

# Lola's Story: Love and Resiliency

*“Often a person  
will readily bond  
and communicate  
with a puppet  
because  
it offers  
unconditional love, is  
nonthreatening and  
non-judgmental, and  
asks  
nothing in  
return”*

Susan Whiteland  
*Arkansas State University*

## **ABSTRACT**

*Lola, a hand puppet, tells her story of being constructed in a university's special topics class for the purpose of encouraging older adults who may be experiencing loneliness and isolation. Lola is introduced to an elderly woman who bonds with the puppet. Engagement with the puppet encourages positive emotions that contribute toward resilience and subjective well-being. Lola's story supports the idea that feelings of happiness and positivity attributed to puppetry may be instrumental in memory retention and overall socio-emotional health.*

## **KEY WORDS**

*Puppetry, emotional wellbeing, resiliency, older adults, therapy, art-based research*

*To correspond with the author regarding  
this article:  
swhiteland@astate.edu*

## **Where do I begin?**

This phrase reminds me of the first line to the Love Theme from the movie, *Love Story*. This seems appropriate because my story is one about love and resiliency. You may have never read a personal account from a puppet's perspective but, in fact, that is who I am. I am known as Lola. I began life as an idea in a special topics course co-taught by three university professors: an art educator, fiber artist and a theatre arts instructor. For readers interested in research, my story can be described as an art-based case study. Barone (2011) calls arts-based research a conscious pursuit of expressive form in the service of understanding that is not a quantitative array of variables. In other words, as a puppet I am an expressive form created with the intention of helping others better understand the possibilities of puppetry. My maker chose to use me in a particular environment where she could study a specific phenomenon. This defines the context of my story as a case study (McCombes, 2019/2022). For her it was the experience of engaging with older adults by using me. I will recount my experiences using the theoretical framework of socio-emotional selectivity theory and critical pedagogy. Socio-emotional selectivity theory addresses the differences in importance of relationships during the lifespan or rather the likelihood of forming loving associations (Fingerman, et al. 2010). Critical pedagogy also addresses the connection between people but is more concerned with empowerment (Open, 2019). Often older adults are in the category of those who are disregarded. This is particularly evident for those who live with dementia (Thraves, 2015). The methodology for my story aligns with art-based research. Hafeli (1998) defines this type of qualitative inquiry as a systemic approach that considers issues and topics related to teaching and learning through visual art production methods, visual art forms, artistic ways of thinking and practice (Hafeli, 1998, p. 111).

The special topics course that was the impetus for my creation was entitled, *Puppet Construction for Purposeful Play*. The name implies that the visual art production for this art-based research was puppet making. For the students in the class the learning reached beyond material manipulation and our classroom environment to meaningfully touching community members in a significant way. The course's experiential approach to learning followed the ideas of theorist John Dewey. Dewey (2015) believed education was not an "affair of 'telling' and being told, but an active and constructive process..." (p.49). The students were called to actively engage in the process of knowledge building not only about how to create a hand puppet but, how to apply their knowledge of puppetry for a practical purpose. Many of the university students who registered for the class did so without fully realizing what such a course would entail. Nevertheless, the first week of the course provided an opportunity for students to get a taste of how puppets could be used in an environment other than as a source for children's entertainment.

Students were required to do personal research about puppetry and determine for what purpose they wanted to create their own puppet. This could be considered a literature review that included perusing numerous journal articles and viewing informational videos. During the process students learned about the many ways that puppets can be used in therapy and education. Students learned such things as how puppets have been helpful in treating traumatized children (Anderson, 2019; Hartwig, 2014; Novotny, 2012 Reid-Searl, Quinney, Dwyer, Vieth, Nancarrow, & Walker, 2017; and Tilbrook, 2016) promoting empathy for individuals with Autism (Malhotra, 2019); providing a sense of playfulness and joy for those diagnosed with dementia (Schneider, 2015) and how puppets can be used in an informational context to teach history lessons and math concepts (Groth, Austin, Naumann, & Richards, 2019; Romanski, 2019). Several of the videos that the students watched showed clips of puppets in therapy sessions along with explanations of what kind of puppets were best employed for specific therapeutic needs (BBC News, 2017, Children's Hospital Foundation of Manitoba, 2014; Dyson, 2016; Florida Department of Health, 2020; Integrated Treatment Services, 2014; J. M. Puppets, 2021; Judd, 2013; TED, 2020).

### **Problem Based Learning to Generate Research Questions**

One of the university course's learning objectives was for each student to find a local problem to solve with their puppet. The problems that were generated acted as personalized research questions related to answering how an extreme sock puppet can be used in various contexts for purposeful play. One student chose to create a bat, another chose to create a book worm. The intentions for these puppets were for them to be used in an educational context. The plan for Batty was to provide information on the usefulness of bats and to help alleviate fear that some may harbor against the nocturnal creatures. The book worm, Wrym, a serpentine-type dragon, was designed to encourage reluctant readers to value literature. Two other students in the class created sock puppets that were designed to be used during therapy sessions with people who have Autism Syndrome Disorder (ASD) or used in an educational situation where puppets could inform audiences of ASD characteristics. My purpose was to answer the question of how a spunky, older lady puppet, can be created to act as a source of encouragement for aging adults who may be experiencing loneliness or isolation.

As university students were making plans for their puppets and identifying an intended purpose, my designer/creator, the art education professor whom I will refer to as Doc, researched her interest in using puppets with older adults. A particular website caught her attention (<http://www.therapeuticpuppetry.com>). The website was created by a Swedish arts therapist, Asa Viklund, who uses puppets in her practice. Numerous references and links were provided on the website that inform readers of ways that puppets have and are currently being used in expressive arts therapy. Expressive arts therapy (EAT) is defined by the National

Organization for Arts in Health (2017) as a field that incorporates the arts into healthcare settings. It includes play, creativity, improvisation, aesthetics, space, time, rhythm, resonance and mind/body connections. “The primary purpose is promotion of expression and imagination...EAT practitioners are trained to combine two or more art forms in clinical practice” (NOAH, 2017, p. 7).

One of the books listed on the site, *A Hand in Healing: The Power of Expressive Puppetry* (Schneider, 2015), made quite an impression on Doc. Numerous vignettes in the book described how puppets have been used to make connections with people at various ages and functioning abilities. The book's author described working with many who were non-speaking or at an end-of-life stage. Doc began to think of me when she read how puppets could touch the hearts of older adults who others had deemed as unreachable. I think again of Love Story's theme song. Another line in the lyrics states:

Where do I start?  
With her first hello  
She gave new meaning to this empty world of mine  
(Williams, 1971)

That is what Doc imagined would be the response of some older adults to me when I popped in for a visit.

### **Puppet Construction**

The second week of the puppet class was a flurry of busyness. Students were encouraged to tie-dye tube socks or choose socks of a particular color appropriate for their puppet design. Students were also faced with decisions like whether their puppets would have a soft-mouth or a glued felt one. Some students used a tube sock as the base for their puppet and then covered any exposing sock portions with faux fur. Other students decided to disregard the idea of using a sock altogether and opted to construct their puppet body from fabric. The fiber artist instructor helped with creating pattern pieces to all those who needed it.

Doc made a couple of sock puppets before she came up with her idea for me. The first was a cute little thing with rainbow yarn hair and a big mouth with extended felt teeth and a protruding tongue. The purple darling who was later named, Sally, had Velcro, or hook and loop fastener strips on the end of her tongue and on the inside of her mouth at the base of her front teeth. The sticky strips could hold her tongue in position and provided a visual example of how one with a lisp or other speech impediment could position their tongue for better speech articulation. I did not really get to know Sally well since she went to live with a speech pathologist shortly after her creation.



Figure 1. Sally.



Figure 2. Lucky.

The second sock puppet that Doc made was my friend, Lucky. Lucky was created from a white tube sock tie-dyed green. He was made with apple green, faux fur, floppy ears and a soft mouth that allowed him to pick up sticks or other random articles. Lucky was named by Doc's elderly friend, Mrs. K. on our first visit to the assisted living facility. That was quite an experience! I did not even say a word during the visit, but I certainly felt loved. In my head I hear the Love Theme's lyrics again:

She came into my life and made the living fine  
She fills my heart  
She fills my heart with very special things  
With angels' songs, with wild imaginings  
(Williams, 1971)

I think Doc felt a need to make a hand puppet more in the style of a Muppet when she saw the exuberance of her university students who were taking extra time viewing YouTube videos to create extraordinary puppets. Pom-poms, foam heads, and moveable arms were just a few of the added details. Doc likewise studied several videos for how to construct a puppet. Two of the videos showed how to build a puppet using foam and fleece (Kreutinger, 2017, 2021). Prior to my construction, Doc gathered the supplies she needed. She found pieces of polyfoam that had been tucked away in her garage to use for building my head. She located an electric knife for shaving the polyfoam. She made a trip to the fabric store to purchase fleece for my skin. She secured a hot glue gun with plenty of hot glue sticks. Finally, she set aside a piece of the same green faux fur as what she used for the puppet Lucky to use as my spikey hair. The next step was how to create a moveable mouth plate. After several attempts of cutting and gluing foam to plastic, my mouth was operational. The shape of my head took quite a bit of planning and reworking before coming together. Attaching my skin was another challenge for Doc but eventually my head took shape. I remained only a head for several days before Doc added large felt lips, bulging eyes with feathery eyelashes, a fiber filled nose and ears. She added some button ear rings and a pierced nose ring for a little added character. Doc found my glamour outfit at a thrift store in the children's section. She used it to bring my body parts together attaching my fiber filled arms and legs to my head and neck. Doc was quite satisfied with my flouncy, gold flecked black skirt that topped a pair of black tights. She stuffed the ends of each leg of my tights into a golden tennis shoe that was adorned with a swatch of cheetah fur. A long sleeve glittery, gold top and a golden puffer vest completed the ensemble. My hands were attached to wire rods to better express myself. My entire outfit and added embellishments made me quite the looker or so I was told.

### **Visiting Mrs. K.**

It was not long after my creation that Doc took me and Lucky to visit Mrs. K. The dear lady is an elderly friend that Doc sees on occasion. Quite a long time had elapsed since Doc had been to the assisted living facility where Mrs. K. lived. A mutual friend had expressed to Doc that she was worried about Mrs. K. who was not doing well. The friend reported that Mrs. K. was spending a great amount of time in her room and not interacting much with other residents. She engaged little with friends, often took her meals alone in her room and wanted to do little more than sleep. The friend confessed that she believed Mrs. K.'s dementia was getting worse. Doc recorded her reflections as a source of data collection after our first visit with Mrs. K. and she has given me the liberty to share them.

February 7, 2022

I went to visit Mrs. K. today. Shortly after I arrived, I brought my green dog puppet out of my bag. She thought it was very cute and offered him some popcorn that she was eating. I next showed her the purple sock with

the big teeth. She pushed some of the rainbow hair out of the puppet's eyes and remarked that one of the green eyes was larger than the other. What really made Mrs. K. light up was when I brought out Lola from my bag.

She immediately began talking to the puppet. She asked how she was doing, if she was happy or sad. Mrs. K. looked right into the puppet's big eyes and addressed her. She made comments about her outfit and how Lola was a little short so that her vest had to be tucked in. Mrs. K. commented about Lola's earrings and when I pointed out the nose ring Mrs. K. did not seem to mind. Mrs. K. hugged Lola and kissed her. She held hands with her. I asked Mrs. K. if she wanted to operate one of my puppets. She wanted Lola. So, Mrs. K. put her hand inside and we took a couple of pictures. Later, after a little coaxing, we walked to lunch together. Mrs. K. had planned to stay in her room and have her lunch brought to her. M.R., a friend of Mrs. K.'s, came by while we were still in her room and made comments that Mrs. K. had been much like a hermit for the last several days. When we arrived in the dining room, we were greeted warmly by other residents seated at Mrs. K.'s table and had numerous others from the dining room come by the table to be introduced to Lola and the gang. Mrs. K. offered Lola part of her lunch and asked her if she wanted bites. I had Lola whisper to me about Mrs. K. leaving vegetables and how eating them would be good for her eyes. Mrs. K. just said that she did not want her eyes to look like Lola's. Mrs. K. ate little and blamed the quantity on the fact that she was busy talking to Lola. There really was very little conversation among the table members.

Mrs. K. seemed to be engrossed in talking to Lola and Lola would move toward her, cover her eyes at times appearing timid then nod her head in agreement to other comments. I felt a little inadequate to have Lola talk and merely explained that Lola had laryngitis. After lunch we walked back to Mrs. K.'s room. It was time for me to go. Bingo would be happening in about 15 minutes for Mrs. K. anyway. When I left, I marveled at the confirmation of what I had read. Mrs. K. had really engaged with Lola and acted like she wanted her to come back. My other puppets had also been given names by the time we left. The green dog was named Lucky and the purple puppet was named Sally. (S. Whiteland, personal communication, February 7, 2022)



Figure 3. Mrs. K. and Lola.

Recounting that day brings tears to my eyes. The Love Story theme song again relates when it says love can replace loneliness. I believe that when Mrs. K. reached for my hand and showered me with kisses that she was experiencing the kind of love that does not dissipate with an aging body or cognitive decline.

She fills my soul with so much love  
 That anywhere I go I'm never lonely  
 With her around, who could be lonely  
 I reach for her hand, it's always there  
 (Williams, 1971)

Hargis, Siegel and Castel (2019) write that socio-emotional selectivity theory (SST) is at work in people like Mrs. K. who are over the age of 65. The theory states that there is a shift in an older adult's motivation from the goal of acquiring new knowledge to an interest in emotional wellbeing. Researchers say if more of older adults' goals are related to emotion their memory for emotional items may be preserved. Positivity is also regarded as an influencing factor for processing information in older adults. These findings suggest a puppet like myself can provide



experiences that prompt joy and happiness and may play an instrumental role in memory retention and overall socio-emotional health for aging adults.

## **Puppet Animation**

By the fifth week of the university puppet class, each student's puppet had been constructed and the puppet's personality had begun to develop. Doc learned how to give me a voice and taught me to how to breathe and focus conforming with her hand movements. Doc's slow whispery drawl became the way that I verbally communicated with others. She and I practiced together as we bonded to become one. The theatre arts instructor helped all of us puppets come to life in the hands of our puppeteers. Once we got the hang of becoming animated, the instructor informed the class of how to write a puppet script according to the format of a professionally written script. The scripts that the university students created were varied; yet all were illustrative of their puppet's newly formed character and representative of an art-based research approach. An art-based approach in our case utilized the art forms of a puppet and written script to raise questions for the viewer, promote further inquiry, and possibly change world views.

Take my puppet script for instance. It dealt with an art topic, called for the use of critical thinking skills, and set the stage for expressive therapy. According to the script I had seen one of Nick Cave's sound suits on display. In the script I go on about how the contemporary artist created the costumes as performance pieces. Cave's desire with the suits was to encourage those who watched the performance to refrain from making judgements about the person inside the suit. Gender, race, and age were not important. Being a puppet, I could relate. It's not my outside appearance that really matters although I feel like I can fit right in with one of those dancing costumes considering my sassy hair and the way I can do a little jiggle.

## **A Second Visit**

On my next visit with Doc to see Mrs. K. we took several laminated pictures of the sound suits to show to Mrs. K. I think that Doc was curious to see if the script she wrote might generate interest for the elderly lady. When we first arrived to visit Mrs. K., Doc found her sitting in the TV room of a new location. Mrs. K. had been transferred from her home in the Assisted Living facility to a new residence in a nursing home secure unit. Mrs. K. was now reunited with her husband who was also living in the nursing home. Mrs. K. and Mr. B. were sitting closely together, but not engaging in conversation. Doc noticed Mrs. K. was staring off in the distance seemingly lost in thought. The couple did not seem to be paying any attention to an animated movie playing on the television monitor across the room from them. When Doc entered the room, I was tightly squeezed into a canvas bag with my friend Lucky. Doc grabbed Mrs. K.'s hand in greeting and told of her pleasure in seeing her and Mr. B. It wasn't long before I came out for a visit.

Mrs. K. seemed to remember me. Her eyes were bright, and she was smiling. I was offered a couple of kisses on my wide lips to which I happily smacked in response. Mrs. K. pinched the toes of my golden tennis shoes and rubbed my hands with her own. Doc helped me give Mrs. K. a neck hug. The affection from Mrs. K. was a clear demonstration of her excitement to see me. Mr. B. did not really direct any attention my way. He spoke little and when he did, he was difficult to understand. He seemed agitated about sitting in his wheelchair while we were there. In fact, he expressed a desire to get up but said he could not. Mrs. K. told Doc that Mr. B.'s request was not uncommon. After the explanation she tried soothing Mr. B. telling him that he would be okay. She suggested that he look at me. I reached over to touch Mr. B.'s hand but he offered little response. Even though Mr. B. was not an automatic admirer, I believe that Mrs. K. felt I could be a benefit for him just by me being there. Mrs. K. and I exchanged a few loving pats and then Doc brought out the sound suit pictures to see what interest Mrs. K. had in them. Sure enough, Mrs. K. took the pictures and read the accompanying text about the artist. I must say that the pictures were quickly put aside when Mrs. K. tickled me then leaned in with pursed lips for another kiss.

Geriatric psychiatrist, Helen Lavretsky (2014), writes that there is accumulating empirical evidence that positive emotions are good for one's health and can help aging adults in promoting optimal resilience later in life. For Mrs. K. it appears that a puppet can encourage positive emotions such as love and joy. Lavretsky says that frequent positive emotions and feelings of happiness affect subjective well-being and can help individuals maintain hope in the face of stress. So, while I may be considered just a pretty face by some, I am much more than that to Mrs. K. Our relationship can be called a love story. Art therapist, Marge Schneider (2015) describes the phenomenon as one that can be experienced by anyone who is open to it; she says:

Often a person will readily bond and communicate with a puppet because it offers unconditional love, is nonthreatening and non-judgmental, and asks nothing in return...there is a part of each of us that wants to respond to playfulness and spontaneity. (pp. 32-33)

## **Findings**

My story affirms that expressive arts in the form of puppetry, such as myself, can be effective in providing a source of encouragement for aging adults who may be experiencing loneliness or isolation. Consistent with socio-emotional selectivity theory, Mrs. K. demonstrated a positive emotional response suggesting joy, happiness, and sense of well-being when visited by Doc and myself. Although it was just the two of us and we only offered a few hours of companionship, we made a connection with Mrs. K. The experiences with Mrs. K. strengthened Doc's commitment of including critical pedagogy in her classroom instruction. While my

focus was to build relationship with those who struggle with dementia, the course's focus to encourage or give voice to those often overlooked in society was embraced by many of the students taking the course as they sought ways to use their puppets in various community contexts thereby striving to reconstruct a more empathetic and caring society.

Analysis of Doc's students' accomplishments were described in written reflections and discussed in a class focus group. One of the students told of her puppeteering experience as a reciprocal benefit. She wrote about her time performing at an assisted living facility in the following excerpt:

According to the organizer, the audience that we had was very large and more interactive than they had been for other events. Which made me feel like we were doing something really good for them emotionally and mentally. Many of the seniors interacted with the puppets during the show which made it easier to keep going. After the show we went around to many of them and let them touch and talk to the puppets... I loved the interaction we had with them [older adults] because many of them seemed to light up and have a fun time with our puppets (J. Dudley, personal communication, May 7, 2022).

Another student commented in her reflection that she was excited about the success of her puppet. She said, "I get excited to show Bubbles off to people! I actually sent a picture of him to my grandma yesterday and she loved him!" (S. Maddox, personal communication, May 7, 2022). The comment suggests that the student saw value in sharing her puppet with a valued older family member.

A third student wrote in her reflection that she created her puppet to encourage people when they encounter bullying. By using critical pedagogy, a teaching approach that challenges the idea of power and domination, the student recognized the need for individuals to take personal initiative when confronted by aggressive behavior. Writing about her intended purpose suggests that she recognized how a puppet could be useful as a motivational device for a variety of ages. She wrote:

My driving question was how can a puppet be used to teach children how to handle bullying in an appropriate matter? I was interested in this question because I feel like it is something that a lot of school age children need to be taught. Being bullied is such a harmful act and can lead to all sorts of consequences...Something that is just as harmful as bullying is bystanding. It's when people just sit and watch something happen...Waiting for someone to say something can lead to so many wrong things, so teaching kids how to speak up for someone being bullied...allows for them to help someone in need and handle situations safely. Also, they can use what they learned when they were kids well into their adulthoods. (E. Evans, personal communication, May 7, 2022)

## Implications

The students' writing samples about their puppetry experience validate the theory that puppets can be used to cultivate critical pedagogy and fulfil socio-emotional needs for many individuals across the lifespan including those with cognitive decline or dementia. The words from the theme song in *Love Story* (Williams, 1971) speak to a kind of emotional attachment that may not be measurable by time but fulfills a valuable role for the ones involved. My story tells about this kind of love that I experienced with Mrs. K. Doc was present to see it happen and help me share what it means with others so that they too may construct a puppet friend for purposeful play.

Can love be measured by the hours in a day?  
 I have no answers now but this much I can say  
 I know I'll need her 'til the stars all burn away  
 And she'll be there  
 How long does it last  
 Can love be measured by the hours in a day  
 I have no answers now but this much I can say  
 I know I'll need her 'til the stars all burn away  
 And she'll be there  
 (Williams, 1971)

*Writing and images* © Whiteland, 2022

## References

- Anderson, K. (2019). *Puppet creation: A lost art in treating child trauma* [Master's thesis, Lesley University].
- Barone, T. & Eisner, E. (2011). *Arts Based Research*. SAGE Publications, Inc.
- Porfilio, B. & Ford, D. (2015). *Leaders in critical pedagogy: Narratives for understanding and solidarity*. Brill.
- Dewey, J. (2015). *Collected works of John Dewey: The complete works*. Pergamon Media. Libreka GmbH
- Dyson, P. (2016, January 15). *Using Puppets in Play Therapy* [Video] YouTube. [https://www.youtube.com/watch?v=WhsPDjaz\\_sQ](https://www.youtube.com/watch?v=WhsPDjaz_sQ)
- Groth, R. E., Austin, J. W., Naumann, M., & Rickards, M. (2019). Probability puppets. *Teaching Statistics*, 41(2), 54-57. <https://doi.org/10.1111/test.12182>

- Hargis, M., Siegel, A. & Castel, A. (2019). Motivated memory, learning, and decision-making in older age: Shifts in priorities and goals. In G. R. Samanez-Larkin (Ed.), *The Aging Brain: Functional Adaptation Across Adulthood* (pp. 135-163). American Psychological Association.
- Hartwig, E. K. (2014). Puppets in the playroom: Utilizing puppets and child-centered facilitative skills as a metaphor for healing. *International Journal of Play Therapy*, 23(4), 204-216. <https://doi.org/10.1037/a0038054>
- Hafeli, M. (2013). Art-based methodology: alternative forms for research on educational practice in M. L. Buffington & S. W. McKay (Eds.) *Practice theory: Seeing the power of art teacher researchers* (pp. 111-121). National Art Education Association.
- Integrated Treatment Services (2014, February 24). *Puppets in Therapy* [Video] YouTube. [https://www.youtube.com/watch?v=HkQ9CzS\\_SSo](https://www.youtube.com/watch?v=HkQ9CzS_SSo)
- Judd, R. (2013, January 3). *Using Puppets and Music to Practice Prepositions* [Video] YouTube. <https://www.youtube.com/watch?v=nsxWPmLk10g>
- Kreutinger, A. (2021, July 7). *No sew puppet build-easy* [video]. You Tube. <https://www.youtube.com/watch?v=54YroFGrbPQ>
- Kreutinger, A. (2017, July). *How to make a fleece pattern-part 3-puppet building 101* [video]. You Tube. <https://www.youtube.com/watch?v=m3GlzC5OWSk>
- Lavretsky, H. (2014). *Resilience and Aging: Research and Practice*. Johns Hopkins University Press.
- Malhotra, B. (2019). Art therapy with puppet making to promote emotional empathy for an adolescent with autism. *Art Therapy*, 36(4), 183-191. <https://doi.org/10.1080/07421656.2019.1645500>
- McCombes, S. (2019, May 8, revised 2022, July 21). *What is a case study? Definition, examples & methods*. Scribbr. <https://www.scribbr.com/methodology/case-study/>
- National Organization for arts in Health (2017). *Arts, health, and well-being in America* [white paper]. <https://thenoah.net/wp-content/uploads/2019/01/NOAH-2017-White-Paper-Online-Edition.pdf>
- Reid-Searl, K., Quinney, L., Dwyer, T., Vieth, L., Nancarrow, L., & Walker, B. (2017). Puppets in an acute paediatric unit: Nurse's experiences. *Collegian* (24) 5, 441-447. <https://doi.org/10.1016/j.colegn.2016.09.005>
- Romanski, N. M. (2019). Reigniting the transformative power of PUPPETS. *Art Education* (Reston), 72(4), 36-42.
- Schneider, M. (2015). *A hand in healing: The power of expressive puppetry*. CreateSpace Independent Publishing Platform
- Tilbrook, A., Dwyer, T. Reid-Searl, K & Parson, J. (2017). A review of the literature: The use of interactive puppet simulation in nursing education and children's healthcare. *Nurse Education in Practice* (22) 73-79. <https://doi.org/10.1016/j.nepr.2016.12.001>
- Thraves, L. (2015). *Alzheimer's Society's view on equality, discrimination, and human rights*. Alzheimer's Society. <https://www.alzheimers.org.uk/about-us/policy-and-influencing/what-we-think/equality-discrimination-human-rights>

Williams, A. (1971). *Love Story* [Song]. Columbia Records.  
<https://www.google.com/search?channel=tus5&client=firefox-b-1-d&q=love+story+theme+song+lyrics>