

THE PENNSYLVANIA STATE UNIVERSITY
SCHREYER HONORS COLLEGE

SCHOOL OF MUSIC

THE LYRICS OF LEADERSHIP

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SPRING 2015

A thesis
submitted in partial fulfillment
of the requirements
for a baccalaureate degree
in Music Education
with honors in Music Education

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ABSTRACT

“It’s a beautiful day in the neighborhood, won’t you be mine?” This lyrical quote from *Mister Rogers’ Neighborhood* transitionally signals to children to prepare their minds for learning. The purpose of this study was to develop a pilot video episode of an original television series, the *Lyrics of Leadership*, to teach leadership skills to elementary-age children, but appropriate for all ages, through songs, skits, and sketches. A theoretical literature review of music, leadership, and specific television shows shed background information. In a world of visual, auditory, and kinetic stimulation, children learn behaviors that affect their lives.

The methodology of the study included viewing current television shows and analyzing two shows that aired before 2005 and two shows that aired after 2006 for topical, musical, and leadership content, as well as for strengths, weaknesses, and desired improvements. The observations found no children’s television program that directly teaches leadership.

After developing the pilot, a class of second grade students viewed the *Lyrics of Leadership* and answered a ten-question survey about leadership before viewing the episode, immediately following the viewing, and one week later. The survey’s answers demonstrated improved leadership skills. The study validated that viewers learned skills on handling various situations, developing leadership traits, and retaining techniques for future use.

As the host, I incorporated musical methods, scripted skits, and my own thematic songs sung on film to create an original television variety show to educate, entertain, and energize the audience. The show owes homage to past children’s television successes like *Mister Rogers’ Neighborhood*; yet, it incorporates new evidence-based learning methodologies, pop-culture references, and current situations children now face in the world.

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ACKNOWLEDGEMENTS

Special thanks to my parents, Ronald and Lane Lorefice, for their financial support and educational encouragement and to my sister, Leslie Lorefice, for introducing me to Greg Hathaway, who helped make the digital logo renderings graphically come alive. My heartfelt appreciation extends to Kyle Young for his filming, editing, and directing expertise. My gratefulness goes to Laurie Colantuono and her second grade class students at New York's Wappingers Central School District's Sheafe Road Elementary School for watching the pilot episode and answering survey questions. My gratitude extends to The Pennsylvania State University's Dr. Mark Ballora for his technical, musical, and editing expertise; Dr. Ann Clements for her musical cultures, advising, and editing expertise; Dr. Joanne Rutkowski for her elementary-age music education expertise; Dr. Mark Brennan for his Southeast Asia expertise; Dr. C. Michael Elavsky for his Eastern Europe international internship and communication media studies expertise; and Dr. Richard Stoller for his South America expertise and support in observing music around the world; and distinguished alumnus, Mike Reid, for his songwriting expertise; and Shawn Johnson, for her Olympian stories that inspired my songs. I appreciate the Schreyer Honors College and the Presidential Leadership Academy, namely President Graham Spanier, President Rodney Erickson, President Eric J. Barron, Dean Christian M. M. Brady, Melissa Doberstein, and Lisa Breon for their guidance and encouragement, as well as Edward and Helen Hintz for their continued support and generosity. The *Lyrics of Leadership* is lovingly dedicated to my grandmother, Shirley "Nonnie" Fromm, who fondly requested on her deathbed to incorporate music into my life and to my mother and best friend, Lane Lorefice, who encouraged me to empathetically listen, eagerly laugh, enthusiastically love, and excitedly learn.

Chapter 1

Introduction

Rationale

Television shows have the potential to disseminate instructive information while also being entertaining. With television as a means to educate and entertain, the topics of music and leadership could reach a diverse population of children throughout the country and even worldwide. Numerous children could develop musicianship and leadership skills through global media networks in the television industry. With an original, televised, and musical variety show that improves leadership skills, children could benefit by growing and developing into leaders and global citizens.

Leadership

Many definitions of leadership exist. Kruse (2013), a contributor to Forbes.com, stated “Leadership is a process of social influence, which maximizes the efforts of others, towards the achievement of a goal” (p. 1). According to Kruse (2013), leadership does not stem from authority, power, or title. Instilling and inspiring proper leadership practices in children requires passion and persistence. Effective and efficient leadership skills remain the foundational framework in academic, artistic, and athletic activities, as well as in future career, community, and civic engagements.

The focus of maximizing the efforts of others uses leaders to make the most of situations and skills (Kruse, 2013). Additionally, maximization means making the best use of resources, including talents, time, and treasures. In maximizing, leaders take the full advantage of aptitudes,

abilities, and assets. Leaders capitalize on benefits, gains, and profits, as well as get the most out of people they come in contact with in life (Kruse, 2013). Therefore, concentrating on learning leadership skills helps children grow and develop as leaders, as well as inspires those children to impact, improve, and influence others around them to do the same. This rippling effect of learning leadership spans out, reaching a larger area of positive influence in magnitude and scope. By reaching young television viewers, the *Lyrics of Leadership* has the potential to set the stage for character-driven change, ethical behavior, and positive principles to achieve, accomplish, and attain an array of assorted goals.

Robbins, Millett, and Waters-Marsh (2004) heralded the exploration of different personal traits and particular characteristics to explain what qualities help or hinder a person's leadership effectiveness. Additionally, Carter (2004) explained that often people develop and grow their leadership effectiveness through formalized programs that improve skills and competencies in life. Moreover, Baldwin and Ford (1988) showed how to develop leadership success by focusing on three variables, such as individual learner characteristics, the quality and nature of the leadership development program, and genuine support from the leader's supervisor for behavioral change. Hadley and Shepherd (2012) showcased the comprehensive understanding, complexities, and potentialities of current and aspiring leaders. Moreover, Hadley and Shepherd (2012) focused on early childhood and the impact of social and educational policies.

The definition of leadership used in this study was the following: Leadership maximizes others' efforts to achieve goals and behavioral changes by fine-tuning characteristics and competencies through quality programming that incorporates social and educational influences.

Goals of the Study

The goals of the *Lyrics of Leadership* incorporated musical methods, scripted skits, and thematic songs sung on film to address the nearly nonexistent programs on television about leadership and to improve and retain leadership skills targeted at elementary-age children. Through the use of a survey based on the pilot, students in a second grade class answered questions concerning leadership skills before the viewing of the pilot episode, immediately after the viewing, and one week later. The study limited the data gathering to one class of students with a manageable test in scope due to time, travel, and human study permission requirements, but combined the television observations, literature reviews, study abroad travels, and world media internship to provide a fuller picture of the impact of the video's effects and outcomes. The results shed light on how the *Lyrics of Leadership* show has the potential to impact leadership skills.

Purpose of the Study

The purpose of this study was to develop a pilot video episode of a television series, the *Lyrics of Leadership*, with original, musical, and variety show components that improve and retain leadership skills in elementary-age children to help them grow and develop into leaders and global citizens. The problems of the study were to:

- 1) Create a pilot video including original songs, skits, and sketches;
- 2) Investigate the appropriateness and effectiveness of the video in a pilot study.

Chapter 2

Literature Reviews

Methodology during Literature Reviews

I read literature dealing with leadership definitions, music theories, children's television, programming regulations, variety shows, and comedic shows. I narrowed my television reviews to the prior successes of *Mister Rogers Neighborhood*, *Sesame Street*, *I Love Lucy* (See Figure 2-3), *The Lawrence Welk Show*, and *The Sonny and Cher Comedy Hour* to develop a pilot video episode of a television series, the *Lyrics of Leadership*, with original, musical, and variety show components that improve and sustain leadership skills in elementary-age children to help them grow and develop into leaders and global citizens.

Review of Two Successful Children's Shows: *Mister Rogers' Neighborhood* and *Sesame Street*

Mitroff and Mitroff (2012) praised Mister Rogers as an American icon with a focus on culture, values, and a time-tested philosophy to help children face problems and come up with solutions through fables and stories. Mister Rogers' principles could be applied in the business world to improve managers' leadership skills. According to Bahr (2013, p.1), "*Mister Rogers' Neighborhood* boasts 895 episodes since 1968, touching the lives of generations of children."

The Mister Rogers' film, *I'm Proud of You*, explored *Mister Rogers' Neighborhood* and Mister Rogers' biography based on journalist Tim Madigan's 2006 memoir, which shed light on past successful televised children's shows and incorporated music techniques, scripted skits, and thematic songs sung on film that targeted young children. Jolly (2013) highlighted another movie, *A Beautiful Day in the Neighborhood* from Treehouse Pictures, which showcased Mister

Rogers' early life and work, highlighting his positive life style, role model behaviors, and teaching techniques on his televised children's show.

According to Collins and Kimmel (1996), Mister Rogers knew the importance of choices. Rogers believed his life choices, people's own choices, and the choices of parents, educators, and television programmers inspire successes. Like a lighthouse beacon, Rogers encouraged prudent navigation of careful choices through forewarned, jagged shorelines of childhood passages (Collins & Kimmel, 1996).

Mister Rogers believed, according to Collins and Kimmel (1996), "it's not the honors and the prizes and the fancy outsides of life which ultimately nourish our souls. It's the knowing that we can be trusted, that we never have to fear the truth, that the bedrock of your very being is good stuff... Then [Mister] Fred [Rogers] recited a version of 'It's You I Like,' a song he often sings on his television program (pp. 17-18). The song goes, 'It's you I like. It's not the things you wear. It's not the way you do your hair, but it's you I like. The way you are right now. The way deep down inside you. Not the things that hide you—not your diplomas, they're just beside you. But it's you I like. Every part of you.' Jaded adults might find that message and sentiment a walk on the hokey side—but if you're a small child watching TV, and Mister Rogers both acknowledges and soothes a secret fear with such a song, what's happening is more miraculous than mawkish" (p.47).

According to Collins and Kimmel (1996, p.47-51), "The shoes, the sweater, and the trolley, says Rogers, are the 'three major symbols' on the program; and they are all transitional devices." Specifically, Rogers takes off the shoes and puts on sneakers, wears the same comfy sweater, and showcases the trolley in every episode of the show. Moreover, in using these repetitive items, he transitions from coming indoors from other adult duties (often wearing a

business suit) and focuses on the topics of the day. He takes off his shoes to set the stage of changing activities and increases the comfort level of the situation, which provides for a time to pause and reflect on what learning will transpire in the following episode. He puts on the same sweater for familiarity, which helps the viewing audience recognize him. In later seasons, he wears a bold, bright red sweater that catches the audience's attention and signifies a transitional change from coming indoors, as well as symbolizes a comforting, warm, and welcoming sentiment. Mister Rogers is often seen in the red sweater to remember and represent his bold, bright warmth. The trolley acts as another transitional device that transports the viewing audience into various lands, as well as moves along the action from reality to fantasy, such as transitioning from Mister Roger's home entry area to the pretend Neighborhood of Make-Believe with puppets. Additionally, Mister Rogers balances make-believe playtime with reality.

Music acts as another transition in *Mister Rogers' Neighborhood*. "I've always had the analogy of moving from one key to another in the program," [Rogers] says. In order to "modulate" from the living room to the Neighborhood of Make-Believe, for instance, "you want to find as many notes in the new key that are the same as the notes in the old key. And you play with those and almost imperceptibly get into the new key." In the modulation from C to F, he says, only B-flat is new. There are a lot of notes you can play as if you were playing both keys. So little by little you get into F," (Collins & Kimmel, 1996, p. 71).

Mister Rogers talks directly to the audience known as "breaking the fourth wall" or directly acknowledges the viewers through the camera's imaginary wall (Collins and Kimmel, 1996, p. 47). Therefore, Mister Rogers treats his viewing audience as collaborators (p. 72). Moreover, according to Collins and Kimmel (1996, pp. 68-70), "The opening of *Mister Rogers' Neighborhood* may be reassuring and nonthreatening, but it is also dramatic. In his quiet way,

[Mister] Fred Rogers makes an entrance worthy of a movie star, delighting children to the point of squeals because he appears at the culmination of a careful visual and musical buildup. Once inside, Mister Rogers proceeds to bring the viewer in. ‘Won’t you be my neighbor?’ his song continues, as he hangs his jacket in the closet and slips on a comfy sweater. He shucks off his shoes and laces on sneakers as the song concludes: “Won’t you, please? Won’t you, please? Please, won’t you be my neighbor?” ... That one action tells him that Rogers has a grown-up life of his own somewhere else, but that he has set aside this time to pay full attention to the child’s concerns. By the time the sneakers are laced, the first cluster of transitions is complete. Mister Rogers has invited and welcomed the child into a safe, familiar, and caring world. Rogers himself has said that “the matter of transitions is one of the most important aspects of the whole thing, [people’s lives].”

Furthermore, according to Collins and Kimmel (1996, pp. 74-75), “the form of the show, says Rogers, is unusually A-B-A-C-A, like the theme-and-variation form of a musical composition [and resembles the film version of *The Wizard of Oz*]. [Mister Rogers says,] ‘We start in my room [A], and from there go to some place like Brockett’s Bakery [B], as a way of collecting things for the dream [sequence]. Then we come back [A] and talk about what we have just seen, and then we introduce this dream and go into it [C]. And when we come back to [A], we reflect on it.’ The person being transformed, or at least helped, is the child viewer.” Mister Rogers created his program with myth, Christianity, and psychology in mind, which notably are all structurally similar and “fit over one another like a grid” (pp. 74-75). The trolley helps the children comfortably enter the “grid” or framework of fantastical myths of make-believe in pretend neighborhoods, discussed Christian paradigms of visible and invisible belief structures that depict the moral compass in the shows’ scenes, and psychological contexts of dream states,

as well as travel back to the safe haven of the reality of Rogers' living quarters. Mister Rogers provides the tools for the journey toward enlightenment without preaching, long narratives, or a limited mindset. By layering and intertwining myths, Christianity, and psychological foundations into a repetitive patterned grid work of the episodes through lands, legends, and lore, Rogers delivers and encourages ways for children to empower their lives, develop their imaginations, and acquaint themselves with their own personalities.

Mister Rogers' slow-paced, methodical transitions in filming demonstrate a different style compared to some other children's television making. For example, shows like *Sesame Street* use chaotic, quick-cutting visuals, such as jumping from Jim Henson's Muppets, such as Bert and Ernie, to the letter L, to a film clip of lions, and then to Oscar's trashcan. In the midst of these instant switches, shows like *Sesame Street* provide recurring characters and similar situations, but the unpredictable visuals do not provide continuity. Moreover, this quick-cut response encourages children to accept disorder and compromises children's ability to concentrate, according to Collins and Kimmel (1996). Moreover, Cook, et. al. (1978), evaluated *Sesame Street*. The authors examined whether *Sesame Street* acts as a "public good," rather than as an innovative program of uncertain worth. The study of *Sesame Street* showcased a television program for preschool children that entered into millions of people's homes that affected millions of children's lives. Most of the general public and educational policymakers viewed *Sesame Street* as having a reputation as being an effective teaching instrument. The show's popularity and teaching ability spawned similar television programs aimed at other social problems. Evaluators "agree that *Sesame Street* teaches preschoolers some educationally useful elements, and Cook argues that the show provides 'happiness' too (Cook, 1975, p. 403).

Nevertheless, the shows, *Sesame Street* and *Mister Rogers' Neighborhood*, were ultimately successful throughout the years. They offered differing but productive ways to teach children on television. *Sesame Street* and *Mister Roger's Neighborhood* remain benchmarks in developing new children's television shows.

Review of Two Successful Family Variety Shows: The Lawrence Welk Show and The Sonny and Cher Comedy Hour

In addition to *Mister Rogers' Neighborhood* and *Sesame Street* as successful, musical children's televised shows appropriate for all ages, *The Lawrence Welk Show* maintained a similar appeal, providing a musical, variety television show that whole families enjoyed. According to Brown (1977), *The Lawrence Welk Show* had changes and achievements, as well as broadcasting successes as a televised, musical, variety show. The production continually updated studios, seasons, and situations that made the show a success (Gordon, 1992). However, according to Coakley (1958), there existed struggles, successes, and failures in hosting a musical variety television show. Welk struggled financially in his earlier life, succeeded at broadening tolerances with his thick accent, and rose above failures in the film industry by reacting to seasonal and societal changes. Coakley (1958, pp. 36-37) wrote that Lawrence Welk said, "For nearly thirty years, I've been working up real slow...It has to be that way. If you build fast, you fall fast....If a man works hard, and lives right, he can't hold himself back—not in this country." Lawrence Welk knew the importance of methodical stick-to-it-ness, a tenacious work ethic, and rebounding spirit. Therefore, the ability to react to changing situations at studios and shifts in seasonal and societal views helps hosts of shows maneuver through ups and downs in the film industry; yet, manage to stay on top with tenacity, timely actions, and trending topics. Accordion-playing Welk introduced American audiences to upscale big band sounds known as

“champagne music.” Musically, he broadened audiences’ experiences with various instruments, polka and ballroom dances, orchestras, band ensembles, and theatrical productions.

Another successful musical variety television show, *The Sonny and Cher Comedy Hour*, provided family entertainment with stylized fashions, songs, skits, and sketches. Moreover on a personal level of the shows’ hosts, according to Braum (1978), Sonny Bono and Cherilyn “Cher” Sarkisian had many troubles, trials, tribulations, and triumphs as the dynamic duo. Through their singing talents and television show they eventually had fame and fortune. Sonny Bono (1991) told of his dramatic life story. The memoir highlighted Sonny’s poverty-stricken past, tenacious work ethic, memories with Cher, and rise to superstardom as a duo, as well as the couple’s televised show, divorce, dreams, and his mayoral campaign. Coplan and Cher’s book (1998) expounds on the life of Cher’s first times in dealing with life’s every day moments, such as motherhood, clothing choices, dating, relationships, family, sexual orientation controversies, and death.

The duo’s show merged fashion, funny skits, and far-fetched sketches with music, which provided entertainment geared to the whole family. The show’s format offered variety. *The Sonny and Cher Comedy Hour* highlighted the importance of the senses by delighting audiences with sounds in original songs, visionary fashions of sequins and feathers, and touchy-feeling slapstick comedy.

Like Lawrence Welk, Sonny and Cher maneuvered through good and bad times. These hosts had rocky roads in their personal lives and television businesses; yet, managed to achieve success with episodes based on comedic bantering, skits mixed with hit songs and musical releases, and recurring routine sketches (Bego, 2004). Mister Rogers, Lawrence Welk, and

Sonny and Cher demonstrated that through hard work, tenacity, and enduring efforts, variety television shows thrive with a mixture of music and drama.

Review of Television Impacts

Films, such as movies and television, impact behavioral change, according to Gilchrist (2012, p. 1) who writes about the documentary filmmaker Shelley Davies as she answers the research question “Can film change behavior?” Gilchrist (2012) explained from Davies’ research that film can be used as an important tool to engage viewers, as well as improve and change behavior even more than by reading. According to Gilchrist (2012), movies and television inspire, lead, and encourage viewers to make choices and change behaviors.

Researcher Blakley (2013) studied more than 20,000 people and measured a movie's power to change people's behaviors that viewed it. For example, after watching *Food, Inc.*, over half of the viewers changed their behavior compared to non-viewers with similar traits. The media of film in the form of movies and television inspires, impacts, and influences audiences with significant results.

Historically speaking, Dieuzeide (1960) determined that possibilities existed to use television as a medium to teach science in Western Europe's school in the late 1950s and early 1960s which continues as an educational method in the 2010s. Even though this research occurred decades ago, television still provides a medium to teach in classrooms, as well as internationally. Moreover, “school television can be looked upon as a means of instilling new life and effectiveness in teaching methods” (Diezeide, 1960, p. 8). Television has become even more popular throughout the last half-century and works as a means to educate, entertain, and evolve viewers into enlightened audience members.

Melody (1973) examined the Action for Children's Television (ACT) that focused on public attention on children's television. The author highlighted the characteristics of programming and potential consequences and effects on children viewers. Furthermore, Melody (1973, p. 137) stated that "broadcast stations and networks should be permitted, or encouraged, to contribute to the financing of programming." Later on, Singer et. al. (1981, p. 5) showcased that television was here to stay and was relevant in the lives of children for teaching and entertainment.

Then, Kleeman (1990) also highlighted the importance of the National Endowment for Children's Educational Television under the Children's Television Act of 1990 that focused on the background, challenges, panelists, themes, research, impact, learning processes, programming, and production qualifications of Children's Educational Television. According to James Fellows, the Chairman of the American Children's Television Festival, "The Children's Television Act of 1990 is legitimizing the work of people who have dedicated their professional careers to the sensitive and engaging use of television for young people... We are coming together to talk about how best to exploit an opportunity" (Rapporteur, 1990, 1). According to Newton N. Minnow, the Director of The Anneberg Washington Program Communications Policy Studies at Northwestern University, stated that "We are pleased to bring together people to do something constructive for all the children in our country... many children are spending more time with a television set than with a parent... We hope today will benefit millions of children who spend more time with a television set than anything else" (Rapporteur, 1990, p. 1).

Fistner (1995) further examined the Children's Television Act of 1990, which by the Federal Communications Commission's (FCC) enactment increased the amount of educational children's programming on United States television. Moreover, full-service television stations

were required to offer children's educational and informational core television programming.

Fistner (1995, p. 51) noted that “there is an undeniable need for an increase in the quantity and quality of children’s programming.” In August 1996, the FCC adopted new rules to strengthen the enforcement of the Act’s statutory mandate (Mifflin, 1996). This increased the lack of acceptable levels of educational programming that the Act mandated and improved the quantity and quality of children’s television programming.

Strides in the millennium to increase children’s television shows continue. However, there remains a void in the area of teaching leadership skills to young viewers. Therefore, there exists a need and desire to provide more children’s television shows. The *Lyrics of Leadership* not only adds to the number of mandated shows needed, but provides a solution to the void of shows lacking leadership focus.

Bryant (2007, 21) stated that “children’s programs created in the last five years have increasingly reflected a national interest in interactivity.” Interactivity includes incorporating hit song releases in the shows, marketing toys, clothing, and product lines associated with the show’s brand, and creating televised competitions to interact through phone voting and social media outlets like Facebook and Twitter about the actions of the show’s celebrities and participants. There exists a lucrative market for children’s television, as seen in the success of recent shows and Disney productions. According to Donahue (2009, p. 16), “*Hannah Montana*, a children’s television series broadcast for the first time in 2006 on the Disney Channel offers occasional but highly eclectic glimpses into the world of country music as contemporary [commoditized] entertainment.” According to Deaville (2011, p. 94), “in 2009, for example, Donahue reported that, ‘for the better part of five years,’ [Miley] Cyrus has dialed directly ‘into the cerebral fun [cortexes]’ of millions of ten-year-old girls and ‘sold more than seven million

albums to become the 15th-biggest earner of 2008, taking \$48.9 million' from CD, ringtone, and concert ticket revenues.”

According to the literature review, the medium of television impacts behavioral changes, retained rates of learning, scholarly teaching, varied entertainment, pop culture, and financial returns with positive results. Television reaches targeted audience and improves behavior and reinforces learning. Whether televising science courses to country stars, television impacts the social, cultural, educational, and financial landscape.

Review of Music Impacts

According to Fiske (1987), filmmakers must pay attention to the music's form, style, structure, syntax, timbre, combinations, and lyrics. Filmmakers also often rely on collections of music that reflect upon political, social, and cultural situations (Deaville, 1960). As far as children's television, attention to music's appropriateness remains paramount for suitability, relevance, and as a learning technique for musicianship (Fiske, 1987). Music not only provides the background sound to the filmed sequence, but often exists as the center of the subject matter, aids in the learning, or helps in advertising.

Moreover, jingles embrace similar qualities to children's television lyrics. Rodman (2010, p. 87) highlighted Reeves's (1950) research that stated “the length of the jingle must not exceed 13 seconds; the jingles must carry the U.S. P. (unique selling proposition); the jingle must carry the name of the product; in cases of a new product, the jingle must carry “new product identification,” that is, identify what the product is; the lyric must be set to a melody; this melody must be a new melody; the new melody must be singable; this new singable melody must be written so that is singable by one voice; a musical gimmick is often effective; like repetition of words, or extension of words (“ Good, Good, Good” and So-o-o-o-o-o-o-o Good”); no fake

scansion, i.e., words must fit music following proper, natural accents.” When composing children’s television lyrics, this list of advice helps the composer and lyricist.

Furthermore, Rodman (2010, p.112) discussed Bowman’s research that the functions of television music include the following:

- 1) “Identifying the program with a theme;
- 2) Heraldizing or accentuating the approach or presence of a character with a theme;
- 3) Recalling past events by repeating music identified with those happenings;
- 4) Predicting future events by suggestive themes;
- 5) Imitating sounds, actions, and characteristics in musical caricature;
- 6) Building action;
- 7) Indicating time, place, or unseen action;
- 8) Providing a transition from scene to scene, place to place, thought to thought, and period to period;
- 9) Suggesting a blackout or a slow fade-out;
- 10) Showing subjectively the inner thoughts, feelings, and meanings of a character or a scene;
- 11) Achieving montage effects or special effects distortions;
- 12) And annotating dialogue.”

These techniques help in the design of new shows, such as the *Lyrics of Leadership*.

Review of Music Theory

Edwin E. Gordon, born in 1927, is an influential researcher and music educator, who employed rhythmic movement and music with infants and very young children to develop musicianship, known as Music Learning Theory (MLT). He believed that before instructors

introduced music notation, students should build a foundation of aural and performing skills by singing, moving rhythmically, and learning tonal and rhythmic patterns (Luce, 2004). The *Lyrics of Leadership* uses many of Gordon's approaches to familiarize young viewers with music skills. For example, the children viewers are encouraged to sing the show's songs, rhythmically dance, hop, move, and steer through imaginary waves and dips on the *SS Leader Ship*, as well as use hand movements as "hear leaders." Though Gordon used these rhythmic movement techniques, they cannot be solely associated with Music Learning Theory, since many music educators and theorists also employ these successful methods.

Waniganayake et. al. (2012) explained that pedagogical leaders model, mentor, and coach to create positive change. As host, mentor, and leader on the *Lyrics of Leadership*, I plan on using Gordon's pedagogical foundation tips about rhythmic movement and music to develop aural and ear-training skills. Eventually through repetition and familiarity, this technique will improve the children's sight-singing by showing the lyrics and pitches on the screen before the viewing audience hears the song. This encourages continued viewing and interest in the show by adding to the viewers' skill levels. The *Lyrics of Leadership* show also introduces children to less familiar modes, such as Dorian, that will continue to strengthen their ear training in the future. With country and rock music being so popular in America, children are less familiar with the Dorian mode of music. Moreover, American children's pop music typically consists of songs in major and minor modes. Therefore, the *Lyrics of Leadership* has the potential to impact learning and musicianship with varied modes and valued music theories.

Furthermore, Japanese violinist Shinichi Suzuki (1898–1998) realized the world's children easily learn to speak their native language, which he applied to learning music (Hermann, 1981). According to Hermann (1981), he called his method the mother-tongue

approach or namely “Talent Education.” He believed that musical ability is not inborn talent but rather develops through training that has limitless potential. His approach features parental involvement and responsibility in “home teaching” the lessons, as well as private lessons and motivational group lessons, performance opportunities, and constant repetition. Additionally, his approach encourages loving praise and fosters positive attitudes. Suzuki believed children should listen to music from birth and his approach targeted children as young as three-years-of-age to learn music. However, Suzuki’s approach does not just develop professional musicians, but emphasizes the love of music, character development, as well as generosity and cooperation of human beings.

As the host of *Lyrics of Leadership*, I took the Suzuki certification course (“Every Child Can!”), which inspired my leadership focus, character development, and community building in the *Lyrics of Leadership* (Hutchins, 2014). This method differs from other methods, mainly because teachers teach children at a very young age. The teacher teaches by rote, where the student learns how to play the music by listening and learning to routines and repetitions, eliminating the use of sheet music. The certification training involves watching videos about Suzuki’s philosophy on music. Similarly to Suzuki’s focus, I highlighted leadership, character, and community with my discussion and song “Striving for the Silver” that Olympic winner Shawn Johnson inspired me to write after meeting and talking to her in person at Penn State.

Chapter 3

Television Viewing

Reasoning behind Television Shows

I watched *Mister Rogers' Neighborhood*, *Sesame Street*, *I Love Lucy*, *The Lawrence Welk Show*, and *The Sonny and Cher Comedy Hour* that were past successful musical, variety, comedic television shows appropriate for all ages. Then, I researched recent shows and networks dedicated to children's viewership, (*Boomerang*, *Cartoon Network*, *Discovery Kids*, *Disney Channel*, *Disney Junior*, *Disney XD*, *FoxBox*, *Kids' WB*, *NBC Kids*, *Nick Jr.*, *Nickelodeon*, *Nicktoons*, *PBJ*, *PBS Kids*, *PBS Kids Sprout*, *Playhouse Disney*, *Qubo*, *Semillitas*, *TeenNick*, *The Hub Network*, and *Toon Disney*), to identify if they offered a television show that teaches leadership to children through music. In order to identify those characteristics, I viewed the previously mentioned network's children shows' descriptive lineup of offerings and narrowed my study to two shows airing before 2005 and two shows airing after 2006. This allowed me to ascertain the differences over time, as well as determine strengths and weaknesses to incorporate or avoid in creating my educational, entertaining, and energizing original show.

Methodology during Television Viewing

I viewed two shows that aired prior to 2005, the first one was *Mister Rogers' Neighborhood*, in which Mister Rogers discussed music; the second one was Playhouse Disney with *The Wiggles* who, with their teaching backgrounds, combined music and theories of child development in their videos, television programs, and live shows. *Mister Rogers' Neighborhood* is geared to children age two to five-year-olds but is marketed as appropriate for all ages. *The*

Wiggles are geared for pre-school age children, but additionally have an elementary-age following. Moreover, I viewed two shows that aired after 2006. First, I watched PBS KIDS's *Daniel Tiger's Neighborhood*, which was produced by the Fred Rogers Company, Out of the Blue Enterprises, and 9 Story, and gives homage to *Mister Rogers' Neighborhood* and the "Neighborhood of Make Believe" as an updated, animated, musical television show targeted at four-year-olds. I also watched *The Fresh Beat Band* which is geared for pre-school children but enjoyable for parents and children of all ages. I watched each show three times and observed key words and salient actions that related to the categories of my principle questions. I recorded the qualitative findings in tables and then analytically expounded upon the lists.

Principle Questions about the Television Shows

I considered the following questions concerning the viewed television shows (See Tables 2-7).

- 1) What is the treatment/importance of music in two televised children's shows airing before 2005?
- 2) What is the treatment/importance of music in two televised children's shows airing after 2006?
- 3) What are the strengths of the two televised children's shows airing before 2005?
- 4) What are the strengths of the two televised children's shows airing after 2006?
- 5) What are the weaknesses of the two televised children's shows airing before 2005?
- 6) What are the weaknesses of the two televised children's shows airing after 2006?
- 7) What topics are showcased?
- 8) What topics related to leadership are showcased?
- 9) What would improve these shows?

Observation of *Mister Rogers' Neighborhood: Niki Hoeller Music* (1985)

Mister Rogers' Neighborhood – “Niki Hoeller – Music” - May 1985 demonstrates a strong emphasis on music. Specifically, this episode started out with the theme song, highlighted the instrumental portion and then launched into the singing of the lyrics by Mister Rogers as he transitioned from outside to inside his home. Music acted as a transitional means to begin the visit each day with his neighbors, the viewers. Mister Rogers used repetition to comfort the audience, educate the children, and engage the viewers. Music showcased the leadership qualities of practice, work, and talents, especially those of several musicians. The episode revolved around Mister Rogers meeting Niki Hoeller, a young accomplished pianist. During the episode Mister Rogers listened to Niki play the piano and he showed him the Neighborhood of Make Believe, as well as told him about the importance of music. The show highlighted many instruments in the band and neighborhood, such as the piano, drums, bass violin, and guitar. Additionally, the show highlighted many types of demographics of musicians by introducing Niki to the band members and neighborhood characters, such as gender, age, experience, professionalism, hobby interest, and talent level. The show taught viewers many aspects about music, such as thematic, instrumental, lyrical, and classical facets, as well as named various instruments, musical items like a pitch pipe, composers, and their pieces of work. The show used auditory and visual stimulation to educate and entertain the viewers in hearing and seeing the musicians play instruments, as well as added the kinetic touches for the cast members to play the instruments. Not only did the episode focus on playing and singing music, but music aided in a cast member's tap dancing that showed music's extended contribution and interrelationship in the arts and sporting activities.

The musical topics covered in this episode included instruments, lyrics, music classics, music composers, music compositions, musical items, musicians, dancing, and theme songs. The sixteen minute clip of the episode covered a lot of musical topics in an educational, entertaining, and engaging way. The musical topics demonstrated the interconnectedness of people with other people and with each other in ensembles, as well as with their instruments, and interests in language, history, and various art forms like dancing.

As far as leadership topics covered in this episode, the show touched upon the following: importance of animals, games, music, sports, inclusiveness, interactions, interrelationships, introductions, involvement, manners, participation, patience, playfulness, politeness, practice, praise, professionalism, talents, and work ethics.

Furthermore, the show demonstrated the leadership skills of introductions by greeting the musicians by name, interacting with the guests and cast members through questions, and politely responding with “thank you” replies and appropriate manners, which will also be used in the *Lyrics of Leadership*. Moreover, the qualities of leadership as seen in the episodes’ participation, praise, and patience permeated the show. The six-and-a-half-year-old musician, Niki Hoeller, participated by playing the piano and answering Mister Rogers’ questions. He received high praise from Mister Rogers for his practicing, work ethic, and talent, but most importantly from knowing how to “play well” in games, sports, and with animals. Mister Rogers remained patient with Niki Hoeller in operating the Trolley and his desire to push the button one more time. Additionally in his shows, Mister Rogers breaks the “fourth wall” or the imaginary boundary between a fictional work and its audience to connect with his viewers, demonstrating the leadership quality of all-inclusiveness, active involvement, and amusing immersion (Collins and Kimmel, 1996, p. 47).

Concerning weaknesses, the show did not highlight new technology such as music aided by personal digital assistance even considering it aired prior to 2005. Specifically, there was no discussion about using technology to help the musicians listen, practice, or record music. Additionally, the speed of Mister Rogers talking was slow, which helps with understanding and reflection and not an outright weakness, but is presently uncommon with faster-paced lifestyles and language styles. Another weakness was the awkwardness of the adult named Joe, who brought the young musician in to play the piano, because he looked onward in a cramped position while listening to Niki's performance. The King Friday puppet seemed somewhat boastful of this talent on the bass violin and slightly gruff with the dancer by halting her initial actions, which in doing so displayed qualities leaders should avoid even for comedic effect.

Observation of Playhouse Disney's *The Wiggles* (2004)

This show demonstrated engaging and entertaining auditory learning through singing the lyrical theme song, dancing, and educational encouragements about music, puzzles, imagination, learning, and leadership qualities. Additionally, the show highlighted manners and politeness with waving hello and smiling. The playfulness of the show repeated with auditory and visual words, lyrics, and dance movements, which encourages future practice and mastery by viewers.

The strength of the show existed in its auditory and visual learning, which included a variety of colors, shapes, written words, and costumes (pirate captain) to educate, engage, and entertain the audience. The importance of music was displayed in the catchy, repetitive theme song and dance and included easy movements for the audience members to duplicate. Not only did the cast members interact with each other, but the easy, repetitive dance moves and lyrics were encouraged for at home practice to involve the viewers. The cast showcased manners and politeness by breaking the fourth wall with their waving hello. The change in speed of scenes

when the cast ran from the rolling ball versus them dancing face-on to the audience added variety and playfulness to the show.

The lack of diversity from the male cast existed as a weakness of the show. Moreover, the lack of kinetic or motion interaction by breaking the fourth wall to tell the audience to repeat movements and continue dancing was another weakness. Nevertheless, the repetitive, easy movements are easily duplicated whether they are not initially encouraged with verbal prompts. The strengths of the show far outnumbered its weaknesses.

Concerning the topics of the show, *The Wiggles* demonstrated varied colors, shapes, costumes, dancing, running, and movements. Through the theme song's lyrics they highlighted music, puzzles, and written words with signage. Furthermore, leadership topics came into play with their focus on interrelationships between the cast members and the promotion of manners and politeness with their waving and smiling. As far as leadership, the topics of interrelationships, music, manners, puzzles, playfulness, and politeness play out on screen.

Observation of *Daniel's Tiger's Neighborhood* (2012)

This episode treated music with importance by encouraging the viewers to learn through auditory, visual, and kinetic means. As the lyrics are sung, the characters as well as the audience hears the words, sees the playfulness and comforting music provides, and feels the beat as they march to write thank you notes, share food, and interact with each other. The educational, engaging, and entertaining show highlighted instruments like cymbals and the importance of leadership qualities in various occupations. It also demonstrated manners and politeness as the diverse characters sing, smile, and sway to the music. They hold hands, hug, and throw kisses as the song repeats. Music played a transitional role as the deliveryman rides his bike toward the children and breaks into song.

Strengths of the show included incorporating auditory, visual, and kinetic learning to get its message across. Appropriate touching was seen throughout the scenes with hand holding, hugging, and throwing kisses to the audience members. The show relayed the importance of the outdoors, nature, nutrition, environmental safe forms of transportation, and varied occupations, such as postal workers, royal family members, and food servers. Cartoon animation of animals and detailed costumes added to the playfulness of the show. The leadership qualities of sharing, exhibiting manners, and politeness are repeated and exemplified with a diverse cast of characters, such as many different talking animals with some dressing up as royalty and others as occupational workers of differing social, cultural, and economic statuses, races, genders, and ages.

As far as weaknesses, the show's design choice appeared one-dimensional or flat with a muted color scheme that lacked luster. As with all animated, cartoon, and theatrical performances, the show required the viewers to suspend reality, such as with the talking animals. This is not necessarily a weakness; however, the show required the viewers to suspend reality to the extreme with varied fruit trees in the same orchard that may confuse children's learning. Additionally, the show seemed unrealistic that the postman could catch and gather all the notes that the wind blew in the air, making unrealistic actions seem plausible in the eyes of children. The scene would have worked better if it was highlighted as a fantasy sequence with sepia color changes or smoggy air, transporting the audience into scenes of more suspended reality.

The show's topics included scenes with biking, costumes, outdoor environments, nutritional meals, varied occupations, and transportation. Moreover, the postman rode a bike but delivered a card with a picture of a boat on it. The idea of symbolism was depicted with hearts shown on several cards and as the door décor, representing the heartfelt thankfulness of the

characters. The lyrics of the music encouraged positivity and politeness as the diverse characters march and sing, as well as share in a nutritionally sound meal.

Leadership skills are demonstrated with the importance placed on getting along with animals and people of all different ages, races, genders, and social, cultural, and economic statuses. The show reinforced inclusiveness, interactions, interrelationships, introductions, and involvement. Additionally, the show demonstrated politeness and heartfelt thankfulness in a timely and reciprocal manner.

Observation of *The Fresh Beat Band* (2010)

The treatment of music was substantial in the episode and used auditory and visual learning to deal with celebrations, costumes, cultures, and customs. The show used jargon and the characters were demographically diverse. Highlights of the show included cowboy and cowgirl outfits, Scottish kilts, and outlandish and colorful marching band uniforms. Many instruments were showcased from tubas to horns to guitars hanging on walls. Musical items such as CDs were exhibited to give the show a state-of-the art look. The emphasis on music in the show even extended to names of the characters, like the baton wielding and parading Ms. Piccolo.

The strength of the show was seen in its playfulness concerning celebrations, costumes, cultures, and customs. The team dynamic of the marching band musicians showcased leadership skills and group participation. The varied demographics of the characters and content of the show highlighted diversity.

The show's weaknesses were its chaotic nature and fast-paced style. The viewing audience did not have enough time to comprehend the material presented or reflect on its

nuances. The lack of cohesiveness was off-putting. Most importantly, no children were given the opportunities to be band leaders.

The topics included colors, costumes, culture, and customs. Musically speaking, many topics of instruments, music items, musical styles, and musicians were showcased. Leadership topics included inclusiveness, interactions, interrelationships, and involvement. Additionally, helpfulness in finding appropriate outfits was demonstrated. The ideal of tenacity was demonstrated with trying to find the best uniform. Praise was given to the marching band from the teacher. The music took a backseat to the importance of participatory teambuilding and playfulness.

Principle Questions

Table 1. Importance of music in four televised children's shows with two airing before 2005 and two airing after 2006

<u>Aired Before 2005</u>	<u>Aired Before 2005</u>	<u>Aired After 2006</u>	<u>Aired After 2006</u>
<i>Mister Rogers' Neighborhood</i> – “Niki Hoeller – Music” (1985)	Playhouse Disney’s <i>The Wiggles</i> (2004)	PBS KIDS’s <i>Daniel Tiger’s Neighborhood</i> – “Mr. McFeely Saves the Day!” (2012)	<i>The Fresh Beat Band</i> – “March Our Way” (2010)
*Auditory, Kinetic, and Visual Learning *Comforting *Dancing *Educational *Engaging *Entertaining *Instrumentals *Instruments *Leadership Qualities *Lyrics *Manners *Music Classics *Composers *Compositions *Musical Items *Musicians *Participation *Playfulness *Politeness *Practice *Praise *Professionalism *Repetition *Talents *Theme Song *Transitional Means *Varied Demographics *Work Ethic	*Auditory and Visual Learning *Dancing *Educational *Engaging *Entertaining *Leadership Qualities *Lyrics *Manners *Playfulness *Politeness *Practice *Repetition *Theme Song	*Auditory, Kinetic, and Visual Learning *Comforting by Music *Educational *Engaging *Entertaining *Instruments *Leadership Qualities *Lyrics *Manners *Marching *Participation *Playfulness *Politeness *Repetition *Transitional Means *Varied Demographics	*Auditory and Visual Learning *Celebrations *Costumes *Cultural *Customs *Educational *Engaging *Entertaining *Jargon *Helpfulness *Instruments *Leadership Qualities *Marching *Musical Items *Musicians *Names *Parading *Participation *Playfulness *Praise *Varied Demographics

Table 2. Strengths of the four televised children's shows with two airing before 2005 and two airing after 2006

<u>Strengths Before 2005</u>	<u>Strengths Before 2005</u>	<u>Strengths After 2006</u>	<u>Strengths After 2006</u>
<i>Mister Rogers' Neighborhood</i> – “Niki Hoeller – Music” (1985)	Playhouse Disney's <i>The Wiggles</i> (2004)	PBS KIDS's <i>Daniel Tiger's Neighborhood</i> – “Mr. McFeely Saves the Day!” (2012)	<i>The Fresh Beat Band</i> – “March Our Way” (2010)
*Auditory, Kinetic, and Visual Learning *Educational *Engaging *Entertaining *Immersion *Importance of Animals *Importance of Games, Music, and Sports *Inclusiveness *Interactions *Interrelations *Introductions *Involvement *Leadership Qualities *Manners *Named Viewers *Participation *Patience *Playfulness *Politeness *Practice *Praise *Professionalism *Repetition *Talents *Transitions *Varied Demographics *Work Ethic	*Auditory and Visual Learning *Educational *Engaging *Entertaining *Importance of Music *Interactions *Interrelations *Involvement *Leadership Qualities *Manners *Playfulness *Politeness *Practice *Repetition *Variety in Speed of Scenes *Variety of Colors, Shapes, Written Words, and Costumes	*Auditory, Kinetic, and Visual Learning *Biking *Cartoon Animation *Costumes *Educational *Engaging *Entertaining *Environment *Importance of Animals and Music *Inclusiveness *Interactions *Interrelationships *Involvement *Leadership Qualities *Manners *Nature *Nutrition *Occupations *Outdoors *Participation *Playfulness *Politeness *Repetition *Royalty *Sharing *Titles *Transitions *Varied Demographics	*Auditory and Visual Learning *Celebrations *Costumes *Cultural *Customs *Educational *Engaging *Entertaining *Helpfulness *Importance of Music *Inclusiveness *Instruments *Interactions *Interrelations *Involvement *Jargon *Leadership Qualities *Musical Items *Musicians *Names *Parading *Participation *Praise *Varied Demographics

Table 3. Weaknesses of the four televised children's shows with two airing before 2005 and two airing after 2006

<u>Weaknesses Before 2005</u>	<u>Weaknesses Before 2005</u>	<u>Weaknesses After 2006</u>	<u>Weaknesses After 2006</u>
<i>Mister Rogers' Neighborhood</i> – “Niki Hoeller – Music” (1985)	Playhouse Disney's <i>The Wiggles</i> (2004)	PBS KIDS's <i>Daniel Tiger's Neighborhood</i> – “Mr. McFeely Saves the Day!” (2012)	<i>The Fresh Beat Band</i> – “March Our Way” (2010)
<ul style="list-style-type: none"> *Boastfulness of King Friday *Lack of Discussion about Technology *Leadership Qualities to Avoid (King) *Slow Speech by Mr. Rodgers *Gruff Speech of King Friday 	<ul style="list-style-type: none"> *Lack of Diversity with Male Cast *Lack of Kinetic Interaction by Involving Audience and Breaking Fourth Wall 	<ul style="list-style-type: none"> *Appears Flat or One Dimensional *Muted Colors Lacks Luster *Suspends Reality Too Far with Fruit Trees and Characters *Unrealistic to Catch Notes 	<ul style="list-style-type: none"> *Chaotic *Lacks Cohesiveness *Teacher as Baton Band Leader instead of Young Adult

Table 4. Topics of the four televised children's shows with two airing before 2005 and two airing after 2006

<u>Topics Before 2005</u>	<u>Topics Before 2005</u>	<u>Topics After 2006</u>	<u>Topics After 2006</u>
<i>Mister Rogers' Neighborhood</i> – “Niki Hoeller – Music” (1985)	Playhouse Disney's <i>The Wiggles</i> (2004)	PBS KIDS's <i>Daniel Tiger's Neighborhood</i> – “Mr. McFeely Saves the Day!” (2012)	<i>The Fresh Beat Band</i> – “March Our Way” (2010)
<ul style="list-style-type: none"> *Dancing *Instrumentals *Instruments *Lyrics *Music Classics *Music Composers *Music Compositions *Musical Items *Musicians *Theme Song 	<ul style="list-style-type: none"> *Colors *Costumes *Dancing *Lyrics *Music *Puzzles *Shapes *Theme Song *Written Words *Running 	<ul style="list-style-type: none"> *Biking *Costumes *Environment *Lyrics *Music *Nutrition *Occupations *Symbolism *Transportation 	<ul style="list-style-type: none"> *Colors *Costumes *Culture *Customs *Instruments *Music *Musical Items *Musical Styles *Musicians

Table 5. Leadership topics of the four televised children's shows with two airing before 2005 and two airing after 2006

<u>Leadership Topics Before 2005</u>	<u>Leadership Topics Before 2005</u>	<u>Leadership Topics After 2006</u>	<u>Leadership Topics After 2006</u>
<i>Mister Rogers' Neighborhood</i> – “Niki Hoeller – Music” (1985)	Playhouse Disney's <i>The Wiggles</i> (2004)	PBS KIDS's <i>Daniel Tiger's Neighborhood</i> – “Mr. McFeely Saves the Day!” (2012)	<i>The Fresh Beat Band</i> – “March Our Way” (2010)
<ul style="list-style-type: none"> *Animals *Games *Inclusiveness *Interactions *Interrelations *Introductions *Involvement *Manners *Music *Participation *Patience *Playfulness *Politeness *Practice *Praise *Professionalism *Puppets *Sports *Talents *Work Ethic 	<ul style="list-style-type: none"> *Interrelations *Manners *Music *Playfulness *Politeness *Puzzles 	<ul style="list-style-type: none"> *Animals *Environment *Food *Inclusiveness *Interactions *Interrelations *Introductions *Involvement *Manners *Music *Occupations *Participation *Politeness *Transportation 	<ul style="list-style-type: none"> *Helpfulness *Team Building *Tenacity *Inclusiveness *Interactions *Interrelations *Involvement *Music *Participation *Playfulness *Praise *Team Building *Tenacity

Table 6. Suggested improvements for the four televised children's shows with two airing before 2005 and two airing after 2006

<u>Improvements to <i>Mister Rogers' Neighborhood</i></u>	<u>Improvements to <i>The Wiggles</i></u>	<u>Improvements to <i>Daniel's Tiger</i></u>	<u>Improvements to <i>The Fresh Beat Band</i></u>
<i>Mister Rogers' Neighborhood</i> – “Niki Hoeller – Music” (1985)	Playhouse Disney's <i>The Wiggles</i> (2004)	PBS KIDS's <i>Daniel Tiger's Neighborhood</i> – “Mr. McFeely Saves the Day!” (2012)	<i>The Fresh Beat Band</i> – “March Our Way” (2010)
<ul style="list-style-type: none"> *Discussing more technological advancements *Showcasing only positive leadership qualities or highlighting negative traits to fix *Talking kindly and respecting others and subordinates more *Talking slow enough for comprehension but fast enough for today's conversations 	<ul style="list-style-type: none"> *Breaking the Fourth Wall and Encouraging Kinetic Interaction and Movement *Presenting a More Diverse Cast 	<ul style="list-style-type: none"> *Creating Scenes with More Believability *Designing the Cartoon to Appear More Dimensional *Providing More Realistic Situations *Showcasing Bolder and Brighter Color to Increase Visual Stimulation 	<ul style="list-style-type: none"> *Placing Young Adults in Leadership Positions *Providing Cohesive Storylines *Saying Less Cheesy Words or Being More Committed to the Slang *Showcasing Less Chaotic Situations

Chapter 4

Video Development of Pilot Episode

Methodology of Video Development of Pilot Episode

After I reviewed literature, reflected on television shows before 2005 and after 2006, and traveled to various countries (See Academic Vita), I considered leadership topics that pre-kindergarten to elementary-school-age children could relate to in viewing a televised show, such as topics under the umbrellas of academics, arts, and athletics. I arrived at my condensed list by comparing topics found in the reviewed literature (i.e. Science, Nutrition, and Music, etc.) and the reviewed television shows (See Tables 4-5). I narrowed the topics down to include test-taking, reading, competition, nutrition, and role modeling. In a thirty minute televised show, I wanted to include a theme song and five other topic-related songs to stay within the timeframe.

After writing the lyrics to all of the six songs, I composed music for all of them. In a studio, I recorded myself singing the songs and digitally added instruments with GarageBand, a music creation studio for Mac computers. I scripted my show and embedded the written versions of the songs within the pilot episode.

With graphic artist Mr. Greg Hathaway, I explained my need for visual designs for the show to transition throughout the episode and decorate educational teaching tools. I sent Mr. Hathaway pictorial sketches of my ideas, scenes, and logos, as well as pictures of ships. Then, Mr. Hathaway digitally drew my ideas in simplistic, reproducible ways. Moreover, the ship's

design was changed several times to include primary colors that children are familiar with and a more simplistic design to make it easier to build as a prop for the show (See Figure 1).

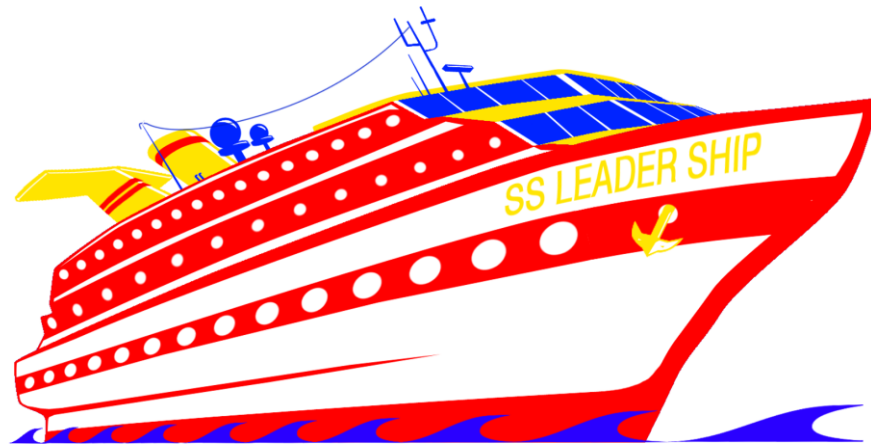


Figure 1. *SS Leader Ship* Designed by Lindsey Lane Lorefice and Greg Hathaway

Furthermore, I told Mr. Hathaway to create a design based on my alliterative name, Lindsey Lane Lorefice. Specifically, one of the show's titles resembled the *I Love Lucy* show's title. The "I Love Lucy" font created a recognizable tribute to the successful syndicated *I Love Lucy* show. I plan to incorporate components of this show in the *Lyrics of Leadership* series, such as comedic slapstick sketches, witty physical antics, and clowning capers. The Coronet, Savoye, and Trafton Script styles looked similar to the hand drawn "I Love Lucy" (See Figure 2) that was written on a heart shape and displayed on satin (*I Love Lucy*, Title Card c. 1951-1957). In the *Lyrics of Leadership*, the gray heart represented compromises between black and white extreme ideas and viewers' passions. Mr. Hathaway and my sister, Ms. Leslie Lorefice, designed a similar title card by inserting the name Lindsey on a heart with satin background. The title card rendering pays homage to the show, *I Love Lucy*, but remained different enough to be considered my own title (See Figure 3).

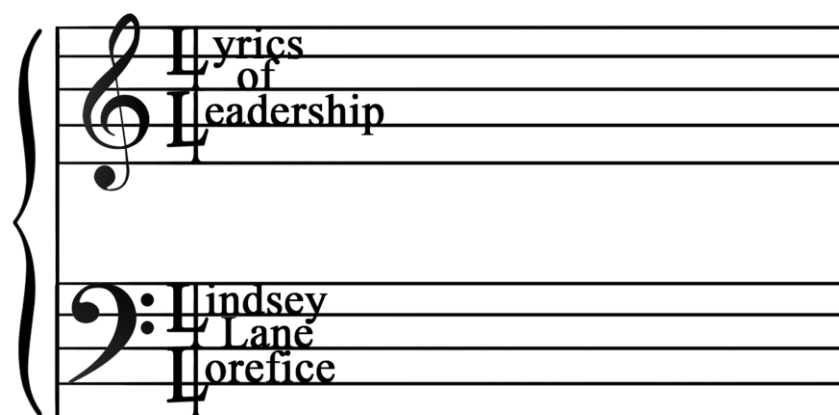


Figure 2. "I Love Lucy" Title Card c. 1951-1957



Figure 3. "I Love Lindsey" Title Card Designed by Lindsey Lane Lorefice, Leslie Lorefice, and Greg Hathaway

Additionally, Mr. Hathaway created other title cards for the show under my artistic direction. For example, the symbolism of the "Lyrics of Leadership" title card showcased 4/4 time with L's on a musical staff (See Figure 4). The absence of designated notes on the staff suggested that viewers compose their own life events.



**Figure 4. *Lyrics of Leadership* Title Card and “Lindsey Lane Lorefice” Logo
Designed by Lindsey Lane Lorefice and Greg Hathaway**

Furthermore, the “Lore of Lindsey” land graphics represented my last name, Lorefice, and also used part of my last name “lore” as a term for a taught lesson. This land represented that leaders are readers, the stories of the day, and tales of the past (See Figure 5). The color red was used throughout the graphics, representing my favorite color and symbolizing passion for leadership.



Figure 5. "Lore of Lindsey" Land Designed by Lindsey Lane Lorefice and Greg Hathaway

The various symbolisms in the show (See Table 7) will initiate future discussions about topics represented with the symbols graphically depicted by Mr. Hathaway that alluded to food, family, faith, favorites, fashions, fraternities, futures, and furry friends in the “Lindsey Lane” land (See Figure 6).



Figure 6. "Lindsey Lane" Land Designed by Lindsey Lane Lorefice and Greg Hathaway

Table 7. Symbolism in "Lindsey Lane" Land to Jumpstart Discussion Topics

<u>Item</u>	<u>Symbolism to Host</u>	<u>Discussion Topics</u>
Butterfly over 7th Stone	Favorite Number	Counting, Favorites
Color Red	Passion	Colors, Desires, Favorites
Forest	Tree of Knowledge	Good and Evil
Penny on the 3 rd Stone	Pennies from Heaven	Currency, Faith, Death
Pink Clouds	Maternal Grandmother “Nonnie”	Science, Remembrances
Pink Horizon Skyline	Walking Toward Future	Goals
Raccoon	Dad Ronald’s Favorite Animal	Animals, Parents, Wildlife
Red Apples	Education	Academics, Nutrition
Red Ladybug on Signpost	Host’s Red Favorite Clothes	Animals, Fashion, Favorites
Rock	Maternal Father Richard’s Work	Construction, Grandparents
Signpost with Red “Lane”	Mom Lane’s Name, Favorite Color	Colors, Names, Parents, Paths
Squirrel	Penn State’s Campus Squirrels	Animals, Schools
Stepping Stone Path	Steps to Learning Leadership	Planning, Work Ethic
Turtle	Sister Leslie’s Business Fraternity’s Family Animal	Animals, Business, Friends as Family, Siblings
White Butterfly	Paternal Grandmother Helen	Animals, Changes, Flying, Grandparents
Wooden Signpost	Paternal Grandfather Nicola’s Job	Builder, Grandparents

After several iterations of the digital displays for color preferences and artistic details, I settled on the final versions to incorporate throughout the show and on educational teaching tools.

I then created props to encourage leadership skills through resources and visual cues. A three-dimensional *SS Leader Ship* was made out of wood and felt (See Figure 7). Mr. Ronald Lorefice helped in cutting out the wood backing. The *SS Leader Ship* showed the theme of leadership as a transportation device that traveled to different lands. Since the show was tailored to young viewers, parents and teachers may also watch the show. Therefore, the *SS Leader Ship* felt board may help guardians and educators reinforce lessons and could be used as a big transportation toy for early-aged viewers. Moreover, this prop was used as a transitional tool, similar to Mister Rogers' trolley. I also sang a thematic song, like Mister Rogers, and repeated its chorus when transitioning from land to land on the *SS Leader Ship*. The *SS Leader Ship* showcased the "Hear Leaders" figures, "All-Board" requests, and "All-Hands on Deck" duties, made from felt that stuck on the felt ship. The term, "Hear Leaders," continued to remind the audience to enthusiastically listen to lyrics about leadership. This term represented spirited cheerleaders who pay attention to their teams. Primary colors were used to provide familiarity and simplicity for young viewers.



Figure 7. The *SS Leader Ship* Created by Lindsey Lane Lorefice and Ronald Lorefice

The transitional song “The Lyrics of Leadership” helped move the storyline along to journey to other lands on the *SS Leader Ship*. The song’s tonality is major and accustoms the children’s ears to a familiar foundation before hearing songs in Dorian, Mixolydian, or minor modes.

Moreover, I added props from my overseas travels to add interest, variety, and global awareness to my show, such as marionettes similar to those of Mister Rogers of *Mister Rogers’ Neighborhood’s* puppets and Jim Henson’s of *Sesame Street’s* Muppets(See Figure 7). This idea came from my study abroad travels, where I discovered the Czech Republic’s tradition of using marionettes for storytelling and bought two marionettes. In the pilot episode of *Lyrics of Leadership*, I introduced a blonde haired marionette, Mary-Antoinette. She could symbolize me as the host or represent a female viewer. Her name is a play on the term marionette and Marie Antoinette in history. I plan to highlight in future episodes the positive and negative traits of leaders throughout history, such as the life of Marie Antoinette. Later on, I will introduce a brunette marionette from the Czech Republic that I named Harry Antoine. His name coincides with his counterpart Mary Antoinette. Additionally, I bought a puppet from Brazil named Annette to be the marionettes’ friend and to showcase Brazil’s passion for puppetry.



Figure 8. Educational Tools of *Lyrics of Leadership* Seen in Pilot Episode's Commercial



Figure 9. Educational Tee-shirts of the *Lyrics of Leadership* Shown in Pilot Episode's Commercial

One of the major symbols and transitional items was the tool-belt, which will be put on and worn each episode and filled with symbolic tools that tune leadership skills, similar to Mister Rogers' sweater (See Figures 8-9). The tuning tool belt represented getting down to business and working hard at developing leadership skills, as well as provided an interactive way to include viewers. The tool belt existed as a helpful resource tool to carry tips about leadership in booklets as well as musical CDs of the original songs placed in the two pockets.

Furthermore, the fashion doll resembled a BARBIE® fashion doll by Mattel® Toy Store. My nickname is Barbie and the fashion doll symbolized me as the host and was dressed in a similar outfit worn in the pilot along with the tool belt (See Figure 8). In future episodes, the doll will pretend to say, "Leaders are Hip" as a play on words concerning leadership; and it will incorporate benefits of the make-believe that Mister Rogers and Jim Henson used with great success.

Additionally, the golden-colored ruler in the tuning tool belt reminds viewers of the universal, applicable ethic of reciprocity, commonly known as the Golden Rule. Specifically, the Golden Rule is considered a maxim, ethical code, or form of morality that says "treat others how you wish to be treated" (See Figure 15).

In addition, my original "All Aboard" Game (See Figure 8) teaches leadership skills with question cards. The game comes in a briefcase-like, plastic container to encourage leadership and executive modeling at a business office. The "All Hands on Deck" Cards showcase the *SS Leader Ship*, and tuning tips for leadership appear on the backside of the cards to reinforce the show's lessons during a card game. A wooden piggy bank in a shape of a boat says the phrases *SS Leader Ship* and "Bank on It!" to teach leaders stewardship, resource management, and financial advice. The cookie cutter set represents the show's symbols and depicts nutritional facts

and healthy recipes, as well as tips for crafts and cooking ideas. The set of cookie cutters goes along with songs like “Food for Thought” that teach leaders nutritional advice. These hands-on, playful, educational tools help children visually remember learned skills, techniques, and leadership characteristics.

Lastly in the development of the pilot video episode, filmmaker Mr. Kyle Ryan filmed me hosting the show. In the film studio, he filmed me on a background of black curtains to absorb extraneous sounds and provide a solid, clean canvas to highlight the action. He properly lit my face and body with appropriate lighting angles to focus the action and alleviate shadows. Mr. Ryan embedded the pre-recorded songs that I composed into the televised version. Together, we reviewed and edited the show with non-linear video editing software, Final Cut Pro. Specifically, scenes were shortened to stay within the allotted timeframe of thirty minutes. Moreover, we added the lyrics to the bottom of the screen so viewers could follow along with the original songs. The pilot episode was recorded on a diskette to be watched on computers.

Observations on Leadership and Music during Global Travels and International Internship

With my study abroad travels and international internship, I have observed leadership and music from around the world. In the Czech Republic, I interned at Česká Televize. Besides helping the 24/7 news department during the interview of the leader and Estonian President Toomas Hendrik Ilves (See Figure 10), I also gathered news for the Arts department and covered music festivals, concerts, ensembles, and premieres.



Figure 10. Lorefice Puts Makeup on Estonia's President Toomas Hendrick Ilves during Czech Republic's Interview in 2014

Music connects the world's people, bridging bonds against a backdrop of cultural, political, economic, social, historical, and geographical differences. I visited famous musical

sites and bought instruments in each country according to the area's musical treasures to use in future episodes of my show. I visited and toured opera houses in the United States of America (Metropolitan Opera, New York City), Czech Republic (State Opera Theatre, Prague), Germany (Semperoper, Dresden), Austria (Wiener Staatsoper, Vienna), England (Royal Opera House, London), France (Palais Garnier, Paris), and Vietnam (Hanoi Opera House, Ho Chi Minh City). In May 2015, I will sing in Australia at the Sydney Opera House with the Penn State Concert Choir. With these varied travel experiences, I plan on incorporating global information into the *Lyrics of Leadership* series. By buying instruments around the world and studying the cultures of various lands, I plan on inspiring children to grow as global citizens, learn from multicultural discussions, and develop as inclusive, tolerant, and accepting leaders.

I immersed myself in the musical traditions of North, Central, and South America, Southeast Asia, and Eastern Europe. I reveled in the sounds of Cambodia, Canada, Caymans, Colombia, Cozumel, and the United States Virgin Islands. I also embraced the indigenous musical traditions of Brazil, Jamaica, Japan, Mexico, and Puerto Rico. I plan on incorporating music from around the world, which I will sing in many languages, such as in English, Czech, French, German, Italian, Portuguese, and Spanish.

Additionally, I discovered while traveling that various geographical areas impact music with the use of specific natural resources that are used as materials in musical instruments. From the wooden areas of South America to the carved out gourds of Southeast Asia, instruments are made from diverse materials that contribute to the assortment of sounds. With my travel abroad experiences and purchases, I plan to showcase the cultural customs of eating, (See Figures 11), as well as costumes and unique styles of dress worn by musicians around the world and unique instruments originating from far off lands.



Figure 11. Lorefice Eats Up Cambodian Culture by Chomping on Tarantulas in 2013

Songs, Skits, and Sketches

The *Lyrics of Leadership* showcases original creative songs, comedic skits, and corresponding sketches that enhance children's learning about leadership lessons, music skills, and timely topics. It is important to show children how to act out funny and compelling skits with confidence (Woodward, et. al., 2006, p. 1). The show will encourage viewers to do the same in their leisure time. Some songs will be repeated weekly and other songs will be added and dropped from episode to episode to provide continuity, familiarity, and variety.

In future episodes of the *Lyrics of Leadership*, distinguished guests will be invited on the show to reinforce areas of their expertise. During these times, skits help move the action along, offer comedic effect, and help ease the guest star into the show's framework with improvisational techniques. Goofy gags, funny jokes, and witty one-liners can also be

incorporated at this time (Matthews, 2010, p. 1). Examples of skits often occur in improvisational comedy clubs, youth organizations for fun activities, or past variety show successes like *The Sonny and Cher Comedy Hour* to disseminate information.

Sketches will make poignant points and reinforce principles. Props, such as the marionettes, costumes, and the tuning tool belt, will emphasize lessons about music, leadership, and young children's lives. An example of a sketch would highlight a theme song and include a scripted dialogue to touch on certain key points.

Chapter 5

Pilot Episode

Background on Pilot Episode

The following outline of the pilot episode of the *Lyrics of Leadership* showcased how the show unfolded for the audience. Episode one was directed and filmed by Mr. Kyle Ryan with Lane Michele Lorefice as props mistress and production crew and Ronald Lorefice as construction consultant for the three-dimensional, wooden and felt board *SS Leader Ship*. I collaborated in the production and editing of the televised episode with Mr. Kyle Ryan. Additionally, I acted, sang, and entertained in my originally created show, the *Lyrics of Leadership*. As the host, I sang and interacted with the children by breaking the fourth wall to inspire young viewers to become leaders of integrity, music lovers, and global citizens.

EPISODE 1

SHOW'S SCRIPT

LINDSEY:

Hey there, HEAR LEADERS!

“The Lyrics of Leadership”

Let's listen, laugh, love, and learn,
Enter lands to take a turn;
At techniques which leaders yearn,
And Hear Leaders do discern.

Hop aboard the Leader Ship,
Learn to steer through wave and dip.

Place tool belt upon your hips,
Singing skills from your own lips;
Character traits and cool tips,
Hands on deck for leading trips.

Hop aboard the Leader Ship,
Learn to steer through wave and dip.

Measure acts with Golden Rule,
Balance level, keep your cool;
Compass guide to lead at school,
Learning from the leader pool.

Hop aboard the Leader Ship,
Learn to steer through wave and dip.

“Life by inch is cinch,” they say,
“Life by yard is hard each day;”
When we journey on our way,
As the Leader Ship does sway.

Hop aboard the Leader Ship,
Learn to steer through wave and dip.

The Lyrics of Leadership!

SHOW LYRICS OF LEADERSHIP PICTURE (See Figure 4)

Hop aboard the Leader Ship,
Learn to steer through wave and dip.

*SHOW *SS LEADER SHIP* PICTURE and MOVE WITH BOAT* (See Figure 1)

Welcome, HEAR LEADERS to the “Lore of Lindsey” Land. My name is Lindsey Lane Lorefice. Do you know what the word “lore” means? It means “acquired knowledge through education or experience.” In the lands of the *Lyrics of Leadership*, us HEAR LEADERS will HEAR by listening with our EARS while learning and experiencing lots of fun things. C’mon now, HEAR LEADERS, let’s CHEER about that. Give me a L, Give me an E, Give me an A, Give me a D, Give me an E, Give me a R, Give me a S, What does that spell? LEADERS!

SHOW LORE OF LINDSEY PICTURE (See Figure 5)

Leaders need to take tests in order to find out how much they have learned. Assessing their knowledge will help them lead others effectively. So, HEAR LEADERS, let's prepare for taking tests.

“Tackle Test Terrors”

Are you afraid of taking tests?
You're not alone in that fear.
Do the tests show off your best?
Sometimes tests just are not clear.

Grab your tools because it's test time,
Sharp pencil, eraser square;
Paper, pens, good snacks are fine,
Water, comfy clothes to wear.

Let's get ready like leaders do,
To prepare for testing you;
Let's get ready like leaders do,
To prepare for besting you!

Preparation is so worthwhile,
Helps to get rid of the doom;
Light your room to see your smile,
Clean your work space with a broom.

Have on hand some reference books,
Access to the Web is cool;
Tissues, watch, and rhyming hooks,
Sticky notes, highlighter's rule!

Let's get ready like leaders do,
To prepare for testing you;
Let's get ready like leaders do,
To prepare for besting you!

Cards to index and printer's ink,
Calculators keep on hand;
Leaders know just how to think,
To take tests and understand.

Notebooks lined and ready to go,
 Leaders like to share their skills;
 Folders handy to store info,
 To prepare for future drills.

Let's get ready like leaders do,
 To prepare for testing you;
 Let's get ready like leaders do,
 To prepare for besting you!

Time to tackle test terrors,
 Pouncing with a prepared plan; yea,
 Time to tame your test taking,
 Time to be the best you can, yea!

Let's get ready like leaders do,
 To prepare for testing you;
 Let's get ready like leaders do,
 To prepare for besting you!

Great job, HEAR LEADERS! One way to prepare for taking tests is by reading books. Who likes reading books? Me, too!

“Readers are Leaders”

Leaders are readers,
 Learning ‘bout life;
 Leaders need books,
 To help handle strife.

Leaders are readers,
 Devouring words;
 Eating up tales,
 To lead packs of herds.

Read, read, read, and lead!
 Follow great leaders;
 Read, read, read, and heed!
 Follow their lead.

Leaders are readers,
 Finding out skills;
 Looking up facts,
 To exercise drills.

Leaders are readers,
 In lots of themes;
 To become wise,
 And follow grand dreams!

Read, read, read, and lead!
 Follow great leaders;
 Read, read, read, and heed!
 Follow their lead.

Library land,
 Opens up the door;
 Library land,
 Helps leaders score.
 Library land,
 Opens up the gate;
 Library land,
 Makes readers great.

Read, read, read, and lead!
 Follow great leaders;
 Read, read, read, and heed!
 Follow their lead.

Read, read, read, and lead!
 Follow great leaders;
 Read, read, read, and heed!
 Follow their lead.

In the “Lore of Lindsey” Land, we learned about how to be successful leaders that tackle test
 terrors and enjoy reading books. Just like books open up worlds of adventures, let us HEAR
 LEADERS journey on the SS LEADER SHIP to discover more cool stuff and hot topics in the
Lyrics of Leadership lands!

Hop aboard the Leader Ship,
 Learn to steer through wave and dip.

*SHOW *SS LEADER SHIP* PICTURE and MOVE WITH BOAT* (See Figure 1)

*SHOW *I LOVE LINDSEY* PICTURE* (See Figure 3)

Us HEAR LEADERS are now in the “I Love Lindsey” Land. Who do you love? Ahhh, that’s so sweet! Do you love yourself? Yes! I’m glad you said yes! Everyone should love themselves.

When you love yourself, it is even easier to love other people. A lot of people love celebrities like movie stars, super heroes, and sports figures. I met a celebrity sports figure. Do you know who I met? I met Olympic athlete, Shawn Johnson.

Shawn is a retired American artistic gymnast and is the 2008 Olympic balance beam gold medalist and team, all-around and floor exercise silver medalist. She is the 2007 individual all-around World Champion, 2007 floor exercise World Champion, 2007 U.S. Champion on balance beam and floor exercise, 2008 U.S. Champion on floor exercise, the silver medalist on balance beam, and a three-time U.S. all-around Champion. She is also television’s *Dancing with Stars* season eight winner in 2009 and second place winner in 2012 for the all-star edition. When I met her, she talked to me about winning gold medals, championships, and competitions, which she loved and appreciated. However, the silver medals and second places are the wins that inspired her to grow as a person, develop as an athlete and leader, and motivate others to keep trying! She even inspired me to write a song about coming in second place and winning the silver.

SHOW PICTURE OF OLYMPIC MEDALIST SHAWN JOHNSON AND LINDSEY LANE LOREFICE (Figure 12)



Figure 12. Host of the *Lyrics of Leadership*, Lindsey Lane Lorefice, with Olympian Medalist, Shawn Johnson, in 2014

“Striving for the Silver”

Striving for the Silver,
Forget game’s Gold and Bronze;
Tip top just tumbles down,
While Third just brings on yawns.

Driving for day Dreamers,
Since Second tests the best;
Keeps you stretched on tiptoes,
Quite focused to invest.

Gold may bring you fortune,
While Bronze may bring you fame;
Striving for the Silver,
Keeps focus on your name.

Gold may bring you fortune,
While Bronze may bring you fame;
Striving for the Silver,
Keeps focus on your name.

Striving for the Silver,
Between sides’ black and white;
Happy hue of honor,
Steel grayness of insight.

Diving for true Treasure,
Competing for the prize;
Reaching for the medal,
Color of compromise.

Gold may bring you fortune,
While Bronze may bring you fame;
Striving for the Silver,
Keeps focus on your name.

Gold may bring you fortune,
While Bronze may bring you fame;
Striving for the Silver,
Keeps focus on your name.

Striving for the Silver,
That shines in stark display;
Shadowing successes,
With subtle shades of gray.

Jiving for bright Gems,
With shimmer, sparkle, sheen;
Glistening in Life's limelight,
While sandwiched in between.

To reach for higher goals,
Finish what you start;
Get back on side saddle,
Yes, Silver does it part.

For Gold just ends the day,
While bronze seems far behind;
Striving for the Silver,
Will keep you on fans' minds!

Gold may bring you fortune,
While Bronze may bring you fame;
Striving for the Silver,
Keeps focus on your name.

Gold may bring you fortune,
While Bronze may bring you fame;
Striving for the Silver,
Keeps focus on your name.

Beautiful job, HEAR LEADERS! Keep spreading the LOVE. Give me an L, Give me an O, Give me a V, Give me an E! What does it spell? LOVE! LOVE! LOVE!

Hop aboard the Leader Ship,
Learn to steer through wave and dip.

SHOW SS LEADER SHIP PICTURE (See Figure 1)

Wow, HEAR LEADERS, we made it to “Lindsey Lane!” Walking down Lindsey Lane, Us HEAR LEADERS can experience and learn a lot. You know that all of this singing and dancing is making me hungry! Have you ever heard the phrase “food for thought?” What do you think that means? You’re right! It means an idea to ponder. Let’s think about this as we sing the next song.

SHOW LINDSEY LANE FOREST PICTURE (See Figure 6)

“Food for Thought”

“Orange” you glad there’s green food,
That make leaders quite strong;
Big apples once a day,
So leaders sing along.

About the benefits,
Of good nutrition health;
For top banana folks,
To lead in work and wealth.

Healthy groceries make great feeders,
Balanced meals create grand leaders;
Eat breakfasts, lunches, and dinners,
Great foods make leaders winners.

Green veggies do the trick,
For leaders on the go;
Proteins that build muscles,
Is what great leaders know.

Just add a smidge of fats,
Eat fiber's multi-grains;
A glass of cold skim milk,
Fuels bodies in fast lanes.

Healthy groceries make great feeders,
Balanced meals create grand leaders;
Eat breakfasts, lunches, and dinners,
Great foods make leaders winners.

So balance is the key,
For leaders to succeed;
Forget junk food and sweets,
By learning how to feed.

Grab, grab, grab, and go,
Grub, grub, grub you grow;
Good, good, good food meals,
Make leaders real swell deals!

Healthy groceries make great feeders,
Balanced meals create grand leaders;
Eat breakfasts, lunches, and dinners,
Great foods make leaders winners.

Grab, grab, grab and go!

Yum! Us HEAR LEADERS have been working up big appetites learning about how to be great leaders.

Now, successful leaders are also wonderful role models. Are you a role model? Yes, you are! So, jump up and help me sing and dance to this next tune!

“Role Model Control”

Hey, it's time to rock,
And it's time to roll;
Tick tock, tick tock,
Role model control!

Hey, it's time to rock,
And it's time to roll;
Tick tock, tick tock,
Role model control!

You hear what they say,
You know what they do;
A good role model,
Keeps away from goo!

Role models stand up,
For what they believe;
Role models deflect,
What bullies can heave.

Hey, it's time to rock,
And it's time to roll;
Tick tock, tick tock,
Role model control!

Hey, it's time to rock,
And it's time to roll;
Tick tock, tick tock,
Role model control!

Sometimes you say no,
Sometimes you say yes;
Staying true to self,
Is always the best!

Respect your body,
And respect your brain;
Respect other folks,
And respect you'll gain.

Hey, it's time to rock,
And it's time to roll;
Tick tock, tick tock,
Role model control!

Hey, it's time to rock,
And it's time to roll;
Tick tock, tick tock,
Role model control!

Tick, tock, tick, tock, tick, tock, tick,
It's time to rock!

Hey, it's time to rock,
And it's time to roll;
Tick tock, tick tock,
Role model control!

Hey, it's time to rock,
And it's time to roll;
Tick tock, tick tock,
Role model control!
Tick, tock, tick, tock,
Role model control!
Tick, tock, tick, tock,
Role model control!

Hey there, HEAR LEADERS, thanks for helping me move and groove. You are the best! I can't wait to see you again, but until we meet again you can wear the *Lyrics of Leadership* tee-shirt and Tuning Tools Tool Belt that comes with handy, dandy tips and a *Lyrics of Leadership* CD with lots of leadership learning songs.

COMMERCIAL

Chapter 6

Classroom Findings

Introduction

I obtained classroom findings from a second grade class taught by Mrs. Laurie Colantuono. In her classroom, one of New York's Wappingers Central School District's Sheafe Road Elementary School's classes of second graders, I surveyed her students about my televised pilot episode. The *Lyrics of Leadership* was viewed in Mrs. Laurie Colantuono's presence with permission granted from the children's parents/guardians prior to watching the show.

Subjects

Boy and girl second graders were selected to view the *Lyrics of Leadership* and take the ten-question survey, since they are generally considered the youngest group of children that can readily read and write, according to Mrs. Laurie Colantuono. The target age for the television show was pre-kindergarten through elementary-school-age, namely three to eleven-year-olds. Therefore, seven-year-olds, the age of second graders, existed as the mid-range target audience for the *Lyrics of Leadership*. I wanted to target young viewers to instill musical and leadership skills early on in their growth and development. The materials (second graders) were prepared through an introduction from me that explained the purpose of my televised pilot episode and my desire to ask them questions before viewing it, immediately following viewing, and one week after viewing the *Lyrics of Leadership*.

I created a table to record students' answers to each question of the survey, which were administered before the viewing, immediately following the viewing, and one week after the

viewing. The participants in the study were second grade students at Wappingers Central School District's Sheafe Road Elementary School. Students viewed my original musical children's television show, the *Lyrics of Leadership*, in the presence of their teacher, Mrs. Laurie Colantuono, who was also my second grade teacher. I received approval from the Wappingers Central School District to send permission slips (See Appendix A) home to parents about the study, allow the students to view the pilot episode, administer the surveys (See Appendix B), take pictures of the students and teacher to publish, and display Mrs. Laurie Colantuono's name in the research to adhere to ethical considerations. After receiving the signed permission slips back from parents and guardians, I showed the pilot episode of *Lyrics of Leadership* to Mrs. Laurie Colantuono's second grade class. In total, nineteen students watched the show. I compiled the data and analyzed the results.

Materials and Methods

The materials used in the study were humans. The treatment used in the study was a research devised questionnaire survey to be administered to student participants. The methods used in the study surveyed second graders before viewing the pilot episode, immediately after viewing the episode, and one week later. The students answered the same ten-question survey three separate times. The research protocol included explaining the ten-question survey was based on the pilot episode before they would watch it, immediately following their viewing of it, and one week later. Due to the residual test and re-test effect, the students answered the second and third surveys in a quicker manner. Each student's responses to a ten-question survey were measured against an answer key with one correct answer. Their responses were calculated and tallied under "correct" or "incorrect" headings and recorded for each of the three administered surveys.

This was a quantitative descriptive study. Though the study originally had nineteen students answer the first two surveys, only seventeen students answered the third and last survey. Due to the small sample size of seventeen students, the data analyses of the students' responses of the study's results were explored descriptively with no statistical significance. The rationale behind the survey provided data to analyze the potential improvements and benefits to learning about leadership by watching the episode. I assigned a number to the students' name to control personal identification information and to correlate the stages of the survey with the survey takers' answers. The students' responses to the questionnaire were summarized by denoting correct responses during the pre-viewing, after-viewing, and later-viewing stages of the survey.

Principle Questions about the Survey

I analyzed the answers to the survey's questions that pertained to my original show's pilot when second graders viewed the *Lyrics of Leadership*. The research questions for the study were the following:

- 1) Does leadership behavior improve immediately after viewing a television show?
- 2) Is improved behavior retained after a week's time?

Summary

The students' knowledge appeared to have improved and increased after immediately viewing the episode, as well as one week later. Prior to viewing the episode and immediately after viewing the episode, nineteen students answered a ten-question survey, which resulted in 190 responses for each survey. Only seventeen of these students were considered in the data analyses, since two students were absent when the third survey was administered. Prior to viewing the episode, the seventeen students who were present for all three surveys answered 129 questions correctly out of 170 responses or 76% correctly. The seventeen students answered 41

questions incorrectly out of 170 responses or 24% incorrectly. After immediately viewing the episode, seventeen students answered 149 questions correctly out of 170 responses or 88% correctly. After immediately viewing the episode, the seventeen students answered 21 questions incorrectly out of 170 responses or 12% incorrectly. There was a 50% increase in correctly answering the questions after immediately viewing the episode. After one week, the seventeen students answered 151 questions correctly out of 170 responses or 89% correctly. The seventeen students answered nineteen questions incorrectly out of 170 responses or 11% incorrectly. The students improved and retained their knowledge. The *Lyrics of Leadership* show has the potential to improve knowledge, depicted in this instance at a 50% increase with even more improved retention after one week.

Descriptive Analyses of Student Responses to the Ten-question Survey

Question 1

The ten-question survey given before the viewing of the show, immediately after the viewing, and one week later, is based on my original lyrics in the songs sung to teach leadership skills. Question one related to the song, “The Lyrics of Leadership.” The incorrect answers highlighted characteristics that effective leaders do not possess, such as ruling sternly and emotionlessly. The question also touched on gender equality, namely that manly and feminine qualities both play a role in effective leadership. These types of questions and answers act as a jumpstart to future discussions during the *Lyrics of Leadership* show.

Question number one dealt with learning about a maxim or short statement of a general truth or rule of conduct, such as “The Golden Rule,” (Figure 13) that stated “One should treat others as one would like others to treat oneself” known as the ethic of reciprocity (Flew, 1979, p.134). Throughout the ages, tenets of most religions and creeds testified to this fundamental

moral rule's universal applicability based from the *Holy Bible's* scripture, Matthew 7:12 (Mat. 7.12 NIV). Some of the students continued to incorrectly answer question one throughout the process of viewing the show. Maxims potentially need to be explained and reinforced more thoroughly to this age group.



Figure 13. The Golden Rule Ruler (Darling & Darling, 2014, p. 1)

Table 8. Question Number One and Associated Song, “The Lyrics of Leadership”

<u>Question</u>	<u>Associated Song</u>
<p>1. What characteristics make an effective leader?</p> <p>a. Ruling with a stern hand</p> <p>b. Manly qualities</p> <p>c. Not showing emotion</p> <p>d. Following the Golden Rule: Do unto others as you would have them do unto you</p> <p>Correct Answer: d</p>	<p>“The Lyrics of Leadership” By: Lindsey Lane Lorefice</p> <p>Let’s listen, laugh, love, and learn, Enter lands to take a turn; At techniques which leaders yearn, And Hear Leaders do discern.</p> <p>Hop aboard the Leader Ship, Learn to steer through wave and dip.</p> <p>Place tool belt upon your hips, Singing skills from your own lips; Character traits and cool tips, Hands on deck for leading trips.</p> <p>Hop aboard the Leader Ship, Learn to steer through wave and dip.</p> <p>Measure acts with Golden Rule, Balance level, keep your cool; Compass guide to lead at school, Learning from the leader pool.</p> <p>Hop aboard the Leader Ship, Learn to steer through wave and dip.</p> <p>Life by inch is cinch, they say, Life by yard is hard each day; When we journey on our way, As the Leader Ship does sway.</p> <p>Hop aboard the Leader Ship, Learn to steer through wave and dip.</p>

Question 2

Question number two dealt with how leaders prepare for taking tests. The song, “Tackle Test Terrors,” encouraged test takers to prepare by utilizing resources. The wrong answers dealt with inappropriate reactions, impulsive actions, and immoral behaviors, such as crying, throwing

objects, and cheating. Every student answered this question correctly each time the survey was taken. This potentially validated that the students took the survey seriously and did not randomly answer questions.

Table 9. Question Number Two and Associated Song, “Tackle Test Terror”

<u>Question</u>	<u>Associated Song</u>	<u>Continuation</u>
<p>2. What do leaders do to prepare for taking tests?</p> <p>a. Cry</p> <p>b. Throw objects</p> <p>c. Gather resources, such as pencils and books</p> <p>d. Ask a friend to look off his or her test</p> <p>Correct Answer: c</p>	<p>“Tackle Test Terrors” By: Lindsey Lane Lorefice</p> <p>Are you afraid of taking tests? You’re not alone in that fear. Do the tests show off your best? Sometimes tests just are not clear.</p> <p>Grab your tools because it’s test time, Sharp pencil, eraser square; Paper, pens, good snacks are fine, Water, comfy clothes to wear.</p> <p>Let’s get ready like leaders do, To prepare for testing you; Let’s get ready like leaders do, To prepare for besting you!</p> <p>Preparation is so worthwhile, Helps to get rid of the doom; Light your room to see your smile, Clean your work-space with a broom.</p> <p>Have on hand some reference books, Access to the Web is cool; Tissues, watch, and rhyming hooks, Sticky notes, highlighter’s rule!</p>	<p>Let’s get ready like leaders do, To prepare for testing you; Let’s get ready like leaders do, To prepare for besting you!</p> <p>Cards to index and printer’s ink, Calculators keep on hand; Leaders know just how to think, To take tests and understand.</p> <p>Notebooks lined and ready to go, Leaders like to share their skills; Folders help to store info, To prepare for future drills.</p> <p>Let’s get ready like leaders do, To prepare for testing you; Let’s get ready like leaders do, To prepare for besting you!</p> <p>Time to tackle test terrors, Pouncing with a prepared plan, yea; Time to tame your test taking, Time to be the best you can, yea!</p> <p>Let’s get ready like leaders do, To prepare for testing you; Let’s get ready like leaders do, To prepare for besting you!</p>

Question 3

In question number three, a significant number of children potentially learned the importance of coming in second place after viewing the show and listening to the song, “Striving for the Silver,” as well as in a week’s time when the students still retained the knowledge. This indicated the televised show’s potential for students to learn leadership skills and develop novel ways of thinking about previous thought processes. Additionally, it highlighted how the show has the potential to educate leaders about present-day topics. By retaining the knowledge gained while watching, the viewers have the potential to grow as well-rounded and effective leaders from episode to episode, building on skills. With focus on foundational frameworks that showcase educational excellence with integrity, efficient and effective leadership, and ethical actions in civic, community, and world causes, the show has the potential to inspire viewers in academics, the arts, athletics, and global awareness.

Table 10. Question Number Three and Associated Song, “Striving for the Silver”

<u>Question</u>	<u>Associated Song</u>	<u>Associated Song Continued</u>
<p>3. A leader...</p> <p>a. Must always win first place</p> <p>b. Know the importance of second place</p> <p>c. Never come in third place</p> <p>d. Must receive fame and fortune</p> <p>Correct Answer: b</p>	<p>“Striving for the Silver”</p> <p>Striving for the Silver, Forget game’s Gold and Bronze; Tip top just tumbles down, While Third just brings on yawns. Driving for day Dreamers, Since Second tests the best; Keeps you stretched on tiptoes, Quite focused to invest. Gold may bring you fortune, While Bronze may bring you fame; Striving for the Silver, Keeps focus on your name. Gold may bring you fortune, While Bronze may bring you fame; Striving for the Silver, Keeps focus on your name. Striving for the Silver, Between sides’ black and white; Happy hue of honor, Steel grayness of insight. Diving for true Treasure, Competing for the prize; Reaching for the medal, Color of compromise. Gold may bring you fortune, While Bronze may bring you fame; Striving for the Silver, Keeps focus on your name. Gold may bring you fortune, While Bronze may bring you fame; Striving for the Silver, Keeps focus on your name. Striving for the Silver, That shines in stark display; Shadowing successes, With subtle shades of gray. Jiving for bright Gems, With shimmer, sparkle, sheen; Glistening in Life’s limelight, While sandwiched in between.</p>	<p>To reach for higher goals, Finish what you start; Get back on side saddle, Yes, Silver does it part. For Gold just ends the day, While bronze seems far behind; Striving for the Silver, Will keep you on fans’ minds! Gold may bring you fortune, While Bronze may bring you fame; Striving for the Silver, Keeps focus on your name. Gold may bring you fortune, While Bronze may bring you fame; Striving for the Silver, Keeps focus on your name.</p>

Question 4

In question number four associated with the song, “Food for Thought,” the viewers that initially got the question incorrect, all learned the correct answer after viewing the show and retained that knowledge a week later. This question indicated the potential of lyrics to teach viewers about various leadership skills and educational subject matter, such as nutrition.

Table 11. Question Number Four and Associated Song, “Food for Thought”

<u>Questions</u>	<u>Associated Song</u>	<u>Continuation</u>
<p>4. What should leaders eat less of during meals?</p> <p>a. Sugars</p> <p>b. Proteins</p> <p>c. Vegetables</p> <p>d. Fruits</p> <p>Correct Answer: a</p>	<p>“Food for Thought”</p> <p>By: Lindsey Lane Lorefice</p> <p>“Orange” you glad there’s green food, That make leaders quite strong; Big apples once a day, So leaders sing along.</p> <p>About the benefits, Of good nutrition health; For top banana folks, To lead in work and wealth.</p> <p>Healthy groceries make great feeders, Balanced meals create grand leaders; Eat breakfasts, lunches, and dinners, Great foods make leaders winners.</p> <p>Green veggies do the trick, For leaders on the go; Proteins that build muscles, Is what great leaders know.</p> <p>Just add a smidge of fats, Eat fiber’s multi-grains; A glass of cold skim milk, Fuels bodies in fast lanes.</p>	<p>Healthy groceries make great feeders, Balanced meals create grand leaders; Eat breakfasts, lunches, and dinners, Great foods make leaders winners.</p> <p>So balance is the key, For leaders to succeed; Forget junk food and sweets, By learning how to feed.</p> <p>Grab, grab, grab, and go, Grub, grub, grub you grow; Good, good, good food meals, Make leaders real swell deals!</p> <p>Healthy groceries make great feeders, Balanced meals create grand leaders; Eat breakfasts, lunches, and dinners, Great foods make leaders well winners.</p> <p>Grab, grab, grab, and go!</p>

Question 5

In question number five associated with the theme song “The Lyrics of Leadership,” the students initially learned the information, but only half of them retained the knowledge after a week. Once again, questions with maxims and mottos need to be explained more and reinforced in future shows to make a potentially lasting impact on the viewers.

Table 12. Question Number Five and Associated Song, “The Lyrics of Leadership”

<u>Questions</u>	<u>Associated Song</u>
<p>5. Leaders...</p> <p>a. Put their opinions above others</p> <p>b. Listen, laugh, love, and learn</p> <p>c. Yell at people to discipline them</p> <p>d. Care only about what happens today</p> <p>Correct Answer: b</p>	<p>“The Lyrics of Leadership” By: Lindsey Lane Lorefice</p> <p>Let’s listen, laugh, love, and learn, Enter lands to take a turn; At techniques which leaders yearn, And Hear Leaders do discern. Hop aboard the Leader Ship, Learn to steer through wave and dip. Place tool belt upon your hips, Singing skills from your own lips; Character traits and cool tips, Hands on deck for leading trips. Hop aboard the Leader Ship, Learn to steer through wave and dip. Measure acts with Golden Rule, Balance level, keep your cool; Compass guide to lead at school, Learning from the leader pool. Hop aboard the Leader Ship, Learn to steer through wave and dip. Life by inch is cinch, they say, Life by yard is hard each day; When we journey on our way, As the Leader Ship does sway. Hop aboard the Leader Ship, Learn to steer through wave and dip.</p> <p>The Lyrics of Leadership!</p>

Question 6

Regarding question number six, the song “Role Model Control” set the backdrop for the inquiry. The question indicated that higher level learning about intellectual leadership qualities potentially can be taught and retained, but must be stressed due to some students requiring more reinforcement and teaching time.

One student, who enjoyed listening to “Role Model Control” the most, spoke up about it, while the other students nodded in agreement. The fact that the student and the others liked that song the most reinforced the theory that children potentially find pleasure in listening to songs composed in familiar genres. Since “Role Model Control” is structured similarly to a rock tune, the students connected with the song.

Table 13. Question Number Six and Associated Song, “Role Model Control”

<u>Questions</u>	<u>Associated Song</u>	<u>Continuation</u>
<p>6. Leaders that are role models...</p> <p>a. Do not stand up for what they believe</p> <p>b. Stay true to themselves</p> <p>c. Do not value respect</p> <p>d. Encourage bullying</p> <p>Correct Answer: b</p>	<p>“Role Model Control” By: Lindsey Lane Lorefice</p> <p>Hey, it’s time to rock, And it’s time to roll; Tick tock, tick tock, Role model control!</p> <p>Hey, it’s time to rock, And it’s time to roll; Tick tock, tick tock, Role model control!</p> <p>You hear what they say, You know what they do; A good role model, Keeps away from goo!</p> <p>Role models stand up, For what they believe; Role models deflect, What bullies can heave.</p> <p>Hey, it’s time to rock, And it’s time to roll; Tick tock, tick tock, Role model control!</p> <p>Hey, it’s time to rock, And it’s time to roll; Tick tock, tick tock, Role model control!</p>	<p>Sometimes you say no, Sometimes you say yes; Staying true to self, Is always the best!</p> <p>Respect your body, And respect your brain; Respect other folks, And respect you’ll gain.</p> <p>Hey, it’s time to rock, And it’s time to roll; Tick tock, tick tock, Role model control!</p> <p>Hey, it’s time to rock, And it’s time to roll; Tick tock, tick tock, Role model control!</p> <p>Tick, tock, tick, tock, tick, tock, tick, Tick, tock, tick, tock, tick, tock, tick; It’s time to rock!</p> <p>Hey, it’s time to rock, And it’s time to roll; Tick tock, tick tock, Role model control!</p> <p>Hey, it’s time to rock, And it’s time to roll; Tick tock, tick tock, Role model control!</p>

Question 7

Question number seven was also associated with the song, “Role Model Control.” The viewers voiced they liked this song very much. This question stressed commonplace concepts

about leaders and only had one student answer incorrectly one time during the survey taking experiences. It was important to include concepts and songs that the viewers were familiar with already, which added to their comfort level before introducing new information.

Table 14. Question Number Seven and Associated Song, “Role Model Control”

<u>Question</u>	<u>Associated Song</u>	<u>Continuation</u>
<p>1. Leaders do not respect...</p> <p>a. Their bodies</p> <p>b. Their brains</p> <p>c. Friends</p> <p>d. Bullies</p> <p>Correct Answer: d</p>	<p>“Role Model Control” By: Lindsey Lane Lorefice</p> <p>Hey, it’s time to rock, And it’s time to roll; Tick tock, tick tock, Role model control! Hey, it’s time to rock, And it’s time to roll; Tick tock, tick tock, Role model control! You hear what they say, You know what they do; A good role model, Keeps away from goo! Role models stand up, For what they believe; Role models deflect, What bullies can heave. Hey, it’s time to rock, And it’s time to roll; Tick tock, tick tock, Role model control! Hey, it’s time to rock, And it’s time to roll; Tick tock, tick tock, Role model control! Sometimes you say no, Sometimes you say yes; Staying true to self, Is always the best!</p>	<p>Respect your body, And respect your brain; Respect other folks, And respect you’ll gain. Hey, it’s time to rock, And it’s time to roll; Tick tock, tick tock, Role model control! Hey, it’s time to rock, And it’s time to roll; Tick tock, tick tock, Role model control! Tick, tock, tick, tock, tick, tock, tick, It’s time to rock! Hey, it’s time to rock, And it’s time to roll; Tick tock, tick tock, Role model control! Hey, it’s time to rock, And it’s time to roll; Tick tock, tick tock, Role model control! Tick, tock, tick, tock, Role model control! Tick, tock, tick, tock, Role model control!</p>

Question 8

In question number eight with associated song, “Readers are Leaders,” the retention rate varied with the viewers. Even when concepts seemed simple, it was essential to reinforce the learning and repeat the lyrics to stress ideas presented on the show.

Table 15. Question Number Eight and Associated Song, “Readers are Leaders”

<u>Question</u>	<u>Associated Song</u>	<u>Continuation</u>
8. Leaders... a. Use violence b. Refuse to take tests c. Read d. Eat a lot of fats Correct Answer: c	“Readers are Leaders” By: Lindsey Lane Lorefice Leaders are readers, Learning ‘bout life; Leaders need books, To help handle strife. Leaders are readers, Devouring words; Eating up tales, To lead packs of herds. Chorus: Read, read, read, and lead, Follow great leaders, Read, read, read, and heed, Follow their lead! Leaders are readers, Finding out skills; Looking up facts, To exercise drills. Leaders are readers, In lots of themes; Gaining wisdom, To follow grand dreams!	Chorus: Read, read, read, and lead, Follow great leaders, Read, read, read, and heed, Follow their lead! Library Land, opens up the door, Library Land, helps leaders score; Library Land, open up the gate, Library Land, makes readers great! Chorus: Read, read, read, and lead, Follow great leaders, Read, read, read, and heed, Follow their lead!

Question 9

In question number nine, the theme song, “The Lyrics of Leadership,” was used to highlight a new concept, the tuning tool belt. The question and associated song explained the tool belt and encouraged the use of unique resources to help educate viewers about music and leadership. The question indicated that novel ideas can be potentially learned and retained through catchy song lyrics. The repetition of the song throughout the show and actually wearing the tool belt may have aided in the learning process. With auditory (song), visual (televised show), and kinetic (wearing the tool belt in motion) methods, the viewing audience potentially learned new concepts, reinforced old ideas, and familiarized themselves with innovative educational tools.

Table 16. Question Number Nine and Associated Song, “The Lyrics of Leadership”

<u>Question</u>	<u>Associated Song</u>	<u>Continuation</u>
9. A leader stays organized by... a. Leaving books at a friend’s house b. Using a tool belt to hold resources c. Studying in a dark room d. Throwing out sticky notes Correct Answer: b	“The Lyrics of Leadership” By: Lindsey Lane Lorefice Let’s listen, laugh, love, and learn, Enter lands to take a turn; At techniques which leaders yearn, And Hear Leaders do discern. Hop aboard the Leader Ship, Learn to steer through wave and dip. Place tool belt upon your hips, Singing skills from your own lips; Character traits and cool tips, Hands on deck for leading trips. Hop aboard the Leader Ship, Learn to steer through wave and dip.	Measure acts with Golden Rule, Balance level, keep your cool; Compass guide to lead at school, Learning from the leader pool. Hop aboard the Leader Ship, Learn to steer through wave and dip. Life by inch is cinch, they say, Life by yard is hard each day; When we journey on our way, As the Leader Ship does sway. Hop aboard the Leader Ship, Learn to steer through wave and dip. The Lyrics of Leadership!

Question 10

Question number ten included concepts found in many of the songs on the show. Most of the students who took the survey after viewing the show and one week later learned and retained the information. This question indicated the potential receptiveness of using songs, skits, and sketches to teach leadership. Through catchy, repetitive lyrics and varied musical styles, viewers may potentially understand new approaches to listening, learning, and leadership.

Table 17. Question Number Ten and Associated Songs Sung on the *Lyrics of Leadership*

<u>Question</u>	<u>Associated Song(s)</u>
<p>10. Leaders learn positive leadership skills...</p> <p>a. Through songs</p> <p>b. Through boring lectures</p> <p>c. From bullies</p> <p>d. From bad role models</p> <p>Correct Answer: a</p>	<p>The songs sung on the <i>Lyrics of Leadership</i>.</p>

Chapter 7

Conclusion

“I”-opening Impacts

The positive results of the survey about the pilot episode indicated the show’s potential to impact young viewers. According to previous research and current data analyses, televised shows and film media outlets influenced audiences and changed behaviors. Learning improved at statistically significant amounts with increases oftentimes over fifty percent, such as in this pilot (Gilchrist, 2010).

Internationally and domestically, the desire and need to offer more children’s television shows remains high. The potential to impact young minds to become effective and efficient leaders, skilled musicians, and caring citizens remains paramount in a world in need of ethical affairs, educational awareness, and enlightening arts.

The *Lyrics of Leadership* capitalized on the strengths and successes of specific shows of yesteryear, as well as updated and improved upon them with attention to musical theories, literature reviews, and musical, dramatic arts. The survey indicated that the show’s songs, skits, and sketches potentially impacted the students’ lives by teaching the audience members about positive leadership skills. Not only does the show have the potential to inspire future behavioral gains, but the show’s educational tools have the potential for improved growth and development.

Maximizing the efforts of others to achieve goals remains important. The *Lyrics of Leadership* provided a framework to not only potentially instruct and instill leadership skills in children, but potentially inspire them to retain the knowledge and maximally grow and develop as local and global citizens. The *Lyrics of Leadership* format modeled appropriate behavior and

disseminated suitable information about leadership to young viewers and their adult guardians who watched the show with them through auditory, visual, and kinetic means.

Table 18. "T"-Opening Impacts of the *Lyrics of Leadership*

<p><u>"I"-OPENING IMPACTS of</u> <u>THE LYRICS OF LEADERSHIP</u></p>	<p><u>Continued</u></p>
<ul style="list-style-type: none"> * Ignited Passion for Learning * Imbedded Symbolism in the Show's Structure * Impacted Young Minds in a Positive Manner * Imparted Proven Learning Strategies * Imprinted Upon Viewers' Hearts, Heads, and Hands * Improved Learning * Included Timely Topics * Incorporated Academics, Athletics, and the Arts * Increased International and Domestic Children's Television Shows * Induced Changes in Behaviors * Inducted the Viewers as Part of the Show * Infiltrated the High Demand for Children's TV * Influenced Audiences to Implant Seeds in Others * Informed Viewers About Guests * Infused Governmental Policies 	<ul style="list-style-type: none"> * Initiated Important Discussions * Inserted Reforms in Educational Policies for Quality Children's TV * Inset Lyrics to Songs * Inspected Present-day Problems and Provided Solutions * Inspired the Love of Music * Instigated Ethical Behavior * Instilled Passion for Global Citizenship * Instructed Viewers on Efficient and Effective Leadership Skills * Integrated Music, Art, Drama, and Sports * Intensified Positive Benefits to Others * Intertwined Past Successes with Present-day Practices * Intrigued Audience with Education, Entertainment, and Enlightenment * Introduced Inventive and Innovative Ideas * Investigated Current Issues * Invited Inclusiveness * Involved Viewers with Songs, Skits, and Sketches

Conclusion

By providing an auditory, visual, and kinetic production to stimulate learning, the *Lyrics of Leadership* teaches elementary-age children musicianship, leadership, and global citizenship. The show ignited passion for learning, positively impacted children, and presented techniques to handle problems. It ethically educated, entertained, and enlightened audiences to be efficient, effective, and enthusiastic leaders to listen, laugh, love, and learn throughout the lands. I plan to introduce the show's concept and pilot episode to children's television networks to fill a nearly nonexistent niche concerning leadership, begin the process to proceed to launch the series, and continue to provide educational and entertaining tools related to the show's lands, songs, and topics.

Appendix A

Lorefice's Letter to Request Permission

To: Wappingers Central School District's Sheafe Road Elementary School's Mrs. Laurie Colantuono's Second Grade Class

Hello, my name is Lindsey Lane Lorefice and I was a previous student of Mrs. Colantuono's second grade class. Currently, I am studying Music Education (Bassoon and Voice) at The Pennsylvania State University. At Penn State, I am also a scholar in the Schreyer Honors College and the Presidential Leadership Academy. As a Penn State researcher, I created an original children's television show for my honors thesis that teaches leadership skills. I will be presenting my TV show to Mrs. Colantuono's class and need a parent/guardian to give permission for the following:

•I give my permission to have my son/daughter (student's name) _____ view the TV show and take a brief survey before, immediately after the viewing, and one week later.

Please circle either YES or NO.

•I give my permission to have my son/daughter photographed with Mrs. Colantuono, other classmates, and Miss Lorefice. The picture may eventually get published.

Please circle either YES or NO.

Parent/Guardian Signature _____ Date: _____

Thank you for your support in my educational endeavors.

Cordially,

Lindsey Lane Lorefice (LLL5093@psu.edu)

Appendix B

Lorefice's Survey Questions Based on *Lyrics of Leadership's Songs*

<p><i>Lyrics of Leadership Survey</i> Name: _____</p> <ol style="list-style-type: none"> 1. What characteristics make an effective leader? <ol style="list-style-type: none"> a. Ruling with a stern hand b. Manly qualities c. Not showing emotion d. Following the Golden Rule: Do unto others as you would have them do unto you 2. What do leaders do to prepare for taking tests? <ol style="list-style-type: none"> a. Cry b. Throw objects c. Gather resources, such as pencils and books d. Ask a friend to look off his or her test 3. A leader... <ol style="list-style-type: none"> a. Must always win first place b. Know the importance of second place c. Never come in third place d. Must receive fame and fortune 4. What should leaders eat less of during meals? <ol style="list-style-type: none"> a. Sugars b. Proteins c. Vegetables d. Fruits 5. Leaders... <ol style="list-style-type: none"> a. Put their opinions above others b. Listen, laugh, love, and learn c. Yell at people to discipline them d. Care only about what happens today 	<ol style="list-style-type: none"> 6. Leaders that are role models... <ol style="list-style-type: none"> a. Do not stand up for what they believe b. Stay true to themselves c. Do not value respect d. Encourage bullying 7. Leaders do not respect... <ol style="list-style-type: none"> a. Their bodies b. Their brains c. Friends d. Bullies 8. Leaders... <ol style="list-style-type: none"> a. Use violence b. Refuse to take tests c. Read d. Eat a lot of fats 9. A leader stays organized by... <ol style="list-style-type: none"> a. Leaving books at a friend's house b. Using a tool belt to hold resources c. Studying in a dark room d. Throwing out sticky notes 10. Leaders learn positive leadership skills... <ol style="list-style-type: none"> a. Through songs b. Through boring lectures c. From bullies d. From bad role models
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ACADEMIC VITA
LINDSEY LANE LOREFICE

21 Tanglewood Drive, Wappingers Falls, NY 12590 lindseylloreficepsu@gmail.com
EDUCATION: THE PENNSYLVANIA STATE UNIVERSITY' S SCHOOL OF MUSIC

- Bachelor of Music Education: Voice-Jury Honors MAY 2015
- Bachelor of Music Education: Bassoon-1 of 8 in Studio MAY 2015

PRESIDENTIAL LEADERSHIP ACADEMY, PA

- Selective—1 of 15 Females; PSU President & Honors Dean Teachings

SCHREYER HONORS COLLEGE, PA

- Honors: Excellence, Leadership, Civics, Integrity, & Global Ethics
- PNC Leadership Assessment Center-Course with Executive Feedback
- Leadership JumpStart Program-Developed Skills & Acted on Principles
- Research Thesis: *Lyrics of Leadership*—Original Children's TV Show

STUDENT TEACHING: HUNTINGDON AREA SCHOOL DISTRICT, PA 2015

- Taught H.S.'s Chamber Singers, ChoralAirs, Belles/Beaus, & Camerata
- Instructed Voice I & II, Guitar I, & Music Theory I; Conducted Concerts
- Coached Rehearsals for *South Pacific*; Played Bassoon in Pit Orchestra
- Prepared Pupils for District & Regional Fests; Led to Advanced Fests
- Taught Southside's K-5 General Music with Choral & Band Music

STUDY ABROAD: INTERNATIONAL INTERNSHIPS & GLOBAL STUDY

- Czech Republic: Česká Televize-Helped Interview President Ilves
- Germany & Austria: Experienced Russian President Putin's Visit
- Brazil: Schreyer Honors College South America Experience
- Colombia: Schreyer Honors College South America Experience
- Czech Republic: Communication Honors in World Media Systems
- Vietnam, Cambodia, & Japan: Agricultural Honors-Community/Society
- England & France: People to People Ambassador in Arts Classics
- Canada, Caymans, Cozumel, Jamaica, Mexico, & Virgin Isles-Research
- Puerto Rico: Presidential Leadership Academy Honors in Politics
- Australia: Penn State's Concert Choir Performance Tour
- English; Sings: Czech, French, German, Italian, Portuguese, & Spanish

EXPERIENCE: CZECH REPUBLIC'S Česká TELEVIZE, CZECH REPUBLIC 2014

Intern at Czech Republic's Largest, Number One, 24/7 TV Station

- International Exposure to Radio, TV News, Arts, Sports, & Kids' TV

PENN STATE NETWORK TV, PA 2011-PRESENT

TV Producer; *Reel TV* & *The U* Host; Executive Board Secretary

- Produced Weekly Show about Movies & TV as Host & Musician

FREELANCE ENTERTAINER, CT, FL, NY, & PA 2010-PRESENT

Actor/Singer/Dancer with Oscar, Emmy, SAG, Globe, Grammy Winners

- Hollywood's Leo; Broadway's Pascal; Nashville's Reid; *Blondie*
- Berlin & Big Apple Film Fests; 12+ Films; 4 Commercials; 3 Public Services; 2 Music Videos; CDs; Original Songs; & 20+ Staged Acts

NEW YORK TALENT CLUB, NY 2010-PRESENT

TV Teacher; Acting Coach; Actor; Director of Models; Model; Host

- Educated Pre-K-Adults to Act on Film, Speak, & Model
- Acted in Films; Directed Models; Instructed; Hosted; Modeled; Casted

EXPERIENCE continued:

PENN STATE'S SUMMER STUDY PROGRAM, PA 2013

International & Theatre Teacher; Resident Advisor; A Cappella Director

- Taught Pre-collegiate Pupils; Oversaw Residents & Trips; Directed

ASTOR HOUSE FOR AT RISK CHILDREN, NY 2012

Teacher Assistant

- Taught Songs to At-Risk, Diverse, & Physically Challenged Children

LEADERSHIP:

THE PENNSYLVANIA STATE UNIVERSITY, PA

- Penn State's First-ever, First Year Homecoming Court Princess
- PSN-TV Producer of *Reel TV* & *The U* Host, & **Executive Secretary**
- Schreyer Honors College Orientation Finale Co-Chair
- Scholar Advancement Team Ambassador
- Distinguished Protégé, M. Reid: Hall of Fame: Grammy & Football
- Leadership JumpStart's Aquaholics' **Vice President**: Original Club
- Schreyer Honors College Emergency Fund Donation Campaign Speaker
- For the Future Worker—Campaign Raised \$2.58 Billion & Thon \$13M+
- Shaping the Future Summit 2014: Impact on Innovation Interviewer
- Active Shooter Training Film Actor
- Diversity Committee's Executive & Native American Representative
- **Secretary** for both Mortar Board & Golden Key Honor Societies
- Coach at Performing Arts Camp; Counselor; **President**-4 Youth Groups

MUSIC LEADER: THE PENNSYLVANIA STATE UNIVERSITY, PA

- American Choral Directors' Association **President**
- Pennsylvania Collegiate Music Educators Association **Treasurer**
- Students' National Association for Teachers of Singing **Secretary**
- No Refund Theatre's *Bloody Bloody Andrew Jackson* Lead as Rachel
- PSU's Division I Soloist: Ice Hockey; Gymnastics; & Volleyball
- Presidential Leadership Academy & Schreyer Honors College Musician
- Opera Theatre—Bernstein's *Mass*; *Così fan Tutte*; & *The Tender Land*
- *Posted Notes* Original Songs & Cover Band Lead Singer
- Symphonic Band; Concert Choir; Discantus; Oriana; Theatre; & Bells

HONORS & CHAMPIONSHIPS:

- National Association for Music Educators Singer: JFK Performing Arts
- National Choral Award
- National Gold Award: Girl Scouts (Ovarian Cancer); Top Sales; PRAY
- All-Eastern Cheerleading, Dance, & Stunt Olympics Championships
- All-Eastern Knife, Baton, & Flag Twirling Championships
- All-State NY State School Music Association German Opera Singer
- All-State NY State School Music Association Italian Opera Singer
- Mayoral Awards for Volunteerism: NH, NJ, NY, & PA
- People to People Student Ambassador to Europe: Motivational Speaker
- Recognitions for Serving 30+ Community Charities
- Regional New York Poetry Out Loud Competition Winner (2X)
- Romaine Patterson's Hall of Fame for Diversity
- *Valley Magazine's* Featured Entertainer

NATIONAL HONOR SOCIETIES:

- **Secretary**, Golden Key International Honour Society
- **Secretary**, Mortar Board National College Senior Honor Society
- Phi Eta Sigma National Honor Society
- Pi Kappa Lambda National Music Honor Society
- The Honor Society of Phi Kappa Phi
- The National Society of Collegiate Scholars
- Numerous Associations

COMMUNITY & LEADERSHIP AWARDS:

- Bell Leadership, Outstanding Achievement, Citizenship, & Service (3X)
- Dolores Bove' Theatre Masque & Mime Society Award
- Dutchess County Retired Teachers Award
- Girl Scouts of America's Gold Award: Highest Achievement in Scouts
- Harvey S. Lederstein Memorial Scholarship Fund Instrumental Award
- IBM's Thomas J. Watson Memorial Scholarship Awards (8X)
- International Klokken Hand Bell & Chime Ringer Recognitions
- Jay Lamando Sports Award
- John Lockwood Instrumental Award
- Kohl's Kids Who Care Local & Regional Winner for Global Service
- Melissa Gleichenhaus Choral Leadership Scholarship Award
- Presidential Leadership Academy Grants (3X)
- Rosemary Evaul Overall English Award
- School of Music Activities Excellence Awards (8X)
- School of Music O'Connor Scholarship (8X)
- Schreyer Honors College Academic Excellence (8X)
- Schreyer Honors College International Studies & Travel Grants (5X)
- SHC Pre-Eminence in Honors Grant & International Immersion Fund
- Sheafe Road Distinguished Commencement & D.A.R.E. Speaker
- SUNY Dutchess Community College Academic Excellence
- University Student Government Leadership Awards (3X)
- Wappingers Ladies Auxiliary: Outstanding Community Service

CERTIFICATIONS:

- CPR: American Heart Association / American Stroke Association
- First Aid: American Heart Association / American Stroke Association
- Reporting Child Abuse: Penn State University
- Suzuki's "Every Child Can!" Certification
- VP of Masque & Mime; International Thespian Society Certifications

PUBLICATIONS:

- Literary Industry Excellence Awards at *Columbia Press*
- Scriptwriting Awards at New York State Theatre Educators Association
- Published Poetry: *Courier*, *Odyssey*, & *With One Voice*