Thirty ways into the play

Choose a route because it helps with today's task. Switch freely. These are options, not learner or diagnosis types. Planned, child-performed, helper-performed, directed, source-encounter and actual shared work stay distinct.

81-1 · Folded visitor

Choose a large folded shape and give it a visiting job. Animate it arriving at your pretend door. The outcome is a character doing a small action, with the operator named.

81-2 · Object becomes someone

With the owner's agreement, use a familiar approved large object as a pretend character. Choose what it wants to do and show one moment. The object's real function need not determine the invented job.

81-3 · My character, your hands

Tell or show a willing helper which plain puppet to use and what your character does. Change one instruction if the result is different from your idea. Keep your direction separate from the helper's animation.

82-1 · Two entrances

Play the same character entering directly and entering after a chosen cue. Pick which entrance fits your scene. No speed ranking or required distance; the dramatic difference is the chosen arrival.

82-2 · Still can act

Keep the puppet in one place while choosing a line, sign, symbol change, turn or pause to show what it does. Try a second cue. A still position is compatible with drama; intent alone still needs an actual expressive contribution.

82-3 · Operator instructions

Give a willing helper two distinct directions for the same character job. Observe their two actual attempts and keep, change or reject one. Your direction and their animation remain separately attributable.

83-1 · Place card theatre

Choose a large card and place your puppet beside it. Invent one thing it wants there and play what happens. The place can remain represented by a word; a built set is optional.

83-2 · Two everyday objects

Use two approved large objects to suggest a place, such as a desk and waiting area. Let your character have a problem there. The object arrangement is a set; the dramatic event is the actual character contribution.

83-3 · Tell the operator

Choose a place and give a willing operator the first moment. Direct one change to the situation after their attempt. Attribute your story direction and their played actions separately.

84-1 · Two willing makers

Each keeps their own puppet. One gives a short starting event and asks the other to add a moment. An actual agreed reply and each person's contribution are recorded. No reply means the invitation remains open.

84-2 · Solo open ending

Own both fictional roles and play a start. Make an open next-moment card that someone could use later. This is a created continuation offer; it is not evidence of a real partner's agreement or use.

84-3 · Director and operator

Agree with a willing helper whether they are your operator or a co-maker. Direct your part, then invite a new helper-owned idea only if they choose co-making. Name the two roles and do not credit helper invention to the child.

85-1 · Words or marks

Encounter only the selected complete first source and its blank. Respond through the child's own words, marks, sign, gesture, AAC or exact dictation. Preserve the response before later teaching.

85-2 · Puppet attempt

With a teacher-approved plain puppet, the child may actually try their own proposed moment after source reading. Record the action and operator as well as the source response; do not silently replace it with a staff model.

85-3 · Direction attempt

A child may direct a willing helper in a proposed moment. Record exact child directions and actual helper actions separately. An untried direction remains a direction proposal; no child animation is inferred.

86-1 · Whole work, chosen reply

Hear or read all twelve units in a suitable sequence and make an own response about the work and its possible use or importance. Use the exact text with usual communication; an empty template cannot replace the source.

86-2 · Faithful puppet encounter

A willing operator presents all units of the complete original play. Name who moves each puppet. Afterwards the child chooses an observation and their own how/why response. Watching is encounter evidence, not the child's performed animation.

86-3 · Make a different repair

After the whole encounter, invent a new puppet repair situation and actually make or direct a short scene. Credit the child's own choices separately from the supplied source and the helper's actions; ask for an own purpose if FE01 is being sampled.

87-1 · Tabletop place cue

Make a large plain place word or drawing beside a puppet. Try an entrance and one action. No elaborate set needed. The cue supports the scene; its creation alone is not a played event.

87-2 · Imaginary venue

Describe a useful invented show place through usual communication and direct a willing helper to represent it simply. Try the scene if wanted; distinguish child place choices, helper set-up and actual animation.

87-3 · Local fact, new fiction

Encounter the teacher's dated public library facts, then invent your own fictional puppet place without copying collection works. Make or direct a short event; say which information was factual and which idea was invented.

88-1 · Agreed live show

Ask a real willing recipient, wait for a reply and share a short actual work if agreed locally. Record child contribution, operator, audience encounter and support. An intended effect remains separate from the recipient's actual response.

88-2 · Private rehearsal

Play your own scene privately and choose whether to keep or change it. No audience claim. You may make an invitation for another day; writing it is a plan until an actual recipient and reply exist.

88-3 · Directed sharing

With a willing audience and helper, direct how your own scene is shared, using your chosen communication. Name the child's direction and helper performance. Do not call an adult-chosen script the child's independent creation.

89-1 · Change and try

Choose one feature of your own scene, revise it and actually play the new moment. Compare what happened with your purpose. A changed picture without a try stays a revision plan.

89-2 · Keep with a reason

Choose to keep the existing version and explain or show one reason. Try the kept scene if desired. No forced edit; the child's reason and actual performance remain separately recorded.

89-3 · Direct a new version

Give a willing helper a changed instruction for your own work. Watch the actual attempt and choose keep/change. Record child decisions and helper execution; an unused instruction is not a completed performance.

90-1 · Eligible later sample

Only after saved first plus actual relevant teaching and unseen later source, use that pair's complete later source and own blank. Preserve exact response, actual action and support; make no whole-year gain claim.

90-2 · Unused first sample

If later is not eligible, select a genuinely unused first source and its own blank. Save an independent fresh baseline if conditions permit. A new first is not a

paired improvement score.

90-3 · Own next-show studio

When freshness or a check is unsuitable, make or direct an ordinary new scene of your own. Record supported creation/practice honestly. No first/later label or assessment gain is supplied.