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WEE DELIVER INTERACTIVE

BY

KIMBERLY DEMETREE

Submitted in Partial Fulfillment of the
Requirements for the Degree
MASTERS OF FINE ARTS

MFA PHOTOGRAPHY PROGRAM
SCHOOL OF PHOTOGRAPHIC ARTS AND SCIENCES
ROCHESTER INSTITUTE OF TECHNOLOGY
ROCHESTER, NEW YORK

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September 7, 1994

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BACKGROUND

Wee Deliver is a program which is distributed throughout elementary schools across the country. Public schools are encouraged to order Wee Deliver's In School Postal Service packets from the United States Postal Service so that students and faculty may establish a mock Post Office of their own. The packet contains all of the materials and instructions that students need to write letters and send them to friends or teachers within the school; a cardboard mailing case, "cancel" and "return to sender" stamps, a letter carrying pouch, posters, and an ISPS Postal manual for the teachers.

After receiving the packet, teachers test and "hire" student Postal employees. One student, usually an upper grader, is nominated to be the Postmaster, two students are "Facers" or "Cancelers", others are sorters and letter carriers.

Other assignments for teachers include gathering student groups to review stamp designs, establishing student school mapping and address assignment groups, and scheduling swearing-in ceremonies for the students who are appointed as the Wee Deliver ISPS employees.

THE WEE DELIVER ISPS OBJECTIVES

1. To provide children with real-life experiences in which to apply basic skills: addressing envelopes using the mail system; writing a letter using punctuation appropriate for letters; locating street addresses; using ZIP Codes.
2. To unify the entire student body through a student-centered, school-wide communication system.
3. To provide a vehicle for students to use the writing skills learned through the process of writing strategies.
4. To provide experiences in proper completion of forms.
5. To provide knowledge of how mail is processed.
6. To teach job interviewing skills and develop an awareness of career opportunities.
7. To develop a sense of job responsibility.
8. To improve language-arts skills.
9. To form community partnerships with local businesses and encourage community support of school programs.

WEE DELIVER INTERACTIVE

My program, *Wee Deliver Interactive*, is designed to supplement the current Wee Deliver package and addresses most of the goals and objectives of the ISPS. For example, the Interactive version of “Wee Deliver” encourages dynamic and active participation from the student. I believe students will be more compelled to visually follow an animated cartoon character through a series of educational exercises than to passively listen to explanations in a formal classroom lecture setting. I also believe that computer games are more apt to attract the attention and hold the interest of younger children. My program can be an effective learning tool since I have combined specific text dialogue from the Wee Deliver ISPS packet along with my own color graphics and animations. The following is an explanation of what is contained in each section of *Wee Deliver Interactive*.

Introduction: The host of *Wee Deliver Interactive* is a character I created named Bob who is the navigator and spokesman of the program. Bob introduces the program and welcomes the user, and after an introductory sequence Bob shows us the Main Menu.

Main Menu: This screen links us to the six different sections from which the user can choose. The sections can be viewed in any order, although the recommended viewing order is the order in which the sections are presented on the screen.

About Wee Deliver: This section contains the instructions and explanations for the instructor. Here, each of the six sections are explained briefly. This section also states the goals and objectives of the of the ISPS. The credits and copyright material are also located here.

Movie Interactive: This section contains a story that closely follows the United States Postal Service's "How Your Letter Gets There". The story consists of fifteen animated screens which follow a consistent and linear format. Bob appears on each scene in some type of a costume while he is performing an animated stunt. For example, at one point he is a pilot of a paper airplane and another time he may fly across the screen on a magic carpet. After the opening animations, Bob narrates the scene on screen with comic book text bubbles. At times he interacts with the background characters or scenes. After this action, Bob always reminds the user to "check the mail". At this prompt, a graphic mailbox opens

up and a dancing animated letter appears. When the user clicks on the mailbox, they are taken to a still screen where Bob has written a question in the form of a letter to the user. The letter is either a true-or-false or a multiple-choice question. After the user answers the question, immediate feedback is presented to him or her; either encouragement and cheers for the correct answer or a gentle review if the user answered incorrectly. Finally, the user is presented with three buttons - a “main menu” button, a “quit” button and a flashing arrow button which allows the user to advance to the next scene.

Writing Letters and Addressing Envelopes: Although these are two separate sections, they are very similar in format. First Bob introduces each section in an animated sequence. Next, he explains the different parts of the letter or envelope, (i.e. “this is the return address”, “the stamp goes here.”) The most exciting part of these two sections are the “Letter Writing” and the “Addressing Envelopes” games in which Bob encourages the user to “click-and-drag” to construct their own letter or envelope.

If the user answers correctly by placing all of the appropriate pieces in their respective fields, then immediate feedback is given. In this case a flashing A+ and sparkling stars dominate the screen while Bob shouts

“Way to go!” Both sections end with Bob confirming the completion while offering a choice of paths to take: quit the program, return to main menu, or go back and play again.

Picture Glossary: The fifth button on the main menu, the picture glossary presents a series of fun and informative graphics and text based on the ISPS manual’s list of Postal terms. On the opening screen, Bob is sitting with a book propped open in his lap facing toward the audience. The book’s right-hand page has instructions which tell the user to enter a letter into the book. The book automatically flips to the first page of the letter which was selected and becomes full size and taking up the entire computer screen. At the bottom of the opened book is a small icon of Bob which, when clicked, returns the user to the screen where Bob is holding the book and instructing the user to type a letter. It is not necessary, however, for the user to continually revert back to the first page in order to enter a letter. A letter may be entered from any page within the book. Furthermore, at the bottom of the book two arrows are displayed to enable a user to flip through the book without having to type a letter.

For clarity, each term is represented by a yellow star, while graphics and text explain the definition. The ISPS manual’s glossary consists of

For clarity, each term is represented by a yellow star, while graphics and text explain the definition. The ISPS manual's glossary consists of thirty-nine terms. In order for *Wee Deliver Interactive* to "flow" while flipping through pages, it was necessary for me to add some extra terms. For example, the ISPS glossary did not have a term which began with the letter "Q". If a student enters the letter Q he is taken to a screen that depicts a caricature of a Queen. In the background stands a castle, while the the foreground contain this text: "Queen- a female ruler of a country. Even the Queen receives mail!" Typically the Picture Glossary contains terms associated with the Post Office, such as "First Class Mail-Letters, postal cards, and all matter partially or completely in writing. All mail except postal cards must be sealed."

Timed Challenges: The last section of the *Wee Deliver Interactive* program consists of a computerized version of the ISPS Postal Exam. There are ten multiple-choice questions which the user answers as a part of the application and interviewing process. The test is timed, allowing the user up to about ten minutes to complete. This section's theme is based on baseball. At the end of the section, Bob stands on a baseball field and instructs the user to click on second base in order to get his or her score. The user clicks on second which triggers third base

to light up and flash with the number of correct answers. Cheers and applause accompany flying stars and sparklers for seven or more correct answers. Non-threatening “oohs and ahhs” accompany any score of less than seven correct answers. Bob informs the user that they have completed the section and provides them with the options “quit,” “main menu,” or “play again.”

HARDWARE AND SOFTWARE USED

All of my work was created on a Macintosh Quadra 700. The machine used has twenty megabytes of RAM and a twenty-five megahertz processing chip. I continuously backed up the program onto 44 megasyquest cartridges. The final version of this program was written to CD-ROM using the Kodak CD-Writer 200 and the software "CD-IT 2.0". Needed to run the program at optimal speed include a double speed CD-ROM player and at least 8 megabytes of RAM. Virtual memory should be turned off and the cache may need to be adjusted depending on the machine in which the program is played .

Most of the graphics were created in Macromind Director using eight-bit color and the system palette with some exceptions. In the beginning of the project I often used Aldus Superpaint. The most versatile and appealing attribute of Aldus SuperPaint is its ability to switch back and forth from bit-mapped to object-oriented graphics. As a drawing program it is not as sophisticated as other exclusively object-oriented programs, but with its combination of features it proved to be indispensable, especially when I was first trying to scale and create the desired proportions of the character Bob. The program allowed me to see and alter inconsistencies in the character and other graphics as well.

Most of the title text graphics for the opening scenes were created with software called Type Styler. This program molded text into a variety of different shapes. The one particular shape that I used was the “pennant” shape. To create this effect in MacroMind would be very difficult but Type Styler would create a general path in one window and allow editing capabilities in another. The height and width and overall volume of the text could be altered by simply grabbing points along the text’s path. The customized text could then be exported as a PICT file and imported into MacroMind Director.

I created almost of all of the graphics, with the exception of using a few pieces of clip art which came from the Hyper Card stack “art bits”. I altered all of the pieces and incorporated them into some of the animations which accompanied correct answers in the section, “Movie Interactive”. For example, on question number fourteen I created small hot air balloons and colored one red, one white, and one blue. Then I clipped little teddy bears from the “art bits” folder and placed them into the balloons. When the user answers correctly, the audio “harp up” coincides with bears in the balloons as they float up from the bottom of the screen and disappear at the top.

As for the audio, I used SoundEdit Pro 1.0. Most of the sound effects were recorded from the Network Productions CD Special Effects

Library. The procedure used here was to record directly from CD to digital format. In SoundEdit Pro, a fade in and fade out was created by using the envelope effect. Next the sound was saved and exported as a "SoundEdit" file. The sound was then imported into MacroMind Director's Cast. In some cases, the sound cast member was placed in the Score's audio channels where they were allowed to overlap. The other way sound was incorporated was through the score script. In the appropriate frame, MacroMind Director allowed the calling or turning on of the sound effect. When the sound is completed or when a particular event happens, the audio can be turned off by another simple command written into the script channel.

All scriptwriting was accomplished in MacroMind's own language, "Lingo". With very little knowledge of other programming languages, simple commands and navigational tools can be incorporated into any movie, presentation, or story, turning a passive activity into an interactive and entertaining one.

Other than navigational buttons, Lingo can be used to create games such as the ones written in the "Writing Letters" and "Addressing Envelopes" sections. "Timed Challenges" required more sophisticated code in order to select and deselect the radio buttons and keep track of one's score and time. All of the programming was created with

MacroMind Director's Lingo programming language, a copy of the Interactivity Manual.

PROBLEMS

Someone told me that most of the work is in the last ten percent of a project. Ironing out bugs, testing and re-testing the program, was very time consuming.

The biggest problem I had to overcome was the management of memory. First I started off with six different movies, each one representing a different section. The result was that the movies played very slowly, especially at the end of each where MacroMind would have to read from the disk in order to load all of the cast members that did not get loaded from the beginning of the movie. This was unacceptable.

To address this problem I decided to divide my largest movie, "Movie Interactive", which was about 18 megabytes, into several different movies. "Movie Interactive" consisted of 15 different sections so I divided the sections with their sizes in mind. I put sections one, two, and three together to make one movie. The next section consisted of movies four, five, six, and seven. Then I put eight and nine together. Scenes eleven, twelve, thirteen, and fourteen, were a combination animation, so I kept them as one movie, and finally scene fifteen ended up by itself. Things were running smoother. I decided to write this version to CD-ROM.

After reviewing the CD, I saw that things were not running smooth enough.

I decided to take control of the memory problem by managing it myself instead of relying on MacroMind's *virtual cast*. MacroMind would load all of the cast members it possibly could at the very beginning of the movie, choke up, and fall apart at the end. By the end of the movie MacroMind would be reading the additional cast members it needed from the disk. This caused all kinds of problems such as missing cast members, tear marks, and staccato like movement.

Preload frame and *unload frame* were functions which really helped to control the memory. For example Movie Interactive's first movie contained scenes one, two, and three. On frame number one I wrote a script telling Macromind to preload all of the cast members from frame 1 to frame 150. (There were many more frames in this section, but in order to illustrate the example, let's say the entire movie to scene three ended at frame 300.) At frame number 150 I wrote a script in the score's script channel that stated "unload frame 1, 150" and "preload 150, 300".

Things were better, but still not good enough. I noticed that the loading and unloading of cast members caused a delay in action during

the animation. Arbitrarily deciding to load and unload at certain frames caused some confusion. For example, loading while in the middle of answering a question, or responding to a button stops all action, and the only clue as to why the screen has frozen is that the cursor has been replaced by the Macintosh clock.

To further illustrate the problem, consider a user who is on frame 150 and has clicked on a box marked "true" or "false" or is trying to click on a multiple choice question. Loading and unloading at the same frame causes a delay in response. Without the delay, the scene is set up to either take the user directly to the screen stating that the answer is correct or incorrect. Here the user is "stuck" on the screen while MacroMind is in the middle of making a transition in its cast allocation.

Before I wrote a third session to CD-ROM, I went back through all of the movies and reselected more appropriate frames in which to *preload* and *unload* cast members. I chose the beginning of each scene to *preload* and *unload*. This seemed to be the best choice since the loading and unloading process causes a momentary pause or delay in action.

Preloading and *unloading* not only cast members but entire movies is a slow process and even slower when running the program from a CD-ROM players which have a slower access speeds than other

hard drives or peripherals. This, unfortunately, is inherent in the technology at this time. Single speed players will cause a great deal of impatience among users while the double-speed drives will still prove to be time consuming. Triple- and quadruple-speed players would be preferable to accessing information on any CD-ROM. To make the time from loading to unloading less of a distraction or less of a mystery for young users, I strategically placed a graphic picture of Bob telling the user "one minute please... movie is loading."

The major memory problems were conquered. There were other things I discovered to make a movie run more smoothly. Early on I used the shared cast to store all of my sound bytes. I thought that this would be beneficial, since every movie in the shared cast folder would be able to take advantage of every sound that was imported for the entire project. Unfortunately, this was not an efficient strategy. First of all, the movie shared cast was almost ten megabytes, while each individual movie was about three megabytes. In reality I was attempting to load huge movies in excess of fifteen megabytes, so MacroMind would often give out and crash.

I ended up removing the shared cast sound bytes and copying and pasting them into their relative individual movies. This increased the

size of each movie by a megabyte or two, making some as large as five megabytes but this was still one-third the actual size when they were sharing the “shared cast.” The shared cast is a very useful tool and can save disk space when creating movies that have some of the same cast members. The shared cast eliminates redundant cast members which are common to many movies. Recommended items to be shared throughout several movies would be the buttons, information screens, and commonly repeated text bubbles such as, “you have completed section...” or “you have selected section...”.

Other space saving problems that I overcame involved “setting up the stage.” For example in this version of MacroMind, twenty-four cast members may exist on the stage at one particular time. If only one or two objects out of the twenty-four channels are moving for a particular time I found that the fluidity of movement can be enhanced by using the ScreenClip FKey. This key accomplishes the same task as “screen snapshots” where the user takes a “picture” of the entire screen which consolidates all of the cast members into one bit-mapped graphic. In debugging the “Movie Interactive” section, I used this procedure many times. For example, this procedure was useful at the end of each scene after the user answers the question posed by Bob. Here an animation occurs over the “correct answer” screen. For example, on scene 15 when

the user answers correctly, little polka-dotted snakes intersect, cross the screen from top to bottom and then disappear. This animation was extremely slow and “chunky”. One of the things that helped to smooth things out was to take a snapshot of the entire screen that the snakes were to cross. By taking a snap shot I was able to reduce the entire screens worth of objects, probably twenty or more channels, into one bitmapped cast member which only occupied one channel. I ended up having to slow the tempo down at this point because the snakes really zipped across the screen so fast. The lesson I learned was to simply create as few moving or separated objects on the screen at any given time.

Another tip that I incorporated when I was editing all of the movies and compiling screens using the ScreenClip FKey included altering the ink effects that I used. Visually there is not an obvious difference between copy and matte inkings but it is recommended that all stationary cast members should use the copy ink effect. The result is obvious since the animated portions of your movie will run faster and more smoothly. The only times that I used the matte inkings was when I needed to create a text bubble appeared. I did use the “blend” inking which created a grayed or smoked effect in order to delineate which objects on the screen were active buttons. For example at the end of

every scene in “Movie Interactive” I would create the entire screen with blend except for the mailbox with the dancing letter, cuing and attracting the user to click in the appropriate area.

THE BETA TEST

All along the way, I have had a variety of children, friends, faculty and staff members testing and playing with the program. Lists were made, notes were taken and the editing process has become a never ending event. I'm sure I will be testing, retesting and editing for a long time to come.

Although the beta test that I set up was not as formal as tests done by major software companies, I believe that the experience was invaluable. During the second week of July I had about twelve different young students testing the software. The test took place at the Partnership lab on the RIT campus.

The audience proved to be challenging in a couple of ways. First, it was difficult to just sit back and not take the mouse controls when a student got stuck. "Is the program clear and understandable for them to figure out the next step?" was a very important question that needed to be asked and could only be answered by viewing and evaluating the children's responses. In the chaotic environment of the lab I found myself running around and reopening the entire program for several of kids who had accidentally clicked on a "quit" button. "Was the button too large?, Was it in an inappropriate place?" were other questions that I

was forced to ask myself. After speaking with two other elementary school teachers they suggested that I completely remove the quit button altogether. I decided on a compromise. I eliminated both the “quit” and the “main menu” buttons except at the very beginning and ending of every section throughout *Wee Deliver Interactive*. This would force the student to click through the entire movie. In the event that a student accidentally clicked on one of the quit buttons, I incorporated a second screen where Bob asks, “are you sure you want to quit?” On this screen there are three buttons, “quit”, “main menu”, and “go back”. I also decided to control when the user may or may not click by creating active and inactive windows.

The Beta Test forced me to make other modifications that I discovered. First I needed to eliminate all blank screens that may appear due to the loading of movies. I designed a screen in which Bob informs the user of *Wee Deliver Interactive’s* status. The screen depicts Bob as a movie director announcing, “one minute please...movie is loading”.

Many of the suggestions of my thesis advisors were also confirmed during the beta tests. For example, some of the text was wordy and long, and the kids proved this as their attention waned between active and inactive arrows. Another important suggestion was to slow up some of the animation in the background scenes, especially when it had a

particular importance to the story or information that was being presented. The target audience is elementary school children who can only process so much information.

Some time ago, one of my advisors had recommended that I add an indicator of which sections the child had completed. During the beta test, a couple of the children expressed confusion as to which section they had completed, thus confirming the addition of some type of indicator. At the main menu *Wee Deliver Interactive* now adds a star if the child completes a particular section. If the user completes over seventy-five percent of most sections and returns to the main menu, a star would be presented next to that section's button. If the user completes less than seventy-five percent of a section, than the star would not appear. In sections such as "About Wee Deliver" and "Picture Glossary" qualifying the completion of seventy-five percent or more completion was not appropriate, so these sections do not follow this rule.

PERSONAL NOTES: WHY DID I PICK PROJECT?

Many people, including myself, find it ironic that I chose to do an interactive project - one that actually had to do with PROGRAMMING!. I must admit I am somewhat masochistic when faced with a challenge. Subconsciously I wanted and needed to conquer my fear of foreign languages. "C" and "C++" make me cringe, and to prove that I'm not entirely crazy I decided to rely on MacroMind's Lingo for minor ulcers and sleepless nights.

I would have suffered a great deal more however if not for the help of two of my tutors, Alex Guerivich and John Elberfeld. They really helped to get me through some of the games, and other bugs that mysteriously decided to invade the project at the most inopportune time.

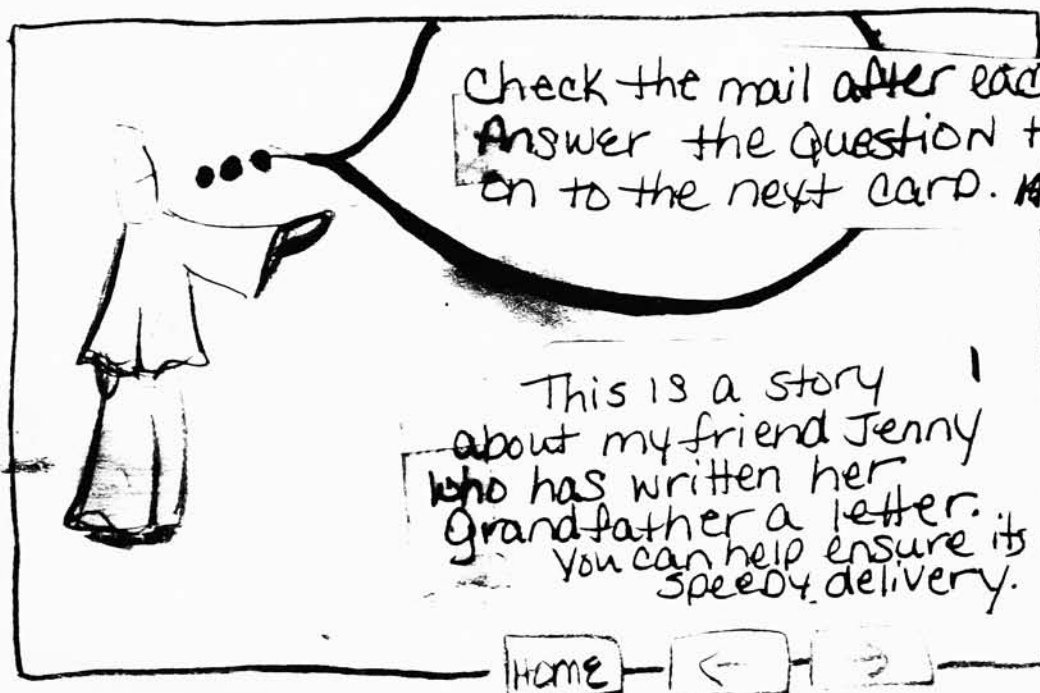
As a computer animator I am fascinated and probably still very naive when I think of the possibilities that the combined disciplines of art and computer technology can have. I find so much power and satisfaction in creating a graphic element that is no longer passive, but one that the user can actually interact with. Throughout this project I was able to control when and where the user took control, and on a much grander scale the implications can be fascinating.

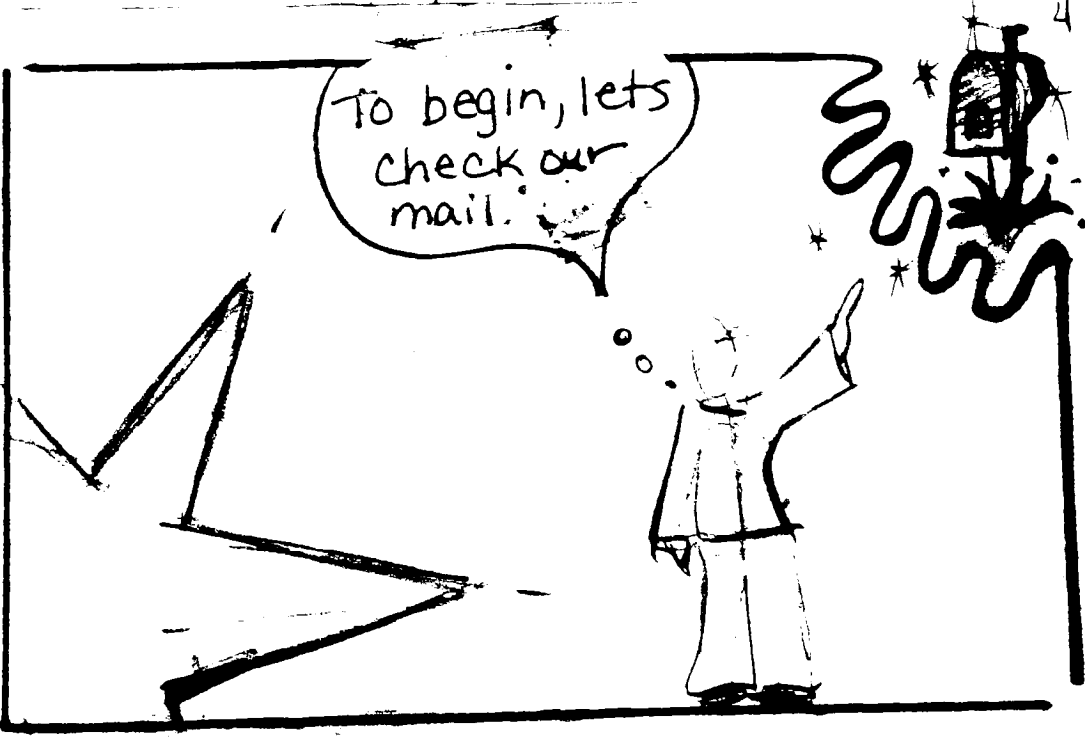
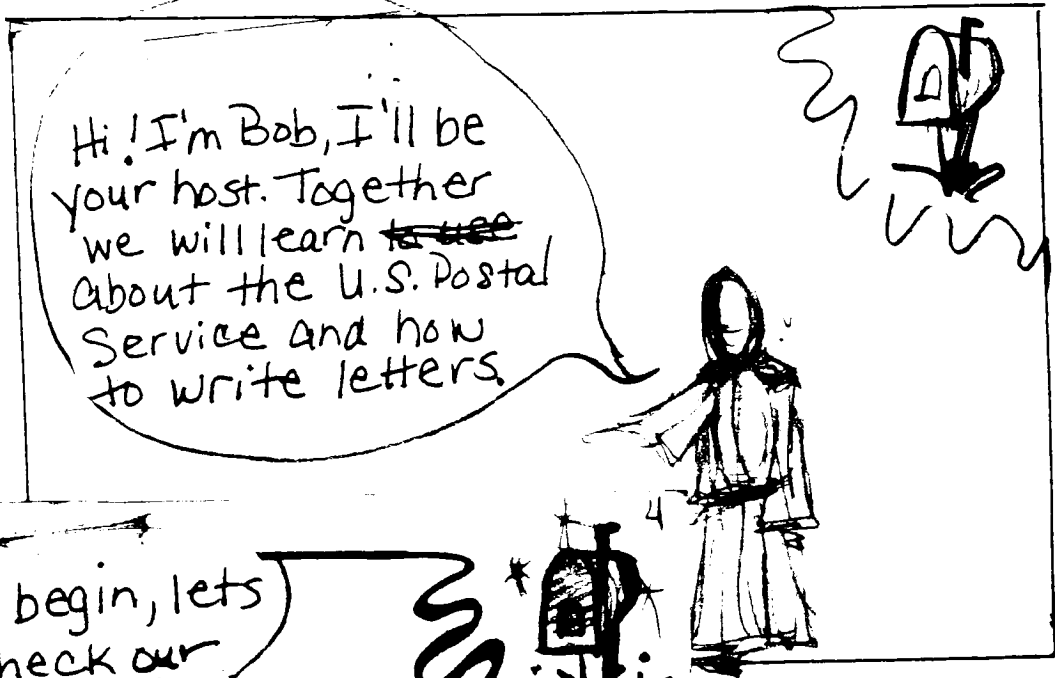
This project served many purposes for me. At times I thought I would never finish it, and it has been one of the biggest challenges I have ever faced. Often I referred to the process as “being on a mental rollercoaster.” Some days I would feel so confident; I was on schedule, no crashes, no bugs, and then the next day nothing would “click”, so to speak, and I would feel completely overwhelmed.

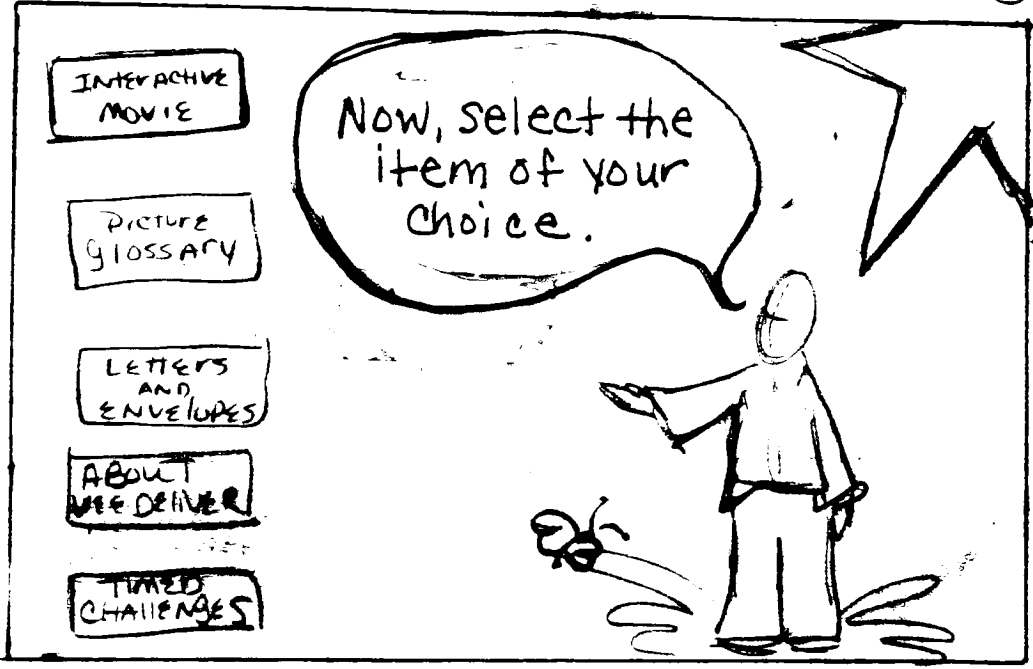
ACKNOWLEDGEMENTS

I would really like to thank those who helped me and put up with me throughout this project. First I want to thank my committee chairperson, Marla Schweppe, who made us all nail down storyboards right out of the gate; that was really helpful. Thanks to Gordon Goodman for his help, patience and confidence in me. Most importantly, though I would like to thank Steve Kurtz for sticking around and helping me complete the project. My family I must thank for their financial and moral support, but the greatest support came from someone very significant to me, and without this person this project would not have been as nearly as successful.

STORYBOARD







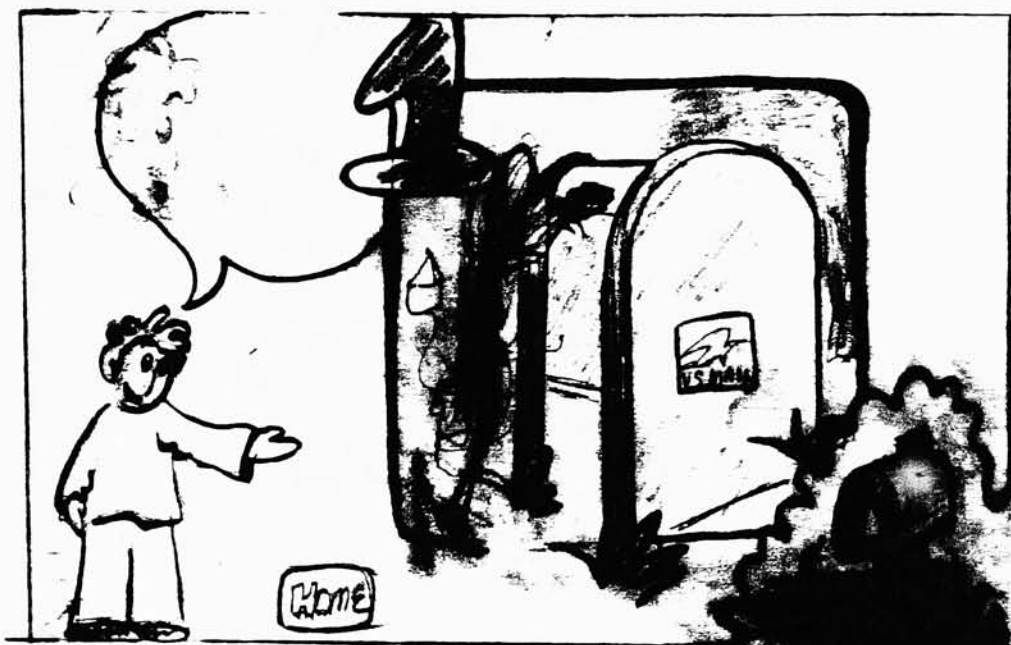
Letters
and
Envelopes



Timed
Challenges

Picture
Glossary

Movie
Interactive



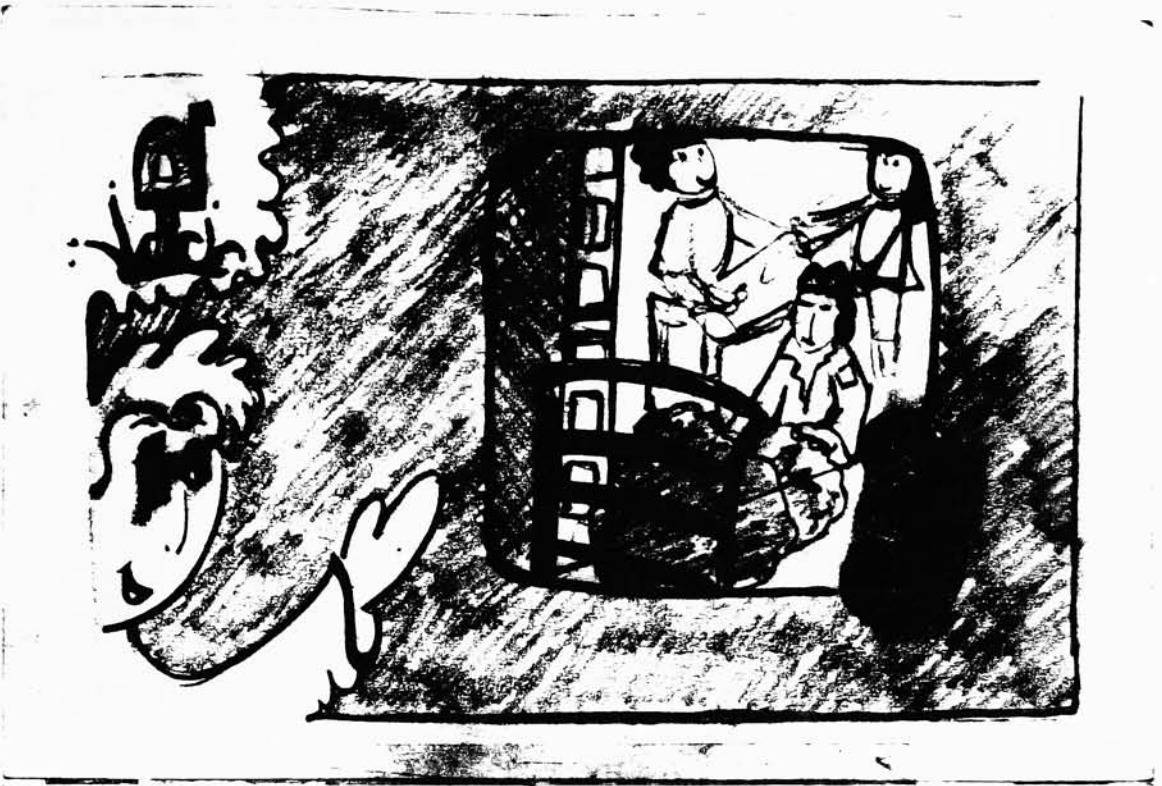
who lives in New York

Jenny has just written a letter to her grandfather. Now that she has properly addressed it she can put it in ^{the} mail box. Jenny's GF lives in SF and his ZIP CO.

- * EACH CARD CONTAINS ONE multiple choice question either about the scene or related scene topic.
- * Question is presented when user clicks on mail box.
- * Question should be attempted before moving forward.
- * 2 tries - 30 seconds "Sorry the correct quest. is..."



~~Here comes~~ Henry. He's the mail carrier for Jenny's neighborhood. Henry collects the mail and takes it to the Post Office for processing.

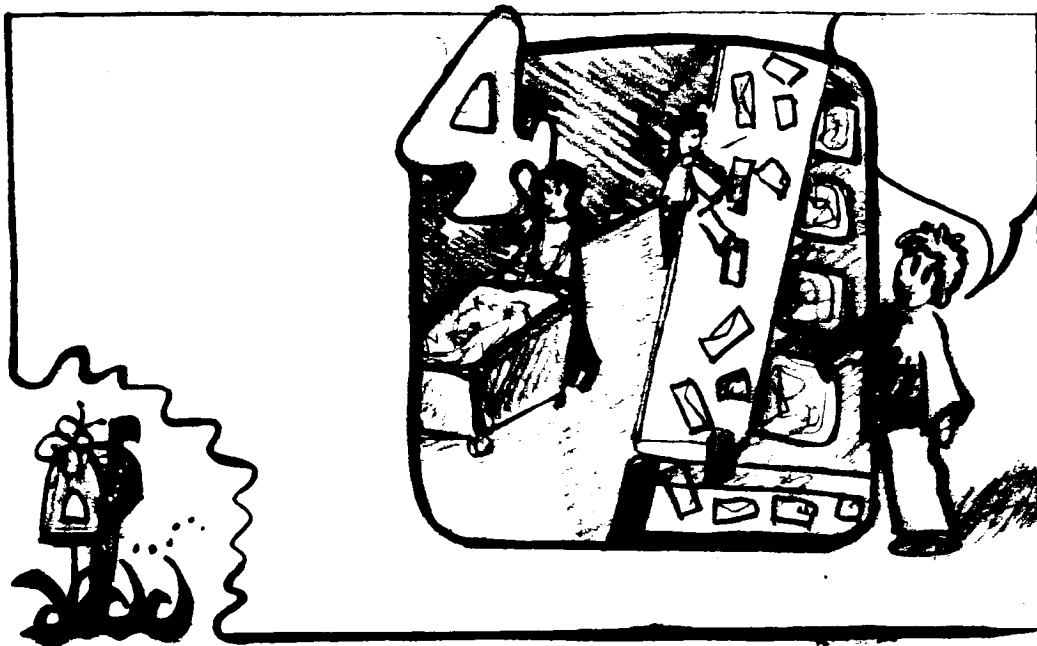


Scene #3

[Dissolve to MS. STATIC]

Bob:

After Henry picks up ^{Jenny's letter} ~~the mail~~ he takes it to the Post Office. ^{for processing} ~~Here Jenny's letter~~ to her Grandfather and all of the ~~other mail~~ that was collected is put onto a platform ~~truck~~. These mail handlers make sure that all ~~of the mail~~ is properly processed to assure accurate and speedy delivery.



Scene #4

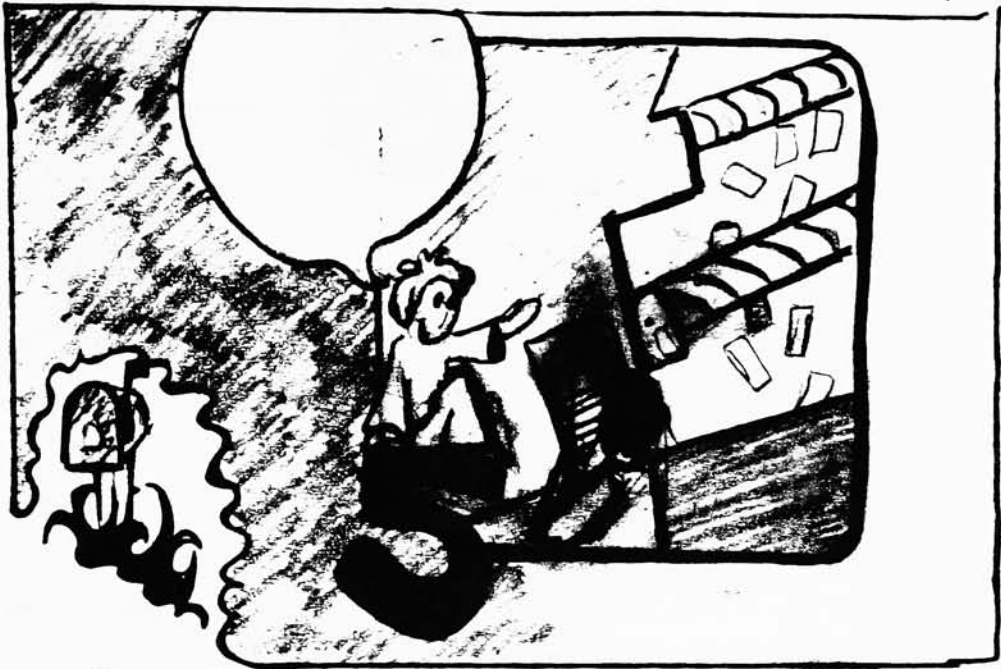
[Dissolve to MS from above. Loop of conveyer belt and workers the mail]

^ sorting

Bob:

Can you spot Jenny's letter in this scene. Jenny's letter is highlighted yellow, and it's on its way to ~~Grandfather's house.~~

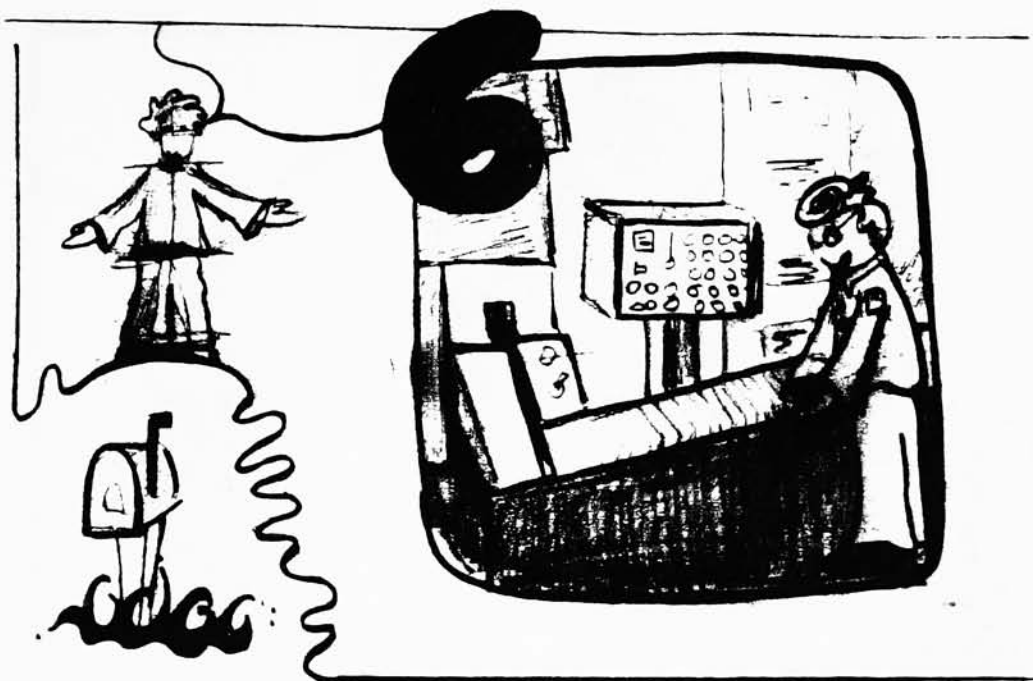
To the facer canceler machine



Scene #5 *Looping*
 [Dissolve to CU ~~STATIC~~ SHOT]

Bob:

~~However, before the mail leaves the Post Office it must first go through the Canceling Machine.~~ This machine cancels the postage stamps on the front of the letters, ~~and packages~~. Using ultraviolet light that locates ~~the serial~~ on the stamp. The faster canceller machine turns all the letters in the same direction and ~~stamps~~ *seals* a cancellation mark on the stamp,



Scene #6

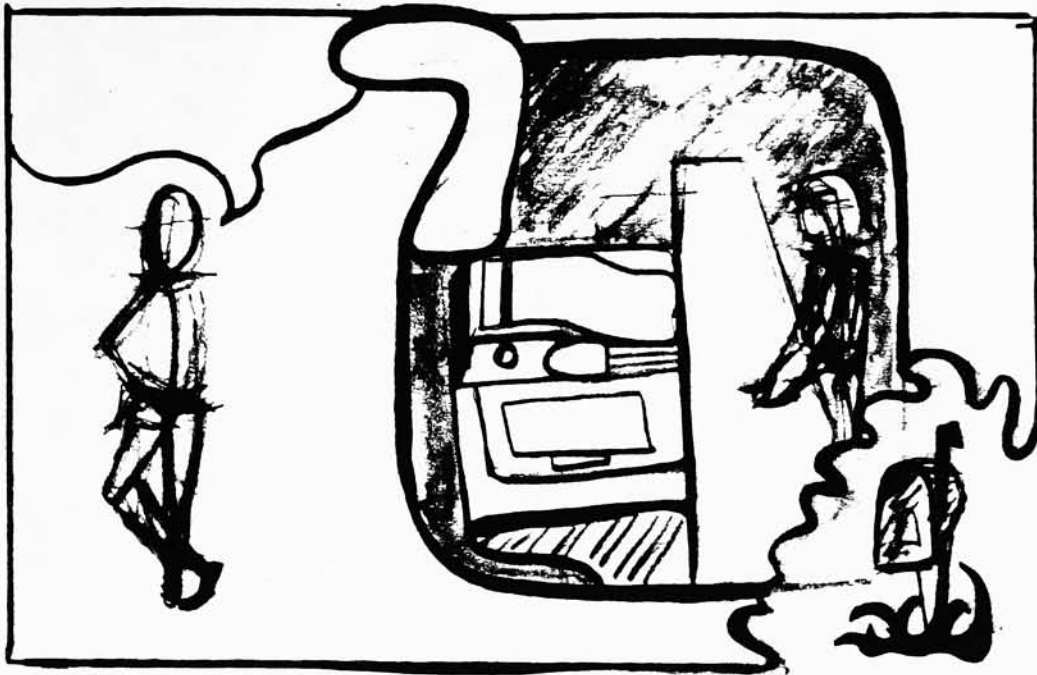
[Dissolve to MS
Jenny's letter]

~~Loop WORKER moving &~~
~~semi STATIC SHOT~~ except for the spraying of a ^{BAR CODE}

Bob:

Another machine that processes letters is called the Optical Character Reader. Here an electronic eye automatically reads the address and sprays a barcode onto the envelope. >

Since Jenny's printed her Grandfathers address ~~let the OCR~~ her computer the OCR could recognize the characters easily



Scene #7

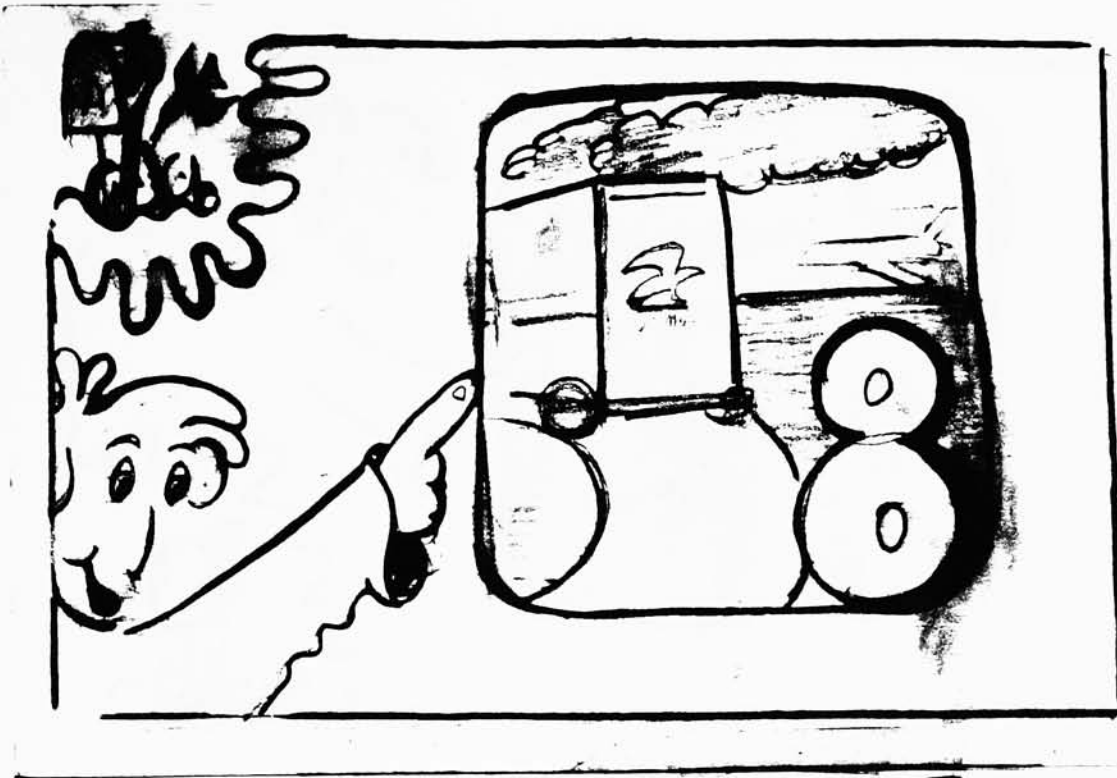
[Dissolve to MS STATIC SHOT]

Bob:

on a bar code
sorter

The barcoded envelopes ^{are} ~~can~~ then ~~be~~ sorted and ~~put~~
~~into trays for shipping to different cities and towns.~~

~~that~~ The letters are then sorted into trays
for transportation to the destinating city and
state.

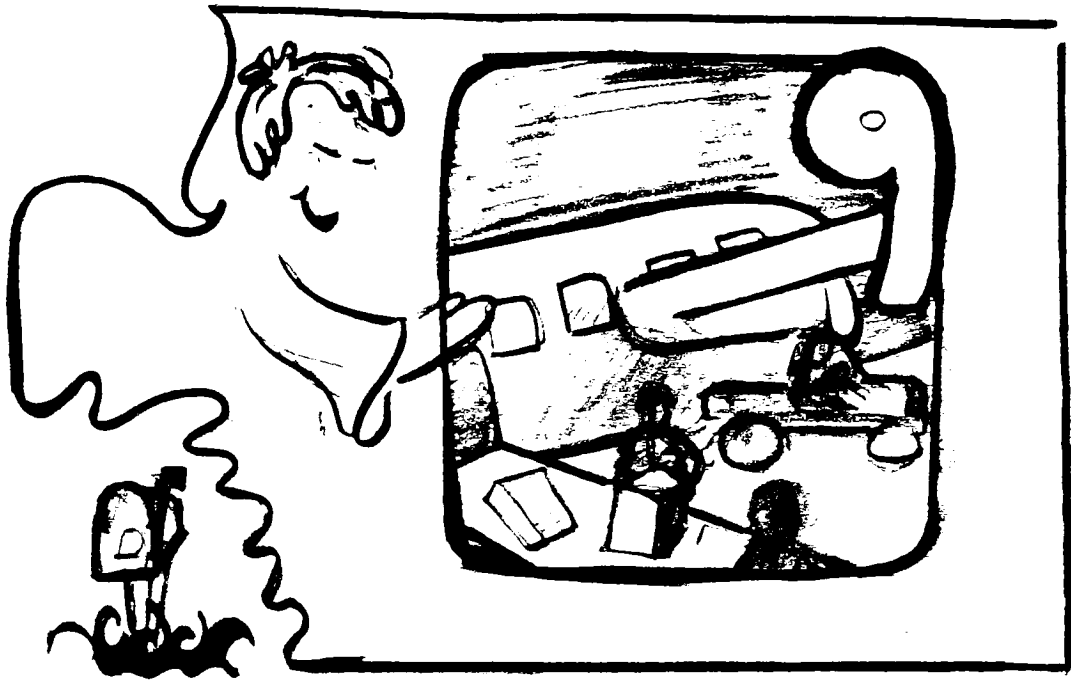


Scene #8

[Dissolve to LS Truck exits screen left]

Bob:

Next a truck takes Jenny's letter to ~~to~~ the airport for its trip to Grandfather's home town. (Driver blows horn and waves to Bob)

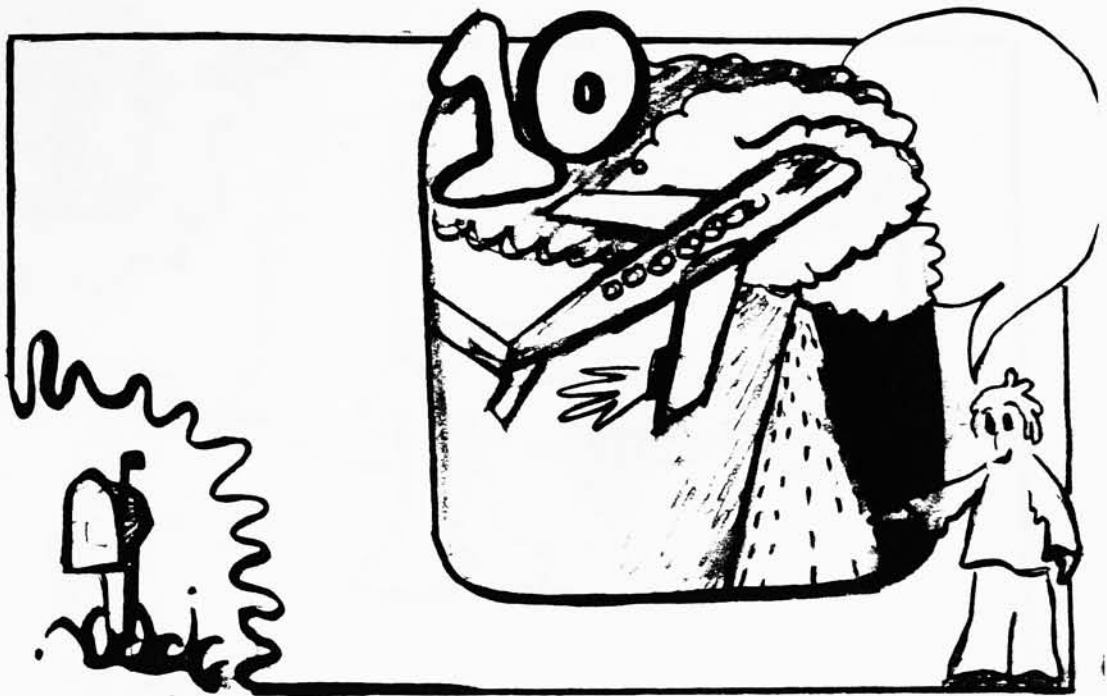


Scene #9

[Dissolve to CU Plane takes off over head.]

Bob:

Then its off! Up, up and away. Jenny's letter is put on the plane with lots of other mail going to distant cities.



Scene #10

[Dissolve to MS map of US tiny icon of plane illustrates a plane taking from the New York ~~area~~ and arriving in ~~Central California~~ ^{SAN FRANCISCO} ~~SAN FRANCISCO~~ ^{SAN FRANCISCO}. Text will explain that the trip only took 4.5 hours]

The plane leaves New York and flies to San Francisco. This is where Terry's Grandfather lives.

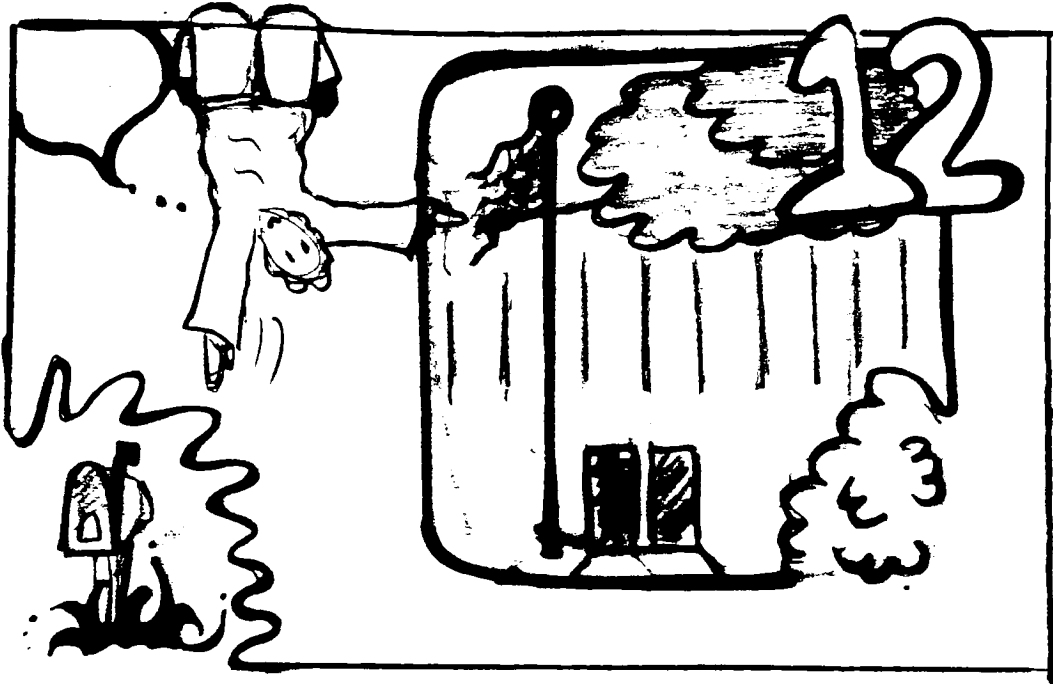


Scene #11

[Dissolve to MS of mail being loaded onto truck. Driver waves to Bob]

Bob:

in S.F.
~~When the mail finally arrives it is loaded onto a~~
~~mail truck. ~~and is delivered to the post office~~~~
~~in San Francisco for last presentation.~~



Scene#12

[Dissolve to MS of mail being loaded onto truck. Driver waves to Bob]

Bob:

Now the truck takes the mail to a large post office
where letters and packages are sorted according to
the ^{local} towns that they are to be delivered ~~to~~ in.

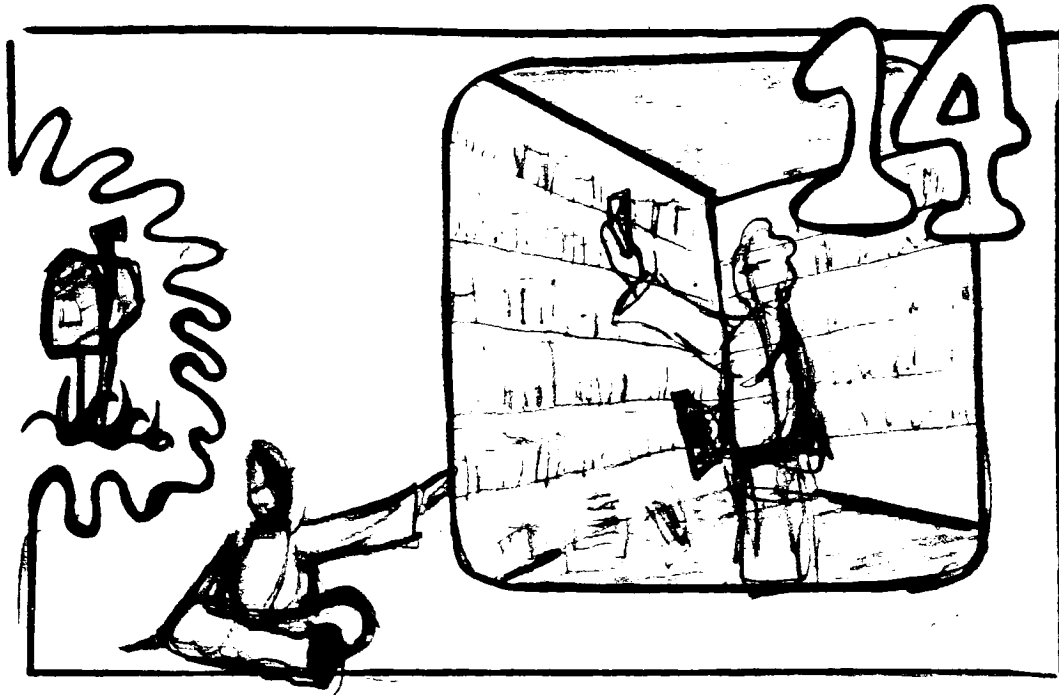


Scene#13

[Dissolve to LS STATIC SHOT of post office on a map depicting Grandfathers town]

Bob:

As for Jenny's letter it is ^{processed and then} taken to the Post Office in her Grandfather's town.



Scene#14

[Dissolve to MS of Martin casing the mail]

Bob:

~~After the mail~~ ^{Jenny's letter} arrives

~~Bob says~~ Martin, one of the mail carriers in ~~Grandfather's~~ ^{Jenny's} town is casing the mail, or putting it in sequence according to street addresses.

arranges ~~the mail~~ in delivery order
all of the mail (sequence)



Scene#15

[Dissolve to LS of Martin delivering mail to Grandfather]

Bob:

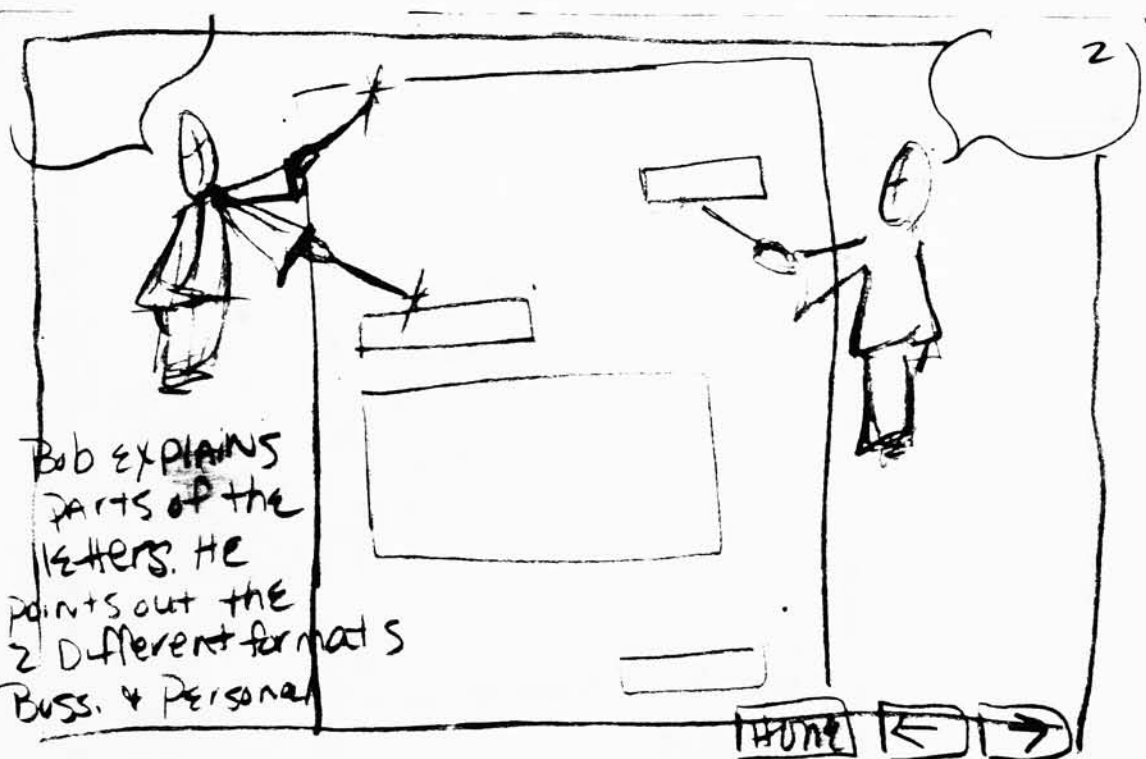
After Martin finishes ^{arranging} casting the mail he collects it and then puts it in his mail truck to deliver to the customers on his route. ^{Martin delivers the} Now he's taking Jenny's

Jenny's letter ~~to deliver to her Grandfather's house~~
to her Grandfather's house

Text
Divided
into ~~series~~ of
bubbles

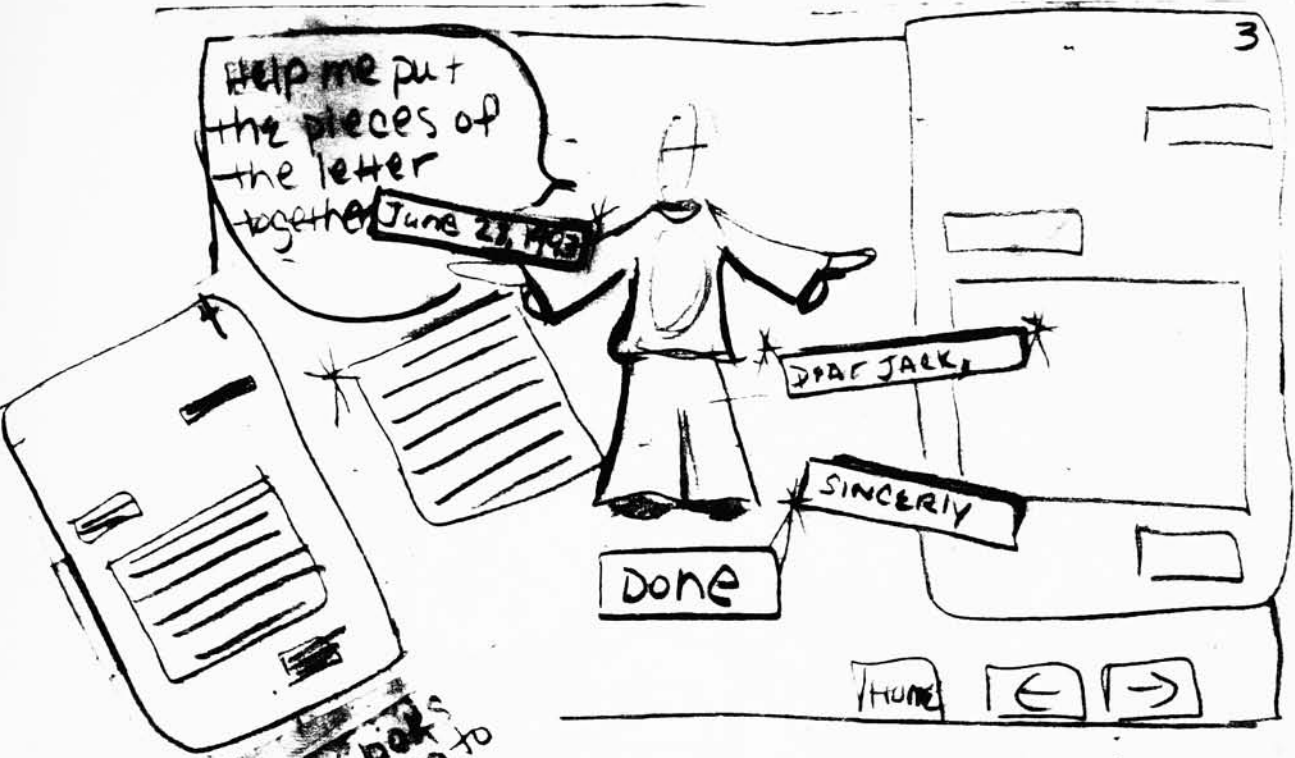


Letter writing can be one of the greatest forms of communication there is. By learning the proper punctuation and addressing of envelopes, you can become pen pals with kids from all over the world, or you can write a special thank you note to your Mom or Dad for doing something really nice. By learning to write letters you can send out invitations to your classmates asking them to come to your birthday party, or you could send a card to one of your relatives telling them how much you miss them.

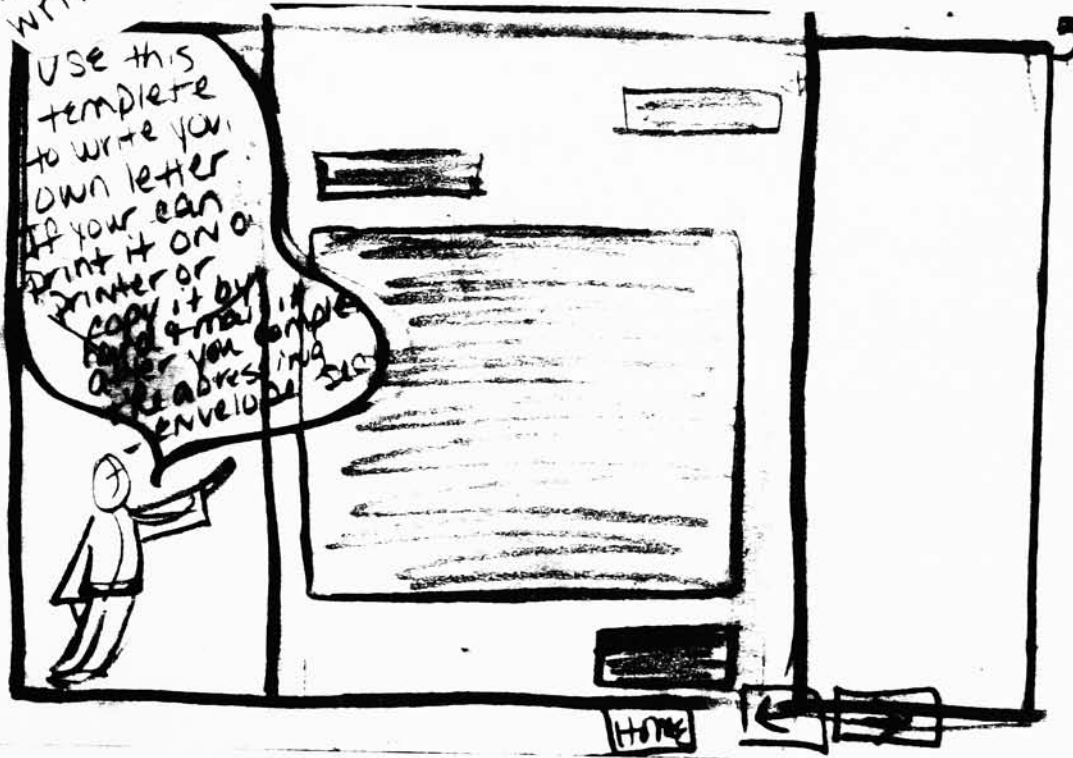


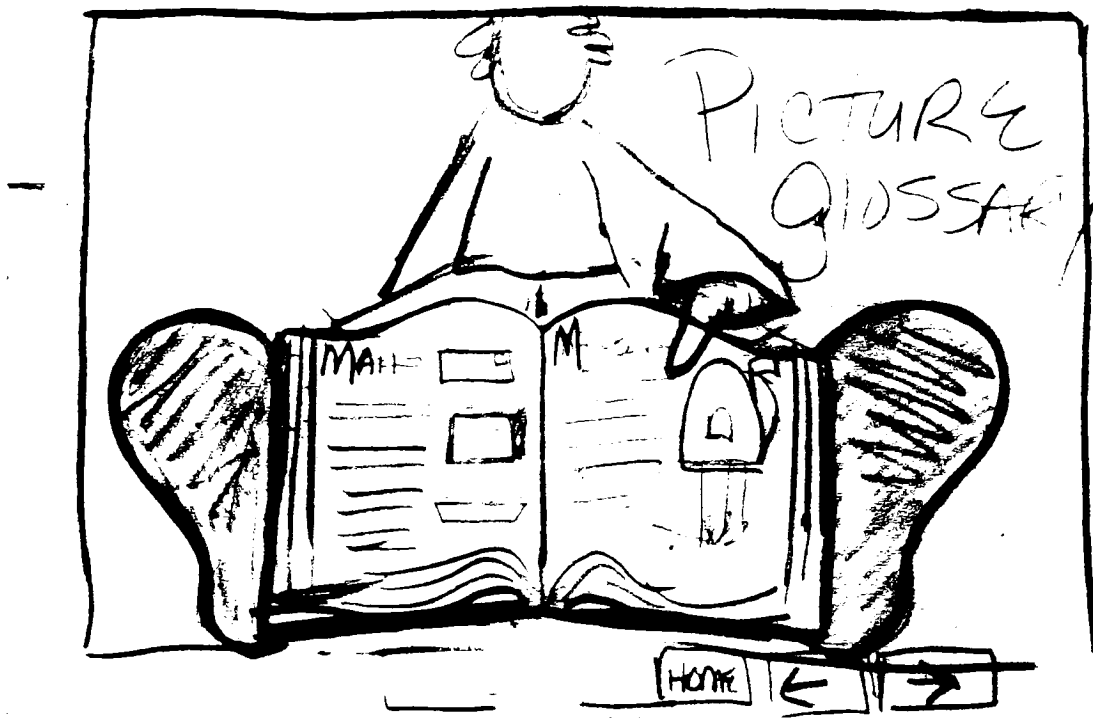
Bob explains
parts of the
letters. He
points out the
2 different formats
Bus. & Personal





If your letter box
like this then go to
the next card and
write your own letter.

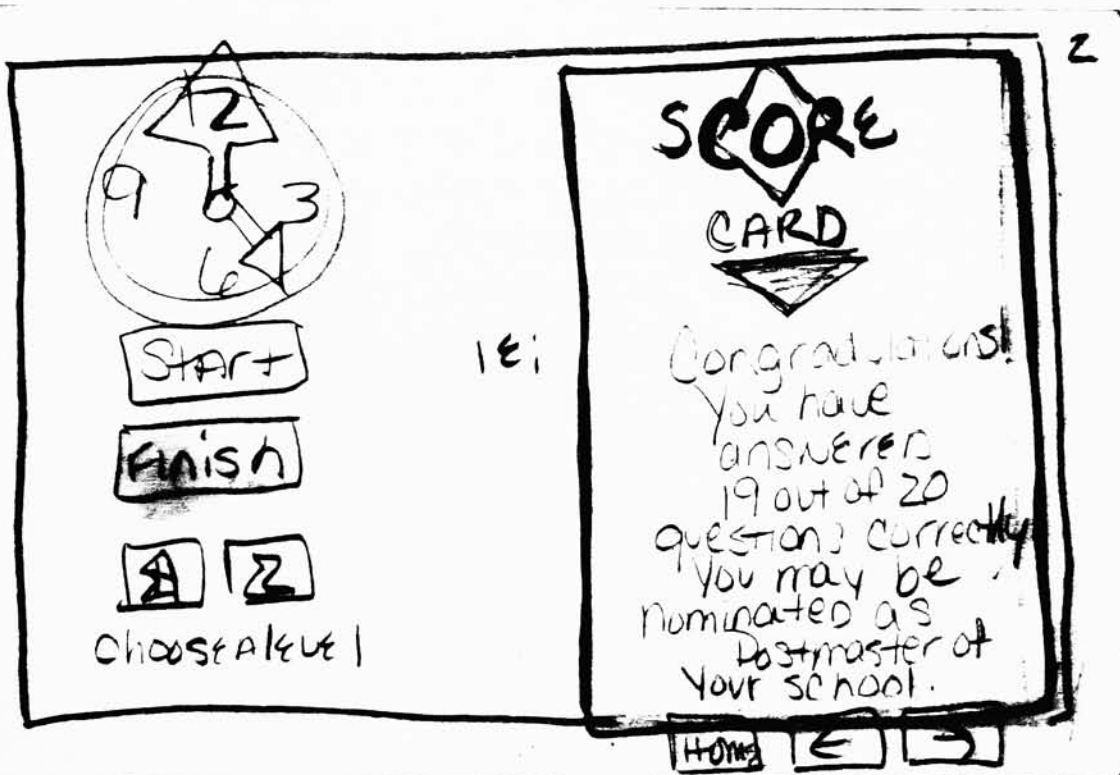
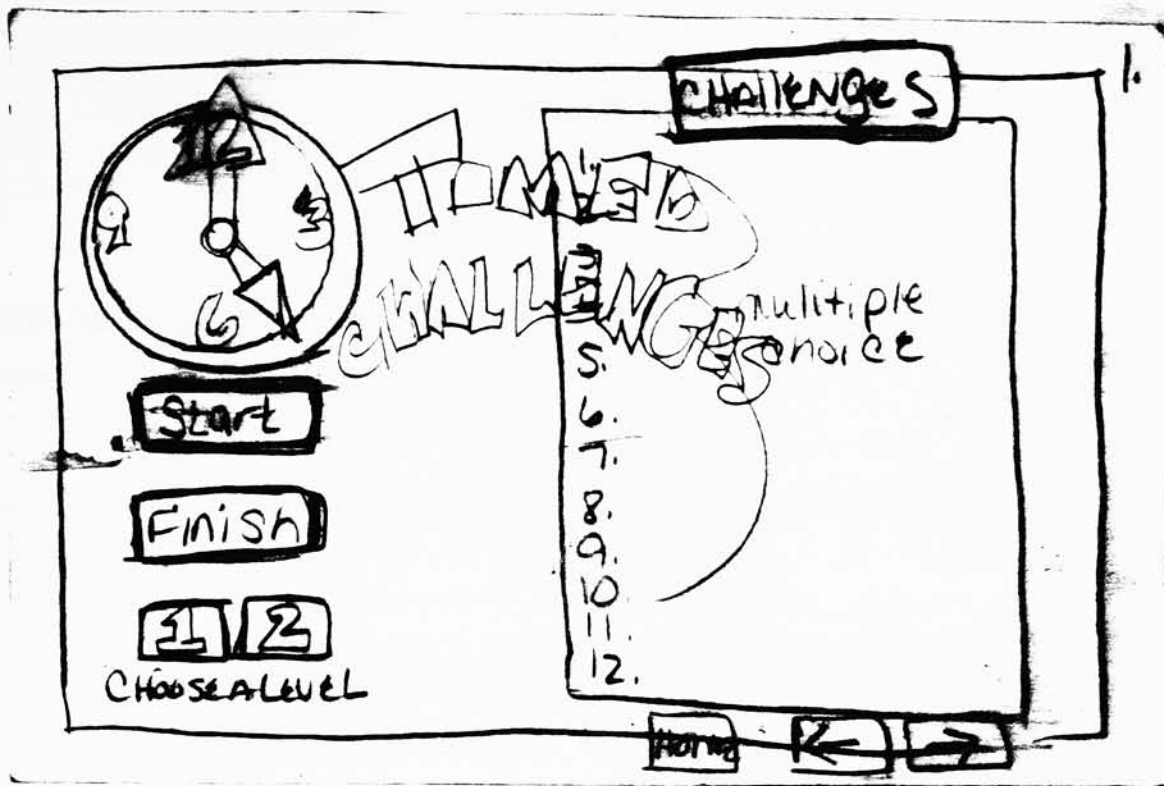




ABOUT WEE DELIVER

The "Wee Deliver" program is designed to provide children with real life experiences in which to apply basic skills: addressing envelopes, using the mail system; writing a letter, using punctuation appropriate for letters; locating street addresses; and using Zip Codes.





REFERENCES

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Skurzynski, Gloria. Here Comes the Mail. New York: Bradbury Press, 1992.

Wee Deliver In-School Postal Services Manual. Washington D.C.:United States Postal Service.

Ziegler, Sandra. A Visit To the Post Office. Chicago: Children's Press, 1989.