also tend to have unrealistic or inappropriate expectations of their child. Whatever, the reason, it is agreed that a combination of these and other environmental and psychological stresses build so that a parent is unable to cope and lashes out physically at their child (Andersen, 1983; CARRS, 1982; Cohn, 1982; Erickson, et al., 1984; Herrenkohl, et al., 1983).

Sexual Abuse

Most adults avoid sexual contact with children not because it is inherently evil or ugly, but because they have an acquired sense that it is inappropriate. The general consensus, of Western society, is that it is not good for children and it is not good for adults (Giarretto, 1976; Summit & kryson, 1976; Watson, et al., 1984). Almost every society in history has echoed a common taboo; don't have sex with children. Of all forms of child abuse, sexual abuse of children seems to generate the greatest controversy, confusion, and debate. Experts and laypersons alike express
disagreement concerning the seriousness of the problem, the reasons for the problem, the degree of harm done, and the effectiveness of legislative and human service programs (Erickson, et al., 1982; Weiss & Berg, 1982).

Sexual abuse is not a uniform or homogeneous condition. Like physical abuse, it involves a variety of victims of varying ages and sex. It consists of a variety of acts ranging from verbal stimuli (such as an obscene phone call) to violence, rape and murder (May, 1977; Sheehy, 1984; Watson, et al., 1984). Unlike most physical abuse, sexual abuse differs in two important respects. First, sexual abuse tends to be premeditated, not a spontaneous act carried out in a state of rage. Second, whereas there are norms that support hitting a child in the name of discipline, there are no norms which call for sexual relations between an adult and a child (Erickson, et al., 1984). Perhaps the worst aspect of sexual abuse of children is the fact that the victim is a child. It is this variable that compounds the shock and horror of the problem for our society.

According to the Federal Child Abuse Prevention and Treatment Act of 1974, sexual abuse of children was defined as:
The obscene or pornographic photographing, filming or depiction of children for commercial purposes, or the rape, molestation, incest, prostitution, or other such forms of sexual exploitation of children under circumstances which indicate that the child's health or welfare is harmed or threatened (Erickson, et al., 1984, p. 42).

In the United States, statistics show that up to 25% of all female children will be victims of child sexual abuse before reaching age 18. Male children are not excluded from this phenomenon, they are also at high risk for sexual abuse. Statistics show that 1 out of 11 will become a victim of sexual abuse before reaching adulthood (Plummer, 1984; Sheehy, 1984; Tower & McCauley, 1984). This sexual intrusion of the adult is rationalized by the child as inevitable, acceptable, or even desirable (Summit & Kryson, 1976). The adult offender, who is known to the child, usually doesn't need threats of violence to get compliance. Love, guilt, and fear of adult authority can be coercion enough (Cooper, 1984; Sheehy, 1984). Research has shown that 70% to 80% of offenders are known to the child (Plummer, 1984). As professionals began to differentiate between the types of sexual abuse that
children are exposed to, incest cases accounted for over 200,000 to 10 million reports per year (Erickson, et al., 1984; Gil, 1983).

Incest is defined as inappropriate sexual behavior, usually perpetrated by an adult family member with a minor child. It is commonly generated by coercion, deception or psychological manipulation. It includes inappropriate touching, fondling, oral sex, and/or intercourse (Black, 1981; Tower & McCauley, 1984; Weede, 1981). Although penetration does occur in a percentage of cases (usually with older children), the relationship more frequently involves fondling, oral-genital stimulation, and/or exhibitionism. With young children, intercourse is rare. Body contact, fondling and oral contact are more typical (Erickson, et al., 1984; Summit & Kryson, 1976). The highest incidence of incest occurs between adult fathers and young daughters, or between step-fathers and daughters. Other types of incest (mother to son, father to son, mother to daughter, extended family members to child, and sibling incest) does occur, but on a considerably smaller scale (Black, 1981; Erickson, et al., 1984; Sheehy, 1984). The statistics appear to vary as to the age of onset. Black (1981) states, that while
some victims of incest are infants, and others are in their teens, most victims are initially approached between the ages of five to eight. Erickson and his colleagues (1984) felt that the "typical" victim of incest is between the ages of eight to twelve. Both researchers agreed that the activity occurs over a number of years (average of three years) rather than as a single episode.

A variety of theories exist regarding the causes and cures of incestuous activity. Some theories focus on the individual pathology of the offender; the cooperation of the mother; the contribution of the media's sexualization of children, or the entire family's protection of their incestuous "secret" (Andersen, 1983; Plummer, 1984). Giarretto (1976) states that the typical father-daughter incestuous relationship imposes severe stresses on the structure of the family. The roles of the father, mother, and daughter become blurred. This position was further supported by Erickson and his colleagues (1984) where they found that the occurrence of incest is both symptomatic of, and a catalyst for, family stress or dysfunction. They concluded that the presence of incest indicates that familial role relationships are
disorganized, with considerable conflict encompassing parent-child roles. These findings suggest that parents who sexually abuse their children are unable to make an objective distinction between loving support and sexual intrusion.

Other factors that have been cited as possible reasons for incest include: social isolation, marital discord and sexual incompatibility between husband and wife, economic difficulties, illness, prolonged absence followed by the return of the father, fear of abandonment and death of a spouse. Most researchers agree that many of the adult children who were sexually victimized marry men who, in turn, victimize their own children (Black, 1981; Sheehy, 1984; Watson, et al., 1984). As in physical abuse, the potential to sexually abuse a child also perpetuates itself. The onset of incestuous activities, so many times, is very gradual and the child may not even recognize what is happening until the behavior has been repeated for some time. Whereas the early venture into incest may not have been premeditated, once established there tends to be a compulsion for repetition (Black, 1981). The act of incest is protected by an unwritten conspiracy of silence. This, coupled with the child's continuing
fear and shame, keeps the act hidden (Gil, 1984; Kuhmerker, 1984).

Unlike the effects of physical abuse and neglect, there are few obvious physical signs associated with a sexually abused child. Furthermore, sexually abused children are often protective of their family and typically are not forthcoming about their experiences. Regardless of whether or not the child reveals abuse, there are a number of cues that suggest the possibility of sexual maltreatment. As with physical abuse, while no single characteristic is sufficient evidence of sexual abuse, a consistent pattern of certain behavior should raise the spectre of possible maltreatment.

Most of the behavioral and physical characteristics displayed by children who are being physically abused, will also be displayed by children who are being sexually abused. This would include problems such as running away, excessive truancy, substance abuse, fear of adults or parents, deep-seated guilt and anxiety, being withdrawn coupled with fits of crying for no apparent reason. Physical characteristics that are more common to children of sexual abuse include frequent bacterial infections, genital rashes, chronic vaginal discharge, and vaginal or rectal bleeding. Children
with phobias, hysterical seizures, psychosomatic illness and suicide attempts, should also be considered as possible victims of sexual abuse. The most notable behavior of children who are being sexually abused will be manifested by the extent of their knowledge of sexual activities. They may confide in other children their sexual experiences. They may blurt out sexually oriented remarks that seem inappropriate or unlikely considering the child's age and/or the circumstances under which they disclose the information. In younger children, drawings or gestures in the context of play-acting that are suggestive of sexual experiences would also be indicative of possible sexual maltreatment. In adolescents, sexual promiscuity and prostitution, could be actions that are being generated as a result of sexual abuse (Erickson, et al., 1984; Vican, 1983).

In a majority of cases, it is generally agreed that parents who are involved in incestuous activities do genuinely love their children. Their initial goal is not to harm their children but to satisfy their own immediate needs. It is their inability to respond appropriately to their children, when their own sexual and/or intimacy needs are not being met, which perpetuates the incestuous activity (Plummer, 1984).
At the point of disclosure, many of the parents express
shame, guilt and remorse over their behavior (Plummer,
1984; Lazzareschi, 1984; Erickson, et al., 1984).
Unfortunately it is the young child who is most
affected by the incestuous activity. She may be enraged
at the betrayal and failure of her parents to provide
her with a safe and healthy environment in which to
develop; but for many of the victims, the most
overwhelming feelings are rejection, helplessness,
shame and guilt. Even more overtly, they express a
feeling of being demeaned and are often depressed.
Their ability to trust any adult becomes totally
shattered (Plummer, 1984). Having been betrayed by the
most trusted adults in their environment, their main
goal then becomes one of survival. Clearly our aim
as professionals is to not only provide support to
these children, but to also provide a means by which
the victims and the families can resolve and reconstruct
their family structure (Giarretto, 1976).
The magnitude of the incidence and effects of child abuse clearly suggest the need for effective prevention programs. Since the 1960's various programs have been developed which address the issues and dynamics of child abuse. Current programs have concentrated on presenting the issues and dynamics of child abuse to children in the primary through high school grades (Adams & Fay, 1981; Badgetts, 1968; Brady, 1981; Cohn, 1982; Cooper, 1984; Sheehy, 1984; Tower & McCauley, 1984; Vican, 1983; Walker, 1984).

In workshops presented to children in the kindergarten through the sixth grade, it was found that these young children are very aware of assault situations (Cooper, 1984). Their awareness of this issue is generated by a variety of mediums: through television programs, overhearing adults talking, and through their own personal experiences. These findings further support the statistics that show that even very young children are a high risk for abuse (CARRS, 1981).

A young child's natural inexperience and vulnerability makes them a prime target for abusive situations. They have no frame of reference by which to judge the actions of the significant adults in their lives. When combined
with their own sense of confusion, their tendency is to accept the blame for an abusive situation when it occurs. Furthermore, their sense of powerlessness in dealing with adults, leaves them feeling helpless, and unable to protect themselves (Black, 1981). Whereas they are aware that abuse of children does exist, they are unaware of how to protect themselves from such actions.

The aim of prevention programs is to replace a child's sense of helplessness, confusion and fear with confidence. This is accomplished by helping them to become aware of their ability to not only detect a threatening situation, but to also know what actions to take when in a threatening situation. Cohn (1982) simplified the purpose of preventative measures when she stated "prevention is a matter of saving lives" (p. 7). The rationale for this statement is clearly evident when one reviews the dynamics of an abusive family. In an abusive situation, a parent may begin by inflicting minor injuries and go on to cause more serious harm over a period of time. Therefore, detecting initially inflicted small injuries and intervening with preventative actions may save a child from future permanent injury or death.
The current prevention programs being utilized by various organizations include: Illusion Theatre of Minneapolis, The Children's Self Help Project in San Francisco, Parents and Children Together (PACT), Child Assault Prevention Project (CAP), The Safety Kids, and The Bubblyonian Encounter (Brady, 1983; Walker, 1984; Watson, et al., 1984; Vican, 1983). Each of these programs presents the issues of child abuse in a variety of ways. The Children's Self Help Project, PACT, and the CAP programs engage the children in role plays, followed by a discussion of the events that occurred. For elementary school children the PACT program uses puppets to present the information to the children. The Safety Kids utilize music to teach children how to safeguard themselves against sexual abuse, assault and kidnapping (Brady, 1983). The Illusion Theatre of Minneapolis presents short skits to help children recognize the dangers of sexual abuse (Watson, et al., 1984). The Bubblyonian Encounter is a 30 minute film which is presented to the children. The film explores the effects of different types of human touching on an alien being from another planet, who has never experienced the sensation of touching. Again the film is followed by a discussion of the
events that occurred in the film.

All the programs encompass three major issues for the children to comprehend and understand. The first issue concentrates on enhancing a child's ability to identify a threatening and/or abusive situation. Many children do not clearly understand what actions constitute abuse. The program's emphasis is on helping them to learn to understand what abuse is and how it can be stopped. This issue also includes talking to children about strangers. Most children have been warned about not talking to strangers. Unfortunately, many parents fail to explain what constitutes a person being a stranger; or what the child should do if threatened by a stranger. Again the emphasis is on explaining to children what they can do to alter these events from occurring.

The second issue emphasizes the child's right to protect themselves. Children need to be able to say "no" and have adults in their lives who respect and encourage this right. They need to be free to object to behaviors which make them frightened or uncomfortable. This also includes explaining to children that no one has the right to touch them in certain ways, not even someone they know and love. If this should happen to
them, the children are encouraged not to assume responsibility for the action and not to keep the action a secret. If an adult or another child does something to them that feels uncomfortable, funny or yucky, they are encouraged to trust what they feel and to tell a trusted adult about the incident. The final issue involves providing coping skills that focus on autonomy and strength rather than on avoidance and fear. The overall aim is to provide children with the psychological strength and power they need to resist threatening situations.

The process of developing the present program involved consolidating and simplifying the issues concerning abuse. It also encompasses the development of self-protective skills, by which children can learn to detect and avoid threatening situations. The major reason for presenting a program to children 3, 4 and 5 years of age, is to prevent, as much as possible, a prolonged experience of child abuse. It has been found that when children 7, 8 and 9 years of age disclose incidences of abuse, the abuse had been occurring for three to four years. The primary goal for this program is to present the information in such a manner that children as young as 3, 4 and 5 years of age
would be able to understand and utilize the particular coping skills. One of the major limitations in working with children this young, is presenting the information in a non-threatening manner. It was felt that the use of puppets, as supported by the work done in the PACT program, would allow the children to hear the information without being overpowered by an adult figure. There is a natural tendency for children to be accepting of, and non-questioning of an adult's actions. The use of puppets allows them an opportunity to question concepts and issues without the fear of defying an adult figure.

The present program includes information for three main subject populations: the child, the parents, and child-care personnel. The emphasis for each population concentrates on the various issues concerning child abuse. The main emphasis of the program for the child concentrates on their right to make decisions concerning what happens to their bodies (See Appendix A). For parents, the emphasis is on generating awareness. Many parents are unaware of the extent to which children are continually victimized (See Appendix B). The emphasis is not on frightening the parent nor the child but on empowering them with information and
preventative skills. For child-care personnel, the emphasis is also on awareness as well as on the detection of child abuse. Information pertaining to the current reporting laws and the need for reporting the suspicion of child abuse is encompassed in the information for child-care personnel (See Appendix C).
METHOD

Subjects

The subjects were 3 to 5 year old children currently enrolled in a pre-school in Southern California. All students attended their respective school five days each week for a minimum of eight hours per day. Parental permission was obtained for each subject (Appendix D). However, even with parental permission, participation by the children, in all aspects of the program (intervention and control), was voluntary. Initially 26 experimental subjects were administered the questionnaire prior to viewing the puppet show presentation. However, only the scores of those experimental subjects who were able to complete both parts of the questionnaire, before and after the presentation, were included in the data analysis.

For each group of children who viewed the puppet show presentation, there was a corresponding group (control), with an equal number of children, who did not view the intervention program. These children were students who were scheduled to view the puppet show presentation at the completion of the study. Again, only the children who completed both parts of the questionnaire were used in the data analysis.
The 26 children in the experimental group and the 26 children in the control group were classified into two groups; a 3 year old group and a 4 or 5 year old group. The final experimental group consisted of 14 children: 3 of the children were 3 years of age, and 11 of the children were 4 or 5 years of age. In the final control group, there were a total of 21 children: 10 of the children were 3 years of age, and 11 of the children were 4 or 5 years of age (Table 1).

Procedure

Prior to the puppet show presentation, parental permission was obtained for all children who were to participate in the program. All the parents were invited to preview the puppet show and to voice any concerns before their children were invited to view the presentation. A separate presentation was also scheduled for the child care personnel at each school (Table 2).

The pre-post questionnaire was administered individually to each child in the intervention group one week prior to their viewing the puppet show. The following statement was made to each child before the questionnaire was administered:

"I'm going to show you some pictures and tell you a story about the kids in each picture. I want
<table>
<thead>
<tr>
<th>Week 1</th>
<th>All Children are administered pre-test questionnaire.</th>
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<tr>
<td>Week 2</td>
<td>Puppet show presentation being presented for 5 days. 5 children were removed from various schools during this week. 2 = 3 years old 3 = 4 or 5 years old</td>
</tr>
<tr>
<td>Week 3</td>
<td>Week of follow-up. 6 children were unavailable for post-test questionnaire. 1 = 3 years old: A child who was previously abused, already in foster placement. During week was moved to another foster home. 3 = 3 years old; CPS report filed 2 = 4 or 5 years old; on each child.</td>
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<tr>
<td>Week 4</td>
<td>Visit school for 1 to 2 days.</td>
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<td>Week</td>
<td>Weekly Events</td>
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<tr>
<td>Week 1</td>
<td>Evening presentation for parents to explain program and sequence of events that will be occurring. Schedule separate presentation for child care personnel. Visit children and administer pre-test questionnaire for children participating in program.</td>
</tr>
<tr>
<td>Week 2</td>
<td>Week-long puppet show presentation. Each presentation is approximately half hour long. Join children in play activities and for lunch for entire week.</td>
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<tr>
<td>Week 3</td>
<td>Follow-Up week. Allow children an opportunity, for individual time, to touch and play with the puppets. Once all children, who wish to participate, have been allocated time, begin and complete, if time allow, post-test questionnaire. Again join children in play activities and for lunch.</td>
</tr>
<tr>
<td>Week 4</td>
<td>Allow 1 to 2 days at school to complete post-test questionnaire and to answer any question and complete any necessary follow-up activities.</td>
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you to tell me what you think the children in the pictures should do. Can you do that? O.K., here's the first story.................................

Each child was then shown the series of pictures, while the interviewer told a story about the character in each picture. At the conclusion of each story the child was asked to indicate which response, from a choice of three, show how they thought the main character should respond. It took approximately 10 minutes to administer the pre-post questionnaire to one child. The children, in groups of 15, then viewed the week long puppet show presentation. One week after the conclusion of the program, the same children were interviewed again, using the same procedure.

The children in the control group were interviewed in the same sequence and the same time span but without viewing the presentation.

Pre-Post Questionnaire

The questionnaire consisted of a series of 15 questions that reflected the information being presented in the intervention program (Appendix E). The questions focused on a child's ability to identify and express feelings. It examined their concept of strangers and what they should do if confronted by a stranger. Finally,
it explored the child's understanding of the dynamics of physical and sexual abuse and what actions a child could take in these situations.

The questions are depicted by a short story with corresponding pictures that illustrate the story. The child is asked to indicate which response, represented by three pictures, they feel is correct.

**Scoring**

Each of the questions on the pre-post questionnaire had a response card, with a choice of 3 possible responses. The order of the responses were randomly decided, with each response given a numerical value of 1, 2, or 3. Table 3 shows the random placement of the response values (See Table 3).

Each of these values reflect an increasing level of understanding, of how to respond in threatening situations (Table 4). These categories were determined by reviewing the dynamics of an abusive situation. The lower scores reflect a child's ability to take direct action when in a threatening situation. A score of 15 reflects a high level of awareness. As a score increases in value, a child's level of awareness decreases.
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<td>1B.</td>
<td>3</td>
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<td>1</td>
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<tr>
<td>2B.</td>
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<tr>
<td>3B.</td>
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<td>3D.</td>
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<td>3E</td>
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<td>4A.</td>
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<td>5B.</td>
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<td>5D.</td>
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<td>5F.</td>
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<td>5K.</td>
<td>2</td>
<td>1</td>
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Table 4

Definition of Score Values

1  Most appropriate response. Indicates an awareness of the need to perform an action to protect themselves. Child indicates that there are adults in their environment who can be of help.

2  Somewhat appropriate response. Indicates that the child is unaware or unable to respond in the given situation. Does not perceive other adults who can be of help in their environment.

3  Least appropriate response. Indicates that the child utilizes denial as a means of coping with the situation.
RESULTS

A 2X2 Factorial Analysis with repeated measures (ANOVA) was performed. The independent variables were age and group with repeated test scores for each subject.

The impact of the program was most strongly demonstrated by the 3 year old experimental group. A significant 2-way interaction between test and age \( F(1,31) = 20.15, p < .001 \), a significant 3-way interaction between test, age and group \( F(1,31) = 21.61, p < .001 \), and a significant main effect for age of child \( F(1,31) = 5.26, p < .05 \). These findings indicate that the varying age groups responded differently to the presentation. The age group that showed the greatest fluctuation with their pre-post test scores, were the 3 year old experimental group. Both groups of 3 year olds (experimental and control) had similar pre-test mean scores (Table 5), whereas the post-test mean scores of these two groups varied significantly. The pretest-posttest means of the 4 or 5 year old groups (experimental and control) did not show a significant fluctuation. Overall it would appear, that the younger child demonstrated a lower level of awareness of how to respond in a threatening situation, before the puppet show presentation, than the older child.
**Table 5**

Means and Standard Deviations

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<tr>
<th></th>
<th>3 YEARS</th>
<th>4-5 YEARS</th>
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<tbody>
<tr>
<td></td>
<td>Exp.</td>
<td>Con.</td>
</tr>
<tr>
<td>Pre-test</td>
<td>26.3</td>
<td>25.0</td>
</tr>
<tr>
<td>Post-test</td>
<td>18.0</td>
<td>25.0</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>3 YEARS</th>
<th>4-5 YEARS</th>
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<tbody>
<tr>
<td></td>
<td>Exp.</td>
<td>Con.</td>
</tr>
<tr>
<td>Pre-test</td>
<td>3.5</td>
<td>3.5</td>
</tr>
<tr>
<td>Post-test</td>
<td>5.2</td>
<td>3.5</td>
</tr>
</tbody>
</table>
A significant trials main effect was also obtained for the responses the children made on the pre-post questionnaire, $F(1, 31) = 22.1$, $p < .001$. This finding suggest that when taking the post-test, the children in the experimental group, were able to detect the threatening situations inherent in the questionnaire, and to respond with as increased level of awareness. Again this finding is most strongly supported by the pretest-posttest mean scores of the 3 year old experimental group.

All these results suggest that the pre-post questionnaire and the puppet show presentation, had the strongest impact on the 3 year old experimental group (Figure1). Within this group only 3 of the 9 children who were administered the pre-test were able to complete the post-test. When a $t$ test was computed on the pre-test scores of the children who completed both the pre and post test, versus those who only completed the pre-test a significant $t$ value was obtained $t(16) = 9.62$, $p < .05$, $M(\text{pre-test only}) = 26.3$, $M(\text{pre-post test}) = 23.4$. These findings suggest that the children who failed to complete the post-test were already aware of or involved in an abusive situation. This finding is further substantiated by fact that half of these children (3)
Figure 1
Mean Scores
Experimental-Control
3 YEARS
were named as victims in subsequent child abuse reports that were filed.

It would appear that when 3, 4, and 5 year old children are exposed to a child abuse prevention program, the varying age groups will respond differently. Initially the 3 year old groups demonstrated a lower level of awareness. When the intervention was administered not only did it increase their level of awareness, but also detected abusive situations that were occurring. The 4 or 5 year old group presented with a higher level of awareness and did not demonstrate that the program had a statistically significant impact.
DISCUSSION

The sexual and physical abuse of children continues to be a phenomenon that baffles our society. The inability to comprehend the physical and sexual abuse of adolescents and school age children further compounds our inability to address this issue with pre-school age children. The current study attempted to confront this complex phenomenon with children as young as 3, 4 and 5 years of age. Current statistics clearly indicate that the majority of abuse that occurs occurs with children between the ages of 0-8 (CARRS, 1983). The need to intervene effectively with these young children is clearly indicated by these current statistics.

The results of the study support the hypothesis that pre-school age children are capable of comprehending threatening situations and of responding appropriately in these situations. One of the fears that many parents expressed was that the children would be frightened by hearing about information pertaining to abusive situations. The use of the puppets aided in the child's ability to hear and integrate the information without feeling threatened. None of the children in the study expressed any fear regarding the information that was presented by the puppets or by the pre-post questionnaire.
Many of the children expressed an increased level of awareness of their rights and power to protect their bodies.

The results also suggested that the older child was able to integrate and synthesize the information to an even greater extent than the younger child. The 4 and 5 year old children demonstrated that they had previous knowledge of what actions to take in a threatening situation. They were more responsive during the live presentation and demonstrated an ability to generalize the information to different situations. Much of this can be contributed to developmental differences between a 3 and a 5 year older. When reporting abusive and/or threatening situations, the 3 year old children were more spontaneous and direct with their disclosures. The 4 and 5 year old children were less direct and a few stated "I know it's wrong, but I don't want to talk about it." This trend suggested that the older child was more aware of the implications his/her statement would have on the family. They were more defensive and guarded regarding the safety of their various family members. It took more time to work through their defenses and as the child gets older, their defenses became more pronounced. This implies that the sooner we intervene, the less traumatic the effect on the child and the less well developed their defensive patterns.
We must also consider, that as adults we generally feel more comfortable explaining such complex information, such as child abuse, to older children. Many of the parents simply felt that the younger child was incapable of comprehending information concerning the issues and dynamics of child abuse. Clearly the results of the study indicate that these young children are not only capable of understanding and comprehending the dynamics and issues of child abuse, but that there is also a need for us, as adults, to address these complex issues with them.

When intervening with the children one very important factor was the presenter's ability to engage the children. Being at each school for 3 to 4 weeks and joining in their various activities, are very necessary activities to enhance the effectiveness of the program. While presenting such complex information, it is important that the children perceive the presenter as a trusted and available adult. Many of the abuse reports that were filed, were disclosed during these activities periods. I as the presenter, became a part of the children's world, and ideally, they were able to perceive me as being available to them; available not only when doing the puppet show, but at more neutral times also.
Engaging the teachers by talking with them about their concerns for the children, was also an important component to the program. Being available to them, to answer questions, to aid in guiding discussions, just offering support, helped to enhance the effectiveness of the program. Finally, keeping parents involved by following up each presentation with a letter was another strength of the program. The aim was to be as comprehensive as possible, to engage the significant adults in the child's environment in the process of educating the child. Many adults were fearful of discussing information regarding child abuse with the children. By educating the adults and being responsive to their needs and concerns helped them to be more responsive to the child's needs and concerns once they saw the presentation.

For all the children who disclosed instances of abuse, this occurred after the presentation and was not seen as a direct result of the presentation. Some of the children disclosed to me and others disclosed to their teacher. Talking with the teacher and the other child care personnel who were involved with the child was helpful in being able to file a comprehensive report. Many of the 3 and 4 or 5 year old children in the
experimental group, dropped out during the week of the puppet show presentation, or shortly thereafter. My concerns were that these children may have been exposed to threatening or potentially abusive situation.

We as adults need to develop more programs, such as this one, to continue to educate these children in a manner that they can be responsive to. They are not capable of understanding or relating to these issues on an adult level, but they are capable of understanding these issues when expressed on their level. We need to continue to provide informative programs in a manner that these young children can understand. The present study supported the effectiveness of this type of program for intervening with pre-school age children on the topic of child abuse.
Appendix A

ZOOKIE.

A Program on Self-Protection For

Pre-School Age Children

Outline for Five Day Presentation

Discussion Questions for Five Day Presentation
INTRODUCTION

ZOKIE: Hi, boys and girls, my name is Zookie. How is everyone out there doing today? I bet you're wondering, what is a Zookie? Well.... a Zookie is a Zookie, just like little boys are little boys and little girls are little girls. One of the special things about a Zookie, is what a Zookie does and that's what I'm here to tell you about.

Zookie's like to talk to little boys and little girls, just like you, about things they should know. Especially about different feelings they might have.

Who can tell me what feelings are?

ALLOW TIME FOR CHILDREN TO EXPRESS THEIR IDEAS. During this time label and identify the feelings the children are expressing.

That's right, all those are feelings that we feel sometimes. Or, you know how you feel when someone knocks your stack of blocks over and you just want to sock them out? During that time you're probably feeling mad, angry and maybe a little sad because they knocked your pretty building down. Or, how you feel when you have to sit in the thinking chair, and you think (Use teacher's name) is just
being mean. At that time you might be feeling angry, sad and a little ashamed, because you did something wrong.

Do you know what else makes a Zookie so special? Well, on top of a Zookie's head—(You see these things right up here)—are things called feeling feelers. My feeling feelers help me know how I'm feeling. They tell me if I'm feeling happy, sad, scared, hurt, excited or any other feeling I might be feeling at the time. They also tell me what my friends are feeling. You know how sometimes when you see a friend of yours crying, how do you think your friend is feeling when they are crying?

You think they are feeling sad or hurt? I think you're right, they might even be feeling scared sometimes.

How do you think your friends are feeling when they're laughing and smiling, and running around playing on the playground?

You think they're feeling happy? I think you're right again. It sounds to me like they're feeling happy.
Children, did you know that you have feeling feelers also?

Well you do, my feeling feelers are on top of my head, but your are deep down inside of you.

Starting tomorrow we're going to talk about how our feeling feelers work. We all feel happy, sad, scared and yuccky sometimes, but for some children there are times when they feel sad, unhappy, scared, yuccky and all alone. They feel like this because sometimes people who are bigger then them do things to them that are not nice. I have some friends, that are going to help me tell you about these special feelings and what they did when people bigger than my friends did some un-nice things to them.

So we'll be back tomorrow to talk about our feeling feelers and what you can do if someone bigger than you does something to you, that you don't like.

I'm going to go now, but I'll be back tomorrow. I'll see you tomorrow, bye, bye, boys and girls.
ENCOUNTERING A STRANGER

ZOKIE: Hi, do you remember me? That's right my name is Zookie. My friends and I are here to talk to you about different feelings you might have. I have my feeling feelers right here on top of my head, where are your feeling feelers?

ALLOW CHILDREN TIME TO RESPOND

That's right, your feeling feelers are deep down inside of you. So let's turn on our feeling feelers, and talk about how you might feel if a stranger tries to talk to you.

Who can tell me what a stranger is?

ALLOW CHILDREN TIME TO RESPOND

That's right, a stranger is a person that you don't know.

O.K. kids, all together now, what is a stranger?

ALLOW CHILDREN TIME TO RESPOND: Encourage the children to respond with, a person that you don't know.

That's right, a stranger is a person that you don't know, and your mommie and daddy does not know this person either. They don't know this person's name, they don't know where this person lives, and they have not said that it is O.K. for you to talk to this person?
Is the mailman a stranger?

ALLOW CHILDREN TIME TO RESPOND

Yes, the mailman is a stranger, because you don't know the mailman's name, and you don't know where the mailman lives. You know nothing about this person, except that he/she brings the mail to your house.

Who can tell me who some other strangers are?

ALLOW CHILDREN TIME TO RESPOND

I have one of my friends here named Sally, who is going to tell you about something that happened to her, when a stranger tried to talk to her.

SALLY: Hi, boys and girls, my name is Sally. One day when I was playing in my yard, someone I didn't know tried to talk to me...........this is what happened.

NEXT SCENE: Have Sally moving around singing.

STRANGER: Hi, little girl. What a pretty necklace you have around your neck. Will you come here so I can see how really pretty it is?

SALLY: NO!!! (She turns and runs away, saying) Mommie, mommie, there is a person I don't know outside, asking to see my necklace. Is it O.K. for me to let him see my necklace?
MOMMIE: No, it's not O.K. for you to let him see your necklace. That person is a stranger, you don't know him and I don't know him. That was a good thing you did by coming to tell me that a person you didn't know was asking to see your pretty necklace.

MOMMIE PUPPET then gives Sally a hug and slowly fades away.

ZOOKIE: Hey kids, who can tell me why it was not O.K. for Sally to show that person her pretty necklace?

ALLOW CHILDREN TIME TO RESPOND

That's right, that person was a stranger. Sally did not know that person and her mommie did not know that person. Her mommie also said that it was not O.K. for Sally to let that person see her pretty necklace. Who can tell me what Sally did when that person she did not know asked to see her necklace?

ALLOW CHILDREN TIME TO RESPOND

That's right, she ran and told her mommie, that someone who didn't know, someone that was a stranger, was asking to see her pretty necklace. If Sally's mommie was not home, who else should she run to and tell that someone she didn't know
was asking to see her necklace?
ALLOW CHILDREN TIME TO RESPOND
That's right, she should run and tell her daddy,
or her grandmother, or her grandfather, or her
babysitter, or if she was at school she should
tell her teacher.

What should you do if someone you don't know
tries to talk to you?
ALLOW CHILDREN TIME TO RESPOND
That's right, you should run away from that
person and go tell your mommie or your daddy,
or the person that is taking care of you.

O.K., kids, tell me again, what should you do
when someone you don't know, someone that is
a stranger, tries to talk to you?

ALLOW CHILDREN TIME TO RESPOND: If necessary
repeat the message and encourage all the
children to respond.

AT THIS POINT HAVE Sally COME INTO VIEW AGAIN
SALLY: Zookie can I ask you some more questions about
strangers?

ZOOKIE: You sure can Sally.

SALLY: Zookie, what if I'm in the store looking at
all the toys and someone I don't know ask me
to go some place with them, what should I do?
ZOOKIE: You should go find your mommie or daddy and tell them that someone you didn't know was asking you to go some place with them.

SALLY: But what if they held me real tight, and tried to carry me away, what should I do then?

ZOOKIE: You should YELL real loud for your mommie or daddy.

Can all of you YELL really loud for your mommie?

ENCourage ALL CHILDREN TO YELL Mommie

Now, can all of you YELL really loud for daddy?

ENCourage ALL CHILDREN TO YELL DADDY

Boy, you kids can really YELL loud!!!!!!!

Today we talked about strangers. Can you tell me what a stranger is?

ALLOW CHILDREN TIME TO RESPOND

That's right, a stranger is a person that we don't know.

What should you do if a stranger, someone you don't know tries to talk to you or ask to see something that you have?

ALLOW CHILDREN TIME TO RESPOND

That's right, you should run, licky quick split, and tell your mommie, your daddy, or the person that is taking care of you, that someone you
don't know is trying to talk to you.

What else can you do if a stranger tries to touch you or take you away?

ALLOW CHILDREN TIME TO RESPOND

That's right, you should YELL really loud for your mommie or your daddy.

Thanks for letting me come talk to you. Can I come back tomorrow and talk with you some more?

HOPE THAT THE CHILDREN RESPOND WITH A YES ANSWER

O.K. then I'll see all of you tomorrow, bye, bye.
OWIES

ZOKIE: Hi, boys and girls. Who out there can remember my name?

ALLOW CHILDREN TIME TO RESPOND

That's right, my name is Zookie. You boys and girls remember so much.

Yesterday we talked about what you can do if someone you didn't know, a stranger, tries to talk to you. Who can tell me what you should do if someone you didn't know tries to talk to you, or ask to see something that you have?

ALLOW CHILDREN TIME TO RESPOND

Yes, that's right, you should run and tell your mommie or your daddy, or the person that is taking care of you.

What should you do if a stranger tries to touch you or take you away?

ALLOW CHILDREN TIME TO RESPOND

That's right, you should YELL really loud for your mommie, your daddy, or the person that is taking care of you.

Today, I have another friend with me that I would like for you to meet. This is my friend Johnny, oh my! my friend Johnny has tears on his face.
Children, how do you think my friend Johnny is feeling?

ALLOW CHILDREN TIME TO RESPOND

I think you're right, my friend Johnny looks like he is feeling sad. Do you know why he is feeling sad?

NO, RESPONSE FROM CHILDREN

Why don't I ask him why he is feeling sad. Johnny, why are you feeling so sad that it makes tears come on your face?

JOHNNY: I'm sad because someone bigger than me hurt me. Last night, at my house, they made this owie on my arm and it hurts really bad.

ZOOKIE: Johnny, what happened that made this person bigger than you hurt you so badly?

JOHNNY: Last night, I was in my room playing with my Legos.............and this is what happened.

NEXT SCENE: Have Johnny (with the happy face) standing with an airplane, made from Legos, in his arms.

ADULT: Johnny, didn't I tell you that it was time for you to put your pajamas on? How come you don't have your pajamas on?

JOHNNY: I was just making an airplane, isn't this a pretty airplane?
ADULT: No it isn't. I told you to put your pajamas on. You never listen to me.....I want you to put your pajamas on now.......Just do what I say.

JOHNNY: But, just look at my pretty airplane.

ADULT: I don't want to see your airplane. I want you to put your pajamas on. You need to listen to me..........

ADULT PUPPET then approaches Johnny with an arm raised. They slowly fade away.

NEXT SCENE: Have Johnny (with sad face) and Zookie talking to each other.

JOHNNY: I must have been a bad boy to make that person bigger than me, make this owie on my arm.

ZOOKIE: You know Johnny, sometimes all of us do things that we should not do, like play with our toys when we are suppose to be getting ready for bed. But, that does not make it O.K. for people bigger than us to make owies that are different colors on our body, or owies that make our bodies bleed.'

Kids, do you think it's O.K. for people bigger than Johnny to make owies on his arm that hurt and make him cry?

ALLOW CHILDREN TIME TO RESPOND

No, you're right, it's not O.K. for people bigger than Johnny to make owies on his arm.
Is it O.K. for people bigger than you to make owies that are different colors on your body?
ALLOW CHILDREN TIME TO RESPOND
No, you're right again, it's not O.K. for people bigger than Johnny to make owies on his arm, and it's not O.K. for people bigger than you to make owies on your body either.
Children, can you tell me some people who are bigger than you?
ALLOW CHILDREN TIME TO RESPOND
JOHNNY: Respond will answers that the children do not give. Including, daddy, mommie, grandparents, aunts, uncles and siblings.
ZOOKIE: That's right, all those people are bigger than you and it's not O.K. for them to make owies on you. If someone bigger than you makes owies on you, you should tell someone, just like my friend Johnny told me that someone bigger than him made owies on him that made him sad.
Who can you tell if someone bigger than you make owies on you?
ALLOW CHILDREN TIME TO RESPOND
JOHNNY: Will include significant people that the children omit, especially the teacher.
ZOOKIE: That's right, all those people are good people for you to tell, if someone bigger than you make owies on you.

JOHNNY: But Zookie, I don't understand why someone bigger than me made this owie on me and made me cry.

ZOOKIE THEN HUGS JOHNNY WHILE SAYING

ZOOKIE: I don't understand either honey, but sometimes people bigger than us, people that we love, can do things to us that hurt and make us cry. But it's not O.K. for people bigger than us to make owies on us, owies that hurt and make us cry. If someone bigger than you makes owies on you, you need to tell someone.

Children, what should you do if someone bigger than you makes an owie, that is a different color on your body?

ALLOW CHILDREN TIME TO RESPOND

That's right, you should tell someone.

Who are some people that you should tell if someone bigger than you makes an owie on your body that hurts and makes you cry?

ALLOW CHILDREN TIME TO RESPOND

That's right, you can tell mommie, daddy, grandparents, neighbors, aunts, uncles and teachers.
ZOOKIE: I'm going to go now, and take my friend Johnny, and make his owies all better. Can I come back tomorrow and talk to you some more?

ALLOW CHILDREN TIME TO RESPOND

O.K. then I'll see all of you tomorrow...bye.
TOUCHING

ZOOKIE: Hi boys and girls. I'm back again today.
How are you feeling today?

ALLOW CHILDREN TIME TO RESPOND

Goodness, we've talked about a lot of different things yesterday and also the day before that.
We've talked about what to do if a stranger, someone we didn't know, tries to talk to us.
We also talked about how it's not O.K. for people bigger than us to make owies on our bodies that hurt us and make us sad.

Who remembers what you should do if someone you don't know tries to talk to you or ask to see something that you have?

ALLOW CHILDREN TIME TO RESPOND

That's right, you should run and tell your mommie, your daddy, or the person that is taking care of you.

What should you do if a stranger tries to touch you or take you away?

ALLOW CHILDREN TIME TO RESPOND

That's right, you should YELL really loud for your mommie, your daddy, or the person that is taking care of you.
Who remembers what you should do if someone bigger than you make owies on your body that hurt and makes you cry?

ALLOW CHILDREN TIME TO RESPOND

That's right, you should tell someone.

Who are some of the people that you can tell?

ALLOW CHILDREN TIME TO RESPOND

That's right, you can tell your mommie, your daddy, your grandparents, your aunt or uncle, and you should also tell your teacher.

My goodness, you are all such good listeners and you remember so much. Are you ready to talk some more? Well today we're going to talk about touching. Did you know that there is good touching and bad touching?

(YOU DIDN'T) or (YOU DID)

Good touching is when someone touches you and it feels nice. Like how you feel at nap time when you hold your baby or your stuffed animal close to you. Good touching is also when someone tickles you and makes you laugh real loud.

Good touching makes you feel happy and all good inside.
But, bad touching is when someone touches you and it does not feel nice. Like when someone socks you real hard. Or how you feel when someone hugs you so, so tight that it hurts. Bad touching is also when someone keeps on tickling you after you've ask them to stop. Bad touching can hurt and makes you feel kinda yucky inside.

Are there parts of your body where you don't like for people to touch you?

ALLOW CHILDREN TIME TO RESPOND

I have a part of my body where I don't like for people to touch me. It's right here on the back of my neck, I just don't like for people to touch me there. I also don't like for people to touch me on my private parts when it makes me feel scared or yucky inside. Children did you know that you have private parts also? (YOU DIDN'T) or (YOU DID)

Little boys have private parts like my friend Johnny.

AT THIS POINT HAVE JOHNNY COME INTO VIEW

Your private parts are named your penis and your bottom. These parts of your bodies are so special that your mommie and daddy cover
them with bathing suits when you go to the beach or swimming in the swimming pool.

AT THIS POINT HAVE JOHNNY FADE OUT AND SALLY COME INTO VIEW

Little girls also have private parts like my friend Sally. Your private parts are named your breast, your vagina and your bottom. These parts of little girls bodies are so special that you mommie and daddy cover them with bathing suits when you go to the beach or swimming in the swimming pool, also.

AT THIS POINT HAVE SALLY FADE OUT

Children, do you think it's O.K. for someone to touch you on your private parts and make you feel scared or yucky inside?

Children do you think it's O.K. for someone to make you touch them on their private parts and make you feel scared or yucky inside?

ALLOW CHILDREN TIME TO RESPOND

My friend Sally would like to tell you about what she did when someone bigger than her touched her on her private part, when she didn't want him to.

AT THIS POINT HAVE SALLY COME INTO VIEW

Zookie I think that I've changed my mind, and
SALLY: I don't want to tell them about what happened. It makes me feel kinda scared to talk about what happened.

ZOOKIE: Sally, I know that it's hard for you to talk about what happened, but the only way for us to make it better is if you tell someone about what this person did.

SALLY: Well.....last night when I was at home this person, who was bigger than me, touched me on my private part and made me feel all yucky inside. It was really scary. This is what happened..............................

NEST SCENE: Have Sally standing with a crayon in her hand.

ADULT: Hi Sally, what are you doing?
PUPPET
SALLY: Oh, I'm just coloring a pretty picture. Do you want to see the pretty picture I colored?

ADULT: Yes, that would be nice.
PUPPET
ADULT PUPPET THEN MOVES CLOSER TO SALLY

ADULT: My that is a nice picture that you drew. I like all the pretty colors that you used.

ADULT PUPPET then makes a move to touch SALLY'S bottom. SALLY moves away and ADULT PUPPET moves closer. SALLY moves away two to three times, ADULT PUPPET continues to move closer to SALLY.

ADULT: Come on Sally, stop moving so that I can see your pretty picture.
STOP, don't touch me on my bottom like that, I don't like it when you touch me like that, it makes me feel yucky inside. I'm going to tell on you.

SALLY AND THE ADULT PUPPET THEN SLOWLY FADES

ZOOKIE: Sally I'm really proud of you for telling me what happened. You did the right thing when you told that person bigger than you to STOP, because it's not O.K. for someone to touch you on your private part and make you feel all yucky inside. It's O.K. for you to say STOP don't touch me like that.

Children, can all of you say STOP, don't touch me like that!

ENCOURAGE ALL THE CHILDREN TO RESPOND

SALLY: But Zookie, another reason why I feel so scared is because this person said that what happened was a secret, and that I should not tell anyone.

ZOOKIE: Sally, it's not O.K. for a person bigger than you to touch you on your private parts and make you feel scared and all yucky inside. It's also not O.K. for a person bigger than you to make you touch them on their private parts and it's really wrong for this person to tell you it's a secret. That's secret touching, and
ZOOKIE: secret touching is not good.

Boys and girls, is it O.K. for someone bigger than you to touch you on your private parts and make you feel scared and yucky inside?

ALLOW CHILDREN TIME TO RESPOND

Boys and girls, is it O.K. for someone bigger than you to make you touch them on their private parts and make you feel scared and yucky inside?

ALLOW CHILDREN TIME TO RESPOND

That's right, it's not O.K. for someone bigger than you to touch you on your body and make you feel scared and yucky inside. It's also not O.K. for someone bigger than you to make you touch them on their private parts and make you feel scared and yucky inside. If someone touches you or makes you touch them, in a way that makes you feel scared and yucky, it's O.K. to say STOP, don't touch me like that and I'm going to tell on you.

Children, what are you going to do if someone touches you or makes you touch them, in a way that makes you feel scared or yucky inside?

ALLOW CHILDREN TIME TO RESPOND

That's right, you can say STOP, don't touch me like that, and I'm going to tell on you.
ENCOURAGE ALL THE CHILDREN TO RESPOND

ZOOKIE: Children, can you tell me some people who are bigger than you?

ALLOW CHILDREN TIME TO RESPOND

SALLY: Respond with answers that the children do not give. Including, daddy, mommie, grandparents, aunts, uncles and siblings.

ZOOKIE: That's right, all those people are bigger than you and it's not O.K. for them to touch you on your private parts, or make you touch them on their private parts, and make you feel scared or yucky inside.

If someone bigger than you touches you in such a way that it makes you feel scared or yucky inside, you need to tell someone just like my friend Sally told me.

Children who are some of the people that you can tell, if someone bigger than you touches you in a way that makes you feel scared or yucky inside?

ALLOW CHILDREN TIME TO RESPOND

SALLY: will include significant people that the children omit, espically the teacher.

ZOOKIE: That's right, all those people are good people for you to tell, if someone touches you or makes you though them, in a way that makes you
ZOOKIE: feel scared or yucky inside.

HAVE SALLY SLOWLY FADE AWAY

Goodness, you are all such good listeners, and you remember so much. Thank you for letting me and Sally come spend time with you. I'm glad we had this chance to come talk to you about different types of touching. I'm going to go now, but remember IT'S YOUR BODY AND IT'S NOT O.K. FOR PEOPLE BIGGER THAN YOU TO TOUCH YOUR BODY OR MAKE YOU TOUCH YOUR BODY, WHEN IT MAKES YOU FEEL SCARED AND YUCKY INSIDE. Will you take care of your body while I'm gone? I know that you can do it!! I'll come back one more time tomorrow. Is that O.K. with you guys?

ALLOW CHILDREN TIME TO RESPOND

O.K., then I'll see all of you tomorrow.
CONCLUSION AND GOOD-BYE

ZOOKIE: Hi, boys and girls. Today is the last day that I will be coming to talk to you. We've spent a lot of time talking about feelings and how our feeling feelers help us know how we're feeling.

We've also talked about what we should do if our feeling feelers tell us we're feeling scared, sad, hurt or all yucky inside.

What should you do if you're feeling scared, because a stranger, someone you didn't know, tried to talk to you or touch you?

ALLOW CHILDREN TIME TO RESPOND

That's right, you should run and tell your mommie, your daddy, or the person that is taking care of you, that someone you don't know is trying to talk to you. If you are at school you should tell your teacher.

What should you do if someone bigger than you makes an owie on your body, that hurts and makes you cry?

ALLOW CHILDREN TIME TO RESPOND

That's right again, you should tell someone.

Who are some people that you should tell?
ALLOW CHILDREN TIME TO RESPOND

ZOOKE: You're so smart, you can tell your mommie, your daddy, your grandparents, and you should also tell your teacher.

Is it O.K. for people bigger than you to touch you on your body, or make you touch them on their body, and leave you feeling scared and all yucky inside?

ALLOW CHILDREN TIME TO RESPOND

No, it's not O.K. You should tell them STOP, don't touch me like that and I'm gonna tell on you.

I want all of you to say that with me.......... ENCOURAGE ALL THE CHILDREN TO REPEAT THE PHRASE:

STOP, don't touch me like that and I'm gonna tell on you.

You are all such good listeners and you remember so much. I'm glad I had a chance to come talk to you.

I'm gonna go now, but remember IT'S YOUR BODY AND IT'S NOT O.K. FOR PEOPLE BIGGER THAN YOU TO HURT YOUR BODY IN ANY WAY. IT'S ALSO NOT O.K. FOR PEOPLE BIGGER THAN YOU TO TOUCH YOUR BODY, OR MAKE YOU TOUCH THEIR BODY, IN A WAY THAT YOU DON'T LIKE.

Will you take care of your body while I'm gone?
ALLOW CHILDREN TIME TO RESPOND

I know that you can do it! And remember if you need help go talk to mommie, daddy, your grandparents, your babysitter, your neighbors, and also remember that you can talk to your teacher here at school.

Be good, and Good-bye.
Outline for Five Day Presentation

Day One

I. Introduction of Zookie
   1. Talk about feeling feelers.
   2. Have children talk about and identify feelings.

Day Two

I. Present ENCOUNTERING A STRANGER skit.

II. Review skills presented in skit:
   1. Don't talk to strangers.
   2. RUN away if a stranger tries to talk to you.
   3. YELL, loud if a stranger tries to touch you or take you away.
   4. TELL, your mom, dad or the person taking care of you, that a stranger was trying to talk to you.

Day Three

I. Present OWIES skit.

II. Review what owies are and how you can get owies.

III. Emphasize three points for children to remember:
   1. It's your body and it's not O.K. for anyone to hurt your body.
   2. If someone makes your skin turn different colors, you should tell.
   3. If you tell one person and they don't believe you, tell someone else. Keep telling until the hurting stops.
Day Four

I. Present TOUCHING skit.

II. Review good touching and bad touching. Also talk about secret touching.

III. Emphasize five points for children to remember:

1. It's your body, and it's not O.K. for anyone to touch your body and make you feel scared or yucky inside.

2. It's not O.K. for anyone to make you touch their body and make you feel scared or yucky inside.

3. If someone touches your body and make you feel scared or yucky, you should tell.

4. If someone makes you touch their body and make you feel scared or yucky, you should tell.

5. If you tell one person and they don't believe you, tell someone else. Keep telling until the bad touching stops.

Day Five

I. Present CONCLUSION AND GOOD-BYE skit.

II. Emphasize two points for children to remember:

1. If anyone makes owies on their body, or touches them in a way that makes them feel scared or yucky, that it's not their fault. The adult who does this is wrong, not them.

2. Reinforce the child's right and ability to protect their body.
Discussion Questions for Five Day Presentation

Day One

The adult person manipulating the Zookie puppet, is visible to the children on the first day. This is done, so that the children can make a connection between the presenter (real person) and the Zookie puppet (fictitious character).

Questions to ask:
1. What are some other feelings?
2. How do you look when you feel...?
3. What are some things that make you feel....?
4. What do you do when you feel...?

Day Two

The adult person manipulating the puppets is not visible to the children. The only things the children have to relate to are the puppets. This is done so that the children do not have to be concerned about defying an adult figure, nor do they have to be concerned as to how this adult figure will react to their response to the information the puppets are presenting.

Questions to ask:
1. Why wasn't it O.K. for Sally to talk to the stranger?
2. Who should decide if it's O.K. for Sally to talk to the stranger?
3. Did the stranger look nice or mean?
4. Did Sally run fast or slow when she ran away from the stranger?

5. Am I a stranger?

6. What makes it O.K. for you to talk to me?

Day Three

Again, the person manipulating the puppets is not visible to the children. It's very important that the children be able to integrate the information presented today, without having to interact with the adult while the presentation is going on.

Questions to ask: 1. Where was Johnny when he got hurt?

2. Do you think Johnny knew the person who hurt him?

3. Did the person look like Johnny?

4. Do you think it was easy for Johnny to tell Zookie what happened?

5. Do you think Zookie was able to help Johnny?

Day Four

Again, the person manipulating the puppets is not visible to the children. The information presented today could be the most threatening to the children. The presenter's past three day interaction with the children has allowed for the development of a rapport with the children. The ability of the children to
integrate the information presented today, will be influenced by how comfortable they feel with the presenter.

Questions to ask: 1. Where was Sally when she got hurt?
2. Do you think Sally knew the person who touched her?
3. Did the person look like Sally?
4. Do you think it was easy for Sally to tell Zookie what happened?
5. Did Sally say something the first time the man touched her?
6. Do you think Zookie was able to help Sally?

Day Five

For the final presentation the adult person manipulating the puppets is visible to the children. Each puppet is presented and the children are allowed an opportunity to review what happened with that particular puppet.

Questions to ask: Stranger Puppet
1. Does he look mean?
2. Are there any questions you would like to ask him?
3. What makes him a stranger?

Sally's Mother
1. What did Sally's mom say to Sally?
2. Do you think she wanted Sally to tell her about what happened?
Johnny's Mother
1. Does she look mean?
2. She's not mean, but even nice people can do things to hurt us.

Sally's Dad
1. Does he look mean?
2. He's not mean, but even nice people can do things that are not nice.

Sally and Johnny Puppets
Review the various incidents that occurred with these two puppets. Review the actions they took and how they felt about having to take these actions. Also discuss their interaction with Zookie and how Zookie was able to help them.

Zookie Puppet
Emphasize his role as a protector and/or someone for the children to confide in. Allow each child to come up and touch Zookie, if they wish to.
Appendix B

Outline for Parent Presentation
Parent Information-Introduction
Parent Information-Encountering a Stranger
Parent Information-Owies
Parent Information-Touching
Parent Information-Conclusion
Recommended Book List for Parents
Counseling & Referral Agencies in Riverside
PARENT PRESENTATION

I. Introduction

II. Definitions

Child Abuse: Public Law 93-247
*Any physical or mental injury, sexual abuse, negligent treatment or maltreatment of a child under the age of eighteen by a person who is responsible for the child's welfare under circumstances which indicate that the child's health or welfare is harmed or threatened.**

Physical Abuse:
*Occurs when a child is hit in such a way that it leaves marks and/or bruises on their body. This can be done with an object or with a hand.
Includes: *Burns
*Cuts
*Twisting or breaking of limbs
*Human bites
*Immersion in scalding water

Sexual Abuse:
*The exploitation of a child for the sexual gratification of an adult.
Includes: *Exhibitionism
*Inappropriate touching
*Fondling
*Intercourse
*Use of a child in the production of pornographic material.

Physical Neglect:
*Repeatedly withholding of or failure to provide a child with the basic necessities of life.
Includes: *Food
*Proper clothing
*Shelter
*Medical care
*Attention to hygiene

Emotional Neglect:
*Excessive, aggressive, or unreasonable parental demands that place expectations on a child beyond his/her capabilities.
Includes: *Constant and persistent teasing
*Belittling of the child
*Verbal attacks on the child

III. Who are abusers?
*Child abusers are you, me, friends, neighbors, and relatives.
*Abusers come from all economic, racial, ethnic, and religious groups.

IV. Contributing Factors
*Abusive parents were often abused as children
Abusive parents are often socially isolated and have no one to give them emotional support.
* They may not like themselves and feel inadequate as parents.
* Abusive parents often perceive the child as "different" or having special needs that set the child apart from other children.
* Abusive parents tend to have unrealistic or inappropriate expectations of their children.
* Abusive parents tend to be under a lot of stress. Stress associated with financial problems, on the job stress, or stress resulting from marital problems are some examples.

V. Why a Prevention Program

* Prevention is a matter of saving lives

Incidence of Child Abuse:

* Figures for California for 1980, collected by the California Department of Justice (charged with collecting information on child abuse and neglect) show the number of reported cases in a one year period.**
Abandonment 244
Unhealthy Conditions 3,978
Injuries 7,678
Death 62
Incest 322
Molestation 6,845
Child Stealing 443
Total 19,572

*California's statistics on reported cases tend to mirror those of other states when the cases are condensed into three categories:

<table>
<thead>
<tr>
<th>Category</th>
<th>Cases</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>General Neglect</td>
<td>4,665</td>
<td>23.8%</td>
</tr>
<tr>
<td>Physical Abuse</td>
<td>7,740</td>
<td>39.6%</td>
</tr>
<tr>
<td>Sexual Abuse</td>
<td>7,167</td>
<td>36.6%</td>
</tr>
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</table>

*When the figures are computed for sex of the child, age, and ethnicity, the results are as follows:

Sex Distribution

<table>
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<tr>
<th>Category</th>
<th>M</th>
<th>F</th>
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</thead>
<tbody>
<tr>
<td>General Neglect</td>
<td>51.7%</td>
<td>48.3%</td>
</tr>
<tr>
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<td>51.9%</td>
<td>48.1%</td>
</tr>
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<td>Sexual Abuse</td>
<td>21.5%</td>
<td>78.5%</td>
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</table>

Age Distribution

<table>
<thead>
<tr>
<th>Category</th>
<th>0-4</th>
<th>5-8</th>
<th>9-12</th>
<th>13-15</th>
</tr>
</thead>
<tbody>
<tr>
<td>General Neglect</td>
<td>40.9%</td>
<td>23.1%</td>
<td>17.0%</td>
<td>9.4%</td>
</tr>
<tr>
<td>Physical Abuse</td>
<td>32.0%</td>
<td>24.2%</td>
<td>19.5%</td>
<td>14.1%</td>
</tr>
<tr>
<td>Sexual Abuse</td>
<td>9.1%</td>
<td>21.5%</td>
<td>30.7%</td>
<td>23.0%</td>
</tr>
</tbody>
</table>
The state of California had 12,722 verified cases of child abuse reported in 1983.

Riverside County had 2,644 verified cases of child abuse reported in 1983:

- General Neglect: 1202
- Physical Abuse: 750
- Sexual Abuse: 328
- Other: 364
- Total: 2644

VI. Effects of Child Abuse

- Inability to trust others.
- Internalized sense of helplessness.
- Low self-esteem.
- Feeling of being unworthy of being loved.
- Difficulties with achievement.
- Difficulty and/or inability to develop and maintain a long lasting relationship as an adult.

VII. Presentation and Introduction of Puppets

**Day One: Feelings**

- Objectives: 1. Talk about feeling feelers
  2. Talk about and identify feelings.

**Day Two: Strangers**

- Objectives: 1. Don't talk to strangers.
  2. Run away if a stranger tries to talk to you and tell.
3. YELL, if a stranger tries to touch you or take you away. Distinguish between a serious yell and a play yell.

Day Three: Owies

*Objectives: 1. It's your body and it's not O.K. for anyone to hurt your body.
2. If someone makes your skin turn different colors, you should tell.
3. Keep telling until the hurting stops.

***Do a part of the skit***

Day Four: Touching

*Objectives: 1. Review good and bad touching.
2. It's your body and it's not O.K. for anyone to touch your body and make you feel scared or yucky inside.
3. It's your body and it's not O.K. for anyone to make you touch their body.
4. If this happens you should tell.
5. Keep telling until the bad touching stops.

***Do a part of the skit***

Day Five: Conclusion

*Objectives: 1. To clarify information
2. Reinforce the child's right and ability to protect their body.

Parent Involvement
*Positive permission slips.
*Letters to parents each day with follow-up section.
*Booklist
*Resource list
*Availability for follow-up.

VIII. Parental Concerns
*Reinforce the need for parents to review self-protection skills with their children.
*Steps to follow if child should disclose to parent:
  1. Stay CALM nad matter of FACT.
  2. Believe your child, Children do not make up stories about being abused.
  3. Reinforce them for telling you.
  4. Don't blame the child for what happened.
  5. CALL FOR HELP.
*Points to remember:
  1. Children will tell you little things at first.
  2. Use correct vocabulary for private parts of the body. Child will need to be able to tell what happened in correct terms.
  3. Listen to what your child says. Don't take their comments for granted.
4. 90% of cases, the person is known to the child.

5. Children will tend to feel that the abuse is their fault. When they disclose to you, stay close to your child, they need the reassurance.

*We, as parents, need to continue to touch our children.

*****Encourage discussion with parents on how they feel about touching their children, now that they have received all this information.

*REINFORCE the parents ability to handle the situation.

*Discuss resources available to parents.

XV. Questions and Answers


Parent Information

Introduction

In the introduction section of the program, we talked about our feeling feelers. We discussed how we feel in different situations and Zookie helped the children to understand what feeling they were experiencing. The purpose of this section was to introduce the concept of "feelings" and to reinforce the child's ability to express themselves on a feeling level.

Follow-Up Suggestions

*Encourage your child to talk about how they feel in different situations.

*Reinforce your child's ability to express themselves on a feeling level.

*Feelings feelers were defined as things that tell us how we're feeling, as well as how other people are feeling. The children may be confused by this concept and spend some time explaining and clarifying feelings to them.
Parent Information

Encountering a Stranger

In this section of the program we talked about what we can do if a stranger tries to talk to us. We identified a stranger as someone we don't know and/or someone that our mommies and daddies don't know. We also discussed what the children should do if a stranger tried to talk to them. Zookie reinforced the following two actions: 1) Run inside (if at home or at a neighbor's house) and tell their parents, or the person taking care of them, that someone they didn't know was trying to talk to them.

2) To YELL for mommie, daddy or the person that is taking care of them. This action was particularly encouraged if the stranger tried to touch them or carry them away. The purpose of this section was to help children identify strangers, and to make them aware of how they can protect themselves, if they should encounter a stranger.

Follow-Up Suggestions

* Review with your child who strangers are.

* Review the actions Zookie encouraged the children to take when confronted by a stranger.

* Have your child practice YELLING. Might want to include having children yell, "this person is not my mommie, or daddy, espically when someone is forcefully taking them away."
Talk with your child about other ways in which a stranger might approach them:

1. Offering them candy.
2. Enlisting their help in finding a lost pet.
3. By saying that someone they know is hurt, or they (the stranger) was sent to take the child home.

Talk with your child about other places where they might be confronted by a stranger:

1. Supermarket
2. Department store
3. Front yard of their home or their friend's home.

Talk with your child about what they should do if they see a stranger talking to their sibling or friend.
Parent Information

Owies

In this section of the program we talked about owies. Zookie reinforced to the children that it was not O.K. for people bigger than them to make owies that are a different color on their body. We discussed the fact that sometimes, even the people that we love can do things that are not nice. Again the children were encouraged to tell someone if this should happen to them. The purpose of this section was to let children know that it is not O.K. for people bigger than them to hurt their body.

Follow-Up Suggestions

*Emphasize to your child that it is not O.K. for people bigger than them to make owies on their body. If this should happen, let the child know that it was not their fault. The person that hurt them was wrong, not them.

*Talk with your child about the difference between 'spanking and hitting' that leaves bruises and marks. It is very important that this distinction be explained to the children.

*Talk to your child concerning the fact that even people they love, people who are nice, can do things to hurt them. If this should happen to them encourage them to tell someone that they trust.

*Talk with your child about people in their environment who they can trust. Encourage your child to talk to these people if you are unavailable to them.
Parent Information

Touching

In this section of the program we talked about touching. We made a distinction between good touching and bad touching. Good touching makes us feel happy and all good inside. Bad touching can hurt and makes us feel all yucky inside. Zookie identified the private parts of the little boys bodies as the penis and the bottom, and the private parts of the little girls bodies as the breast, the vagina and the bottom. It was emphasized to the children that it's O.K. to tell someone when they do not like how they are being touched. The children again were encouraged to tell someone if someone bigger than them touches them on their private parts, or makes them touch their private parts. We briefly talked about secret touching. Zookie told the children that secret touching is when someone touches you or have you touch them, and tells you that you cannot tell anyone else about what happened.

The purpose of this section was to identify good and bad touching, to identify the private parts of the body and to let the children know that it's not O.K. for other people to touch them in a way that makes them feel scared and yucky inside. This was a very complex section and the children will need to have this
Follow-Up Suggestions

*Emphasize to your child that it is not O.K. for people bigger than them to touch them in a way that makes them feel scared and yucky inside. If this should happen, let the child know that it was not their fault. The person that touched them was wrong not them.

*Talk to your child about good and bad touching.

*Identify the private parts of the body and explain to your child why they are considered private.

*Talk to your child about when it is O.K. for people bigger than them to touch their private parts. Let them know that what makes this touching O.K. is that they can tell other people about it.

*Encourage your child to talk to you about touches that make them feel scared, funny or yucky.

*Reinforce to your child that it's O.K. for them to tell someone bigger than them not to touch them on their private parts, or in any way that makes them feel uncomfortable.

*Talk to your child about good and bad secrets. Keeping secrets from mommie and/or daddy should not be encouraged. Encourage your child to tell you all their secrets.

*Talk to your child concerning the fact that even people that they love, people who are nice, can do things to them that they do not like. If this should happen to them encourage them to tell someone that they trust.

*Talk with your child about people in their environment who they can trust. Encourage your child to talk to these people if you are unavailable to them.
Conclusion

Dear Parents,

Caring and providing for our children is a very difficult task. As we attempt this endeavor, we began to realize how trusting and vulnerable our children are. The overall purpose of this program has been an attempt to maintain and protect this trusting nature, while diminishing their vulnerability. The development of skills to protect ourselves from dangerous situations is an on-going process. This past week we've attempted to begin this process by presenting to your children some very basic self-protective skills. The strength of this program and any other program on self-protection your child may be exposed to is only as beneficial as you make it. The skills presented to your children need to be reinforced by you, the parent, in order to attain their potential in protecting your child. Review these skills and reinforce your child's ability to know what to do in a threatening situation. Thank you for your interest and support in this program.

Sincerely,

Sharon Y. Young
Counseling & Referral Agencies in Riverside

1. Children's Treatment Services
   1660 Chicago Avenue Suite N11
   Riverside, CA 92507
   787-2235 or 787-2360

2. Crisis & Referral
   3876 Sixth Street
   Riverside, CA 92501

3. Family Service Association of Riverside
   3903 Brockton Avenue
   Riverside, CA 92501
   686-3706

4. Youth Service Center of Riverside
   3847 Terracina Drive
   Riverside, CA 92506
   683-5193

5. ABC Warm Line
   688-5203

6. Child Abuse Hotline (24 hours)
   1-800-442-4918

7. Child Protective Services (8:00 - 5:00)
   3950 Reynolds Road
   Riverside, CA 92503
   351-7679 or 351-7638

8. Riverside Police Department (8:00 - 5:00)
   Juvenile Division 787-7237
   Juvenile Investigation 787-2939
   Emergency (other hours) 787-7911

9. C. A. N. at Riverside General Hospital
   (Child Abuse and Neglect)
   351-7676

10. Inland Counties Family Learning Center
    22365 Barton Road, Suite 104
    Grand Terrace, CA
    783-2330

Recommended Book List

For Parents:

1. No More Secrets: Protecting Your Child from Sexual Assault
   By: Caren Adams and Jennifer Fay
   Contact: Impact Publishers

   By: Linda Tschirhart Sanford

3. Your Child Should Know
   By: Flora Colao and Tamar Hosansky

4. He Told Me Not to Tell
   Contact: King County Rape Relief
   306 S. 43rd Street
   Renton, Washington 98055

For Children:

1. Safety Kids
   By: Jeneen Brady, Brite Music Enterprises, Inc.
   Contact: Terry B. Olson
   5142 Merrill Avenue
   Riverside, CA 92504
   (714) 689-6822

2. A Very Touching Book: For Little People and Big People
   By: Jan Hindman
   Illustrated By: Tom Novak

3. My Very Own Special Body Book
   By: Kerry Bassett

   By: Kathy S. Kyte

5. Red Flag Green Flag People
   By: Joy Williams
   Contact: Rape and Abuse Crisis Center
   P.O. Box 1655
   Fargo, North Dakota 58017
6. PRIVATE ZONE: A Book Teaching Children Sexual Assault Prevention Tools
   By: Frances S. Dayee
   Illustrated By: Marina Megale

7. SAFETY ZONE: A Book Teaching Child Abduction Prevention skills
   By: Linda D. Meyer
   Illustrated By: Marina Megale

8. NO MORE SECRETS FOR ME
   By: Oralee Wachter
   Illustrated By: Jane Aaron

9. You Can Say "NO": A Book About Protecting Yourself
   By: Betty Boegehold
   Illustrated By: Carolyn Bracken

10. Golden Learn About Living Activity Books
    Set of Four: 1. Feel Safe
               2. Grow Safe
               3. Play Safe
               4. Go Safe

11. How Do You Feel?
    By: The Editors of the Child's World
    Illustrated By: Frances Hook

12. FEELINGS: Inside You and Outloud Too
    By: Barbara Kay Polland
    Photographs By: Craig DeRoy
    Publisher: Celestial Arts
    Millbrae, California
Appendix C

Outline for Teacher Presentation

Suspected Child Abuse Report
Form (11166PC)
I. Introduction

II. Definitions

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  *Belittling of the child
  *Verbal attacks on the child

III. Who are abusers?
*Child abusers are you, me, friends, neighbors, and relatives.
*Abusers come from all economic, racial, ethnic, and religious groups.

IV. Contributing Factors
*Abusive parents were often abused as children
themselves.

*Abusive parents are often socially isolated and have no one to give them emotional support.

*They may not like themselves and feel inadequate as parents.

*Abusive parents often perceive the child as "different" or having special needs that set the child apart from other children.

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V. Why a Prevention Program

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<thead>
<tr>
<th>Category</th>
<th>Cases</th>
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<td>Physical Abuse</td>
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</tr>
<tr>
<td>Sexual Abuse</td>
<td>328</td>
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<tr>
<td>Other</td>
<td>364</td>
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<tr>
<td>Total</td>
<td>2644</td>
</tr>
</tbody>
</table>

VI. Legal Mandate for Reporting

*Child Care Custodian

*Under California law, it is a misdemeanor to fail to report a suspected case of child abuse to a child protective agency. The punishment may be confinement in the County Jail for a term of six months or less, or by a fine of 1,000.00 or less, or by both. A person who fails to report is subject to both criminal and civil liability, and the penalty for failure to report will be prosecuted by the District Attorney's Office.****

*California law protects persons mandated to report suspected cases of child abuse or neglect from civil or criminal liability.
VII. Guidelines for Reporting

*Whenever children tell you that they have had sexual contact with an adult.

*When physical evidence of sexual or physical abuse is discovered.

Sexual Abuse:

*Irritation in genital area.

*Goes to the bathroom with difficulty.

*Chronic vaginal discharge.

*Vaginal or rectal bleeding.

*Sexualized Play

Physical Abuse:

*Burns or bruises on specific parts of the body (such as the arms or backs).

*An injury unusual for a specific age group.

*History of previous or recurrent injuries.

*Excessive or specific bruising patterns (such as belt buckle marks and handprints).

*Evidence of cigarette burns.

Behavioral Characteristics

*Sudden change in mood or personality.

*Sudden change in school performance.

*Unusually fearful and distrustful of adults.

*Compliant, shy, withdrawn, passive and uncommunicative.

*Wears a long sleeve blouse or shirt regardless of weather conditions.
*Exhibits an injury that is not adequately explained.
*Complains about numerous beatings.
*Complains about an adult "doing things" when alone with the child.
*Being violent toward classmates.
*Being excessively disruptive or overly aggressive.
*Being unduly hostile to authority figures.

VIII. Reporting Procedure

*By phone immediately or as soon as practically possible, and in writing within 36 hours of receiving the information of the incident.

Contents of the Report

*Name of reporting person
*Name of child, age, birthdate and siblings.
*Present location of child
*Nature and extent of injury or descriptive recall of incident told to you.
*Any other information including information that led the person to make the report.

Agencies to Contact

*Child Protective Services
*Law Enforcement Agencies

XV. Presentation and Introduction of Puppets

Day One: Feelings

*Objectives: 1. Talk about feeling feelers.
               2. Talk about and identify feelings.
Day Two: Strangers
*Objectives: 1. Don't talk to strangers.
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*Objectives: 1. It's your body and it's not O.K. for anyone to hurt your body.
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   3. Keep telling until the hurting stops.

***Do a part of the skit***

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*Objectives: 1. Review good and bad touching.
   2. It's your body and it's not O.K. for anyone to touch your body and make you feel scared or yucky inside.
   3. It's your body and it's not O.K. for anyone to make you touch their body.
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   5. Keep telling until the bad touching stops.

***Do part of the skit***
Day Five: Conclusion

*Objectives: 1. To clarify information.
   2. Reinforce the child's right and ability to protect their body.

X. Teacher's Concerns

Steps to follow if child should disclose to teacher:
1. Stay CALM and matter of FACT.
2. Believe the child, children do not make up stories about being abused.
3. Reinforce the child for telling you.
4. Don't blame the child for what happened.
5. CALL FOR HELP.

Points to remember:
1. Children will tell you little things at first.
2. Use correct vocabulary for private parts of the body. Child will need to be able to tell what happened in correct terms.
3. Listen to what the child says. Don't take their comments for granted.
4. 90% of cases, the person is know to the child.
5. Children will tend to feel that the abuse is their fault. When they disclose to you, stay close to that child, they need the reassurance.

*We, as teachers, need to continue to touch the children in our classrooms.
Encourage discussion with the teachers on how they feel about touching the children in their classrooms.

Reinforce the teacher's ability to handle the situation, should it arise.

Discuss resources available to teachers and parents.

XI. Questions and Answers


SUSPECTED CHILD ABUSE REPORT
(11166 PC)
TO BE COMPLETED BY REPORTING PARTY

A

NAME/TITLE

ADDRESS

PHONE

DATE OF REPORT

SIGNATURE OF REPORTING PARTY

B

POLICE DEPARTMENT

SHERIFF'S OFFICE

COUNTY WELFARE

COUNTY PROBATION

AGENCY

ADDRESS

OFFICIAL CONTACTED

PHONE

DATE/TIME

C

NAME (LAST, FIRST, MIDDLE)

ADDRESS

BIRTHDATE SEX RACE

PRESENT LOCATION OF CHILD

PHONE

1. 

2. 

3. 

4. 

5. 

6. 

D

NAME (LAST, FIRST, MIDDLE)

BIRTHDATE SEX RACE

NAME (LAST, FIRST, MIDDLE)

BIRTHDATE SEX RACE

ADDRESS

ADDRESS

HOME PHONE

BUSINESS PHONE

HOME PHONE

BUSINESS PHONE

E

IF NECESSARY, ATTACH EXTRA SHEET OR OTHER FORM AND CHECK THIS CIRCLE.

1. DATE/TIME OF INCIDENT

PLACE OF INCIDENT

(CHECK ONE) OCCURRED OBSERVED

IF CHILD WAS IN OUT-OF-HOME CARE AT TIME OF INCIDENT, CHECK TYPE OF CARE:

GROUP HOME OR INSTITUTION

FOSTER CARE

OTHER PLACEMENT (SPECIFY)

2. TYPE OF ABUSE: (CHECK ONE OR MORE)

PHYSICAL

MENTAL

SEXUAL ASSAULT

NEGLECT

OTHER

3. NARRATIVE DESCRIPTION:

4. SUMMARIZE WHAT THE ABUSED CHILD OR PERSON ACCOMPANYING THE CHILD SAID HAPPENED:

5. EXPLAIN KNOWN HISTORY OF SIMILAR INCIDENT(S) FOR THIS CHILD:
Appendix D

Parent Permission Form
Dear Parents,

Protecting our children is one of the primary objectives that we have as parents. The increase in the incidence of child abuse and molestation scares and frightens many of us. One way in which we can prevent our children from being exposed to such cruelty is to teach them ways to protect themselves. Your child's school wishes to join in this endeavor by presenting a week long presentation on self-protection for the children enrolled at the center. Various issues, related to the topic of child abuse, will be presented by a puppet named Zookie and his friends Sally and Johnny. The issues will be presented in the following sequence:

MONDAY: Children will meet Zookie and talk about "what are feelings?"

TUESDAY: What to do if confronted by a stranger.

WEDNESDAY: It's not O.K. for people bigger than us to make our skin turn different colors.

THURSDAY: It's our body. It's O.K. to tell someone bigger than us not to touch our bodies, especially if it feels yucky or scary.

FRIDAY: YES!! we can take care of our bodies.

At the conclusion of each presentation a letter explaining what we talked about and a follow-up suggestion section on reinforcing the skills the children learned, will be sent home.

In an attempt to determine the effectiveness of the
program, a measure that indicates a child's awareness of the issues presented in the presentations, has been developed. This measure consists of a series of 15 questions, that reviews the information presented in the program. The measure will be administered by me, prior to your child viewing the program, and one week after they have viewed the program. It will take approximately 15 minutes to administer. Your permission for your child to participate in this aspect of the program is voluntary, and has no bearing on his/her opportunity to view the intervention program. There is no fee and all information is strictly confidential.

If you have any questions concerning this process, please feel free to contact me at (714) 684-7146. The results of this study are available to you, upon your request.

Sincerely,

Sharon Y. Young

_____YES, you may administer the measure to my child.

_____NO, you may not administer the measure to my child.

_____YES, I wish for my child to view the presentation.

_____NO, I do not wish for my child to view the presentation.
Appendix E

Pre-Post Questionnaire
INTRODUCTION

1A.
One day a little girl named Monica was playing with a baby doll in the playhouse. Another little girl named Susie came over and took the baby doll from her.

1B.
Point to the picture that shows how you think Monica is feeling.

Happy  Sad  Angry

2A.
One day a little boy named Mark was building a house with the blocks. Another little boy named Sydney came over and knocked his blocks over. Mark then socked Sydney in his arm.

2B.
Point to the picture that shows how you think Mark is feeling.

Sad  Angry  Happy
One day a little girl named Stephanie was playing at her friend Sharonda's house. While they were playing in the front yard, a person they didn't know came by and asked them their names.

Tell me, do you think this person is a stranger or a friend, or are you not sure.

<table>
<thead>
<tr>
<th>Friend</th>
<th>Stranger</th>
<th>Not Sure</th>
</tr>
</thead>
</table>

What do you think Stephanie and Sharonda should do?

<table>
<thead>
<tr>
<th>Talk to the Person</th>
<th>Run away from the person</th>
<th>Say nothing to the person</th>
</tr>
</thead>
</table>

What do you think Stephanie and Sharonda should do if this person tried to touch them or take them away?

<table>
<thead>
<tr>
<th>Be quiet</th>
<th>Cry</th>
<th>Yell for help</th>
</tr>
</thead>
</table>

****For questions number 3C and 3D, tell the children to point to the picture that show how they think the children in the picture should respond.

Do you think Stephanie and Sharonda should tell Sharonda's mommie or daddy that a person they didn't know, was asking them their names?

<table>
<thead>
<tr>
<th>Yes</th>
<th>No</th>
<th>Not Sure</th>
</tr>
</thead>
</table>
One day a little boy named Sammy came to school and part of his arm was different colors. His friend Mark asked him what happened to make his skin turn different colors like that. He told Mark that his mom had pushed him really hard and made him crash into the table.

Do you think it was O.K. for Sammy's mom to push him so hard that it made his skin turn different colors?

Yes  No  Not Sure

Later, at snack time, when his teacher Miss Tammy saw his arm she asked him what happened to make his skin turn different colors?

What do you think Sammy should tell the teacher about what happened to make his skin turn different colors?

His mom pushed him really hard and he crashed into the table  Say "I don't know"  Tell a Story

*Point to the picture that shows what you think Sammy should tell his teacher.

During story time, Miss Tammy asked the children what kind of people would hurt a child and make their skin turn different colors.
4F.
What kind of people do you think the children said would hurt children and make their skin turn different colors?

| Mean People | Nice People | Mean & Nice People |

*Point to the picture that shows what you think the children said.*
TOUCHING

5A.
One day a little girl named Sindy was waiting for her daddy to pick her up from school. When her daddy got to the school she ran to him and gave him a big hug.

5B.
Point to the picture that shows how you think this hug made Sindy feel.

<table>
<thead>
<tr>
<th>Good</th>
<th>Yucky</th>
<th>Scary</th>
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5C.
One day a little boy named John was at home and his Auntie Rhonda came over to his house to visit. When she saw John, she picked him up and hugged him so tight that he started to wiggle and squiggle. He said to Auntie Rhonda, put me down, but she continued to hig him really tight.

5D.
Point to the picture that shows how you think this hug made John feel.

<table>
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<tr>
<th>Yucky</th>
<th>Good</th>
<th>Scary</th>
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5E.
One day a little girl named Teresa was lying on her bed in her room listening to a record book. Her uncle came in and sat on the bed next to her. While he was sitting there he put his hand on Teresa's bottom. Teresa did not like his hand on her bottom, but she did not know what to do.
5F.
Point to the picture that shows what you think Teresa should do.

| Lie there and say nothing | Tell her uncle not to do that | Pretend like she is sleeping |

5G.
Do you think Teresa should tell her mommie and daddy that her uncle put his hand on her bottom and she did not like it?

| No | Yes | Not Sure |

5H.
The next day at school Teresa was feeling really yucky because her uncle had put his hand on her bottom when she did not want him to. Her teacher, Miss Tammy ask her why she was looking so sad.

5I.
Point to the picture that shows what you think Teresa should tell her teacher.

| Her uncle touched her bottom and it made her feel yucky. | Say "I don't know" | Make up a story |

5J.
During story time, Miss Tammy ask the children what kind of people would touch a child on their body when they do not want them to, and make them feel all yucky and scared inside?
What kind of people do you think the children said would touch them on their body and make them feel all yucky and scared inside?

Mean  Mean & Nice  Nice

*Point to the picture that shows what you think the children said.
2A. STU V W X Y Z

Calendar

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2B.
REFERENCES


