Staff feedback · G · Parcel puppet desk

Keep this complete first/later key with staff. These are possible bounded readings and examples, not a single compulsory creative answer. Preserve exact first response before feedback or targeted teaching.

first

Q1 · source boundary: Dot arrives and says “Parcel here”; Bea actually animates this fictional puppet. The exact six source units are the evidence; do not invent motives or a completed next event.

Q2 · own dramatic choice: Accept any coherent child-owned next character moment. For example, a character asks a new question and waits, enters a chosen place, changes a useful cue or leaves an open ending. Identify what was supplied versus added. These generic examples are staff suggestions, not source facts. A description is a proposal; actual animation or direction is recorded only when it occurs.

Q3 · genuine offer: A possible offer gives the given event and lets a willing maker choose a next action, with an easy decline or later option. An offered ending is optional unless genuinely agreed. A fictional partner or a written card cannot supply real agreement. Accept private/solo choice without fabricating collaboration.

Q4 · actor/use: The card exists but is not delivered; no recipient or reply is available. For the child's own attempt, name child invention/direction/communication, helper construction/animation, actual maker reply/audience encounter and unavailable evidence separately. Do not convert source reasoning into actual child performance.

later

Q1 · source boundary: Nib is beside the shelf and waits; Ivo directs and Ren actually animates. The exact six source units are the evidence; do not invent motives or a completed next event.

Q2 · own dramatic choice: Accept any coherent child-owned next character moment. For example, a character asks a new question and waits, enters a chosen place, changes a useful cue or leaves an open ending. Identify what was supplied versus added. These generic examples are staff suggestions, not

source facts. A description is a proposal; actual animation or direction is recorded only when it occurs.

Q3 · genuine offer: A possible offer gives the given event and lets a willing maker choose a next action, with an easy decline or later option. An offered ending is optional unless genuinely agreed. A fictional partner or a written card cannot supply real agreement. Accept private/solo choice without fabricating collaboration.

Q4 · actor/use: Sol actually declines; there is no accepted co-making or audience encounter. For the child's own attempt, name child invention/direction/communication, helper construction/animation, actual maker reply/audience encounter and unavailable evidence separately. Do not convert source reasoning into actual child performance.

Criterion and feedback rubric

Criterion · Own relevant evidence · Supported evidence · Unavailable / next teaching

Given, added, unknown · Names source event and keeps an unknown open · Adult narrows or supplies part; exact help named · No evidence or source not encountered: offer complete source and a different ordinary example

Character, situation, expressive choice · Creates a coherent own moment; actual try named separately · Reproduces or modifies an adult idea with support recorded · A set/object alone: teach one character want and one possible action

Open handover · Own offer leaves genuine choice and allows decline · Adult supplies invitation or ending · Teach an unrelated willing-maker exchange, including a real or modelled decline

Actor, actual use and limits · Distinguishes source actors and own actual versus planned work · Adult identifies role/use; record support · Teach new unrelated plan/played/operator examples; do not insert into saved first

Feedback: “You kept ___ as given. Your own idea was ___. The part still not known is ___. Next we can try ___.” Use actual evidence to fill these spaces; never copy this key into the learner blank. No numeric whole-Arts grade.

Actual targeted teaching between stages

After saving the first, choose a missing sampled criterion. Use a new ordinary scene, such as a pretend garden courier asking a next maker to invent the visitor. Model the exact distinction or action needed, invite an own practice moment and let the child decline. Record target, new material, actual example presented, actual child practice or pass, support, date and source-exposure state. Offering this script is not actual teaching exposure. Keep this pair's later source closed. Only then, if appropriate, select its unseen later source/own blank on another suitable occasion and compare the observed criterion, with changed task/support limits. Do not assume improvement.