



SERIES 2 · PLAY, WONDER, AND LEARNING

The Cardboard Box Theater: Where Stories Come Alive

How to support safe cardboard-box theater, child-led dramatic play, attentive listening, and appropriate responses to concerning stories.

CONNECTED CAREGIVER

Series 2 - Play, Wonder, and Learning | 21-23 minutes

ABOUT THIS PUBLICATION

Resources for Caregivers publications provide general educational and informational material informed by research, professional literature, and caregiving practice. Every child, caregiver, family, and situation is different. The ideas are intended to support awareness, reflection, learning, and informed decision-making; they are not a substitute for individualized medical, developmental, mental-health, educational, therapeutic, legal, financial, or other professional advice.

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AT A GLANCE

Estimated reading time: 21-23 minutes

Central idea: Dramatic play gives children a flexible language for imagination, communication, and experimentation. Adults can support it by preparing a safe stage, following the child's lead, listening without overinterpreting, and making participation optional.

In this publication, you will explore how to:

- 1 Turn observations and questions into characters and stories.
- 2 Build a small cardboard theater with firm safety boundaries.
- 3 Listen as an interested audience rather than directing or decoding the play.
- 4 Let stories continue, change, pause, or end according to the storytellers.

This publication includes small actions and questions for reflection.

THEATER, PUPPET, AND EMOTIONAL-SAFETY NOTE

An adult should inspect the box, make every cut away from children, and remove staples, tape loops, plastic film, cords, sharp edges, loose pieces, and contamination. Build a small open theater that no child enters, climbs on, hides inside, or wears over the head. Keep it stable, away from stairs, doors, heaters, flames, cooking areas, electrical equipment, and walkways. Use only age-appropriate art materials intended for children and follow their labels. Avoid small decorations, buttons, bells, magnets, batteries, rubber bands, long strings, pins, hot glue, feathers, and other choking, ingestion, burn, or strangulation hazards. Supervise throughout. Treat stories as imaginative play, not reliable evidence of a child's hidden experience. Never pressure a child to perform, disclose, accept an adult's interpretation, or continue a story that feels uncomfortable.

Let Wonder Become Story

Children tell stories before they can write them. A block becomes a phone. A spoon becomes a microphone. A sock becomes a character. A cardboard box becomes a stage.

Through dramatic play, children may combine things they have seen, heard, imagined, feared, hoped for, repeated, misunderstood, or simply found funny. They can test language, rearrange events, invent roles, explore possible solutions, and build worlds that follow their own logic.

Stories can help organize experience, but they do not function like transcripts. A child may borrow a line from a book, repeat something overheard, reverse roles, mix fantasy with reality, experiment with a frightening idea, or create nonsense for the pleasure of sound.

When adults listen with interest without claiming to know exactly what every plot means, children receive an important message:

“Your ideas are worth attending to.”

Big Idea: Stories Make Connections Visible

Children gather many impressions during a day. Storytelling can connect them through characters, settings, sequences, problems, and endings.

A story may help a child:

- remember an event;
- explore a different outcome;
- practice words or conversations;
- use one object to represent another;
- consider more than one viewpoint;
- combine knowledge from different experiences;
- share humor or absurdity;
- rehearse a routine; or
- create something with no purpose beyond enjoyment.

Not every child enjoys dramatic play, and not every valuable story follows a beginning-middle-end structure. Some children prefer building the setting, moving one figure repeatedly, narrating facts, drawing scenes, using scripts, making sound effects, watching, or playing privately.

The adult's role is not to produce a polished performance. It is to support safe, accessible ways for the child's meaning-making to unfold.

Begin with a Flexible Transition

A familiar song can signal the beginning of theater play. Using the tune of *Here We Go 'Round the Mulberry Bush*, try:

This is the way we build our stage, when our stories come alive.

If songs do not fit your family, use another simple transition:

- place a puppet basket near the stage;
- turn on a soft light away from the cardboard;
- open a story notebook;
- choose a “story beginning” card; or
- ask, “Would anyone like to make, watch, or tell a story?”

Participation remains optional. Children may perform, narrate, build, listen, leave, or choose a different activity. A performance is an invitation, not a family obligation.

Let the Wonder Cycle Feed the Story

A four-part Wonder Cycle can become a story-making tool:

- 1 **Notice:** What details are present?
- 2 **Wonder:** What possibilities or questions arise?
- 3 **Investigate:** What could we learn, verify, or try?
- 4 **Reflect:** What changed in our understanding or story?

Use safe objects, child-safe story figures, drawings, or photographs rather than reopening an unrestricted nature collection. Feathers, small stones, acorns, unknown plants, brittle seed pods, sharp twigs, and other found materials may be illegal to possess, ecologically inappropriate to collect, contaminated, or unsafe for children.

Begin with a photograph, picture book, or large adult-approved object:

- **Notice:** “The bird in this photograph is holding grass.”
- **Wonder:** “Where might it be taking the grass?”
- **Investigate:** “Could we look in a field guide for how this bird builds a nest?”
- **Reflect:** “We learned that our first guess was incomplete. How might the new information change our pretend story?”

Keep facts and invention clearly labeled. A factual discovery may inspire fiction, but a fictional scene does not establish how an animal or person actually thinks or feels.

Build Characters with Curiosity

Before making a puppet, invite the storyteller to decide whether the character is realistic, fantastical, or a mixture.

Possible questions include:

- What is the character called?
- What do they care about?

- What do they know at the beginning?
- What do they misunderstand?
- What do they want to do?
- Who or what affects their plan?
- What choice could they make next?
- Does the character change, or remain the same?

Feelings may be part of the story, but do not require them. A child can build a rich character around habits, goals, movements, relationships, questions, or a favorite sound.

If the story includes a person or community different from the child's own, help avoid caricature. Ask what source informs the portrayal, choose books and media created by people from that community, and challenge stereotypes without shaming the child:

"That idea treats everyone in the group as the same. What information or perspective are we missing?"

Imagination is not exempt from respect.

Make Simple, Safer Puppets

Puppet-making often uses socks, fabric scraps, scarves, felt, hook-and-loop fasteners, and feathers. A simpler puppet reduces choking, strangulation, allergy, and wildlife-law concerns.

Choose one of these approaches based on the child:

- a clean, intact adult-sized sock with features drawn using a labeled child-safe fabric marker;
- a plain paper puppet drawn on sturdy paper and held directly by the child;
- a child-safe stuffed toy already owned by the family;
- a large folded-paper character with no staples or detachable decorations; or
- hands and voices with no crafted puppet at all.

For children who mouth objects, omit all detachable features. Do not add buttons, beads, googly eyes, bottle caps, bells, sequins, magnets, batteries, pins, rubber bands, long yarn, feathers, or unknown adhesives.

Use only art materials labeled for the child's age. Follow ventilation, drying, skin-contact, and cleanup directions. Even a "non-toxic" product can be harmful when used in an unintended way or swallowed.

Simple does not mean expressionless. A plain puppet can laugh, worry, wonder, rest, change roles, or become a new character because the storyteller provides voice, movement, context, or narration.

Let Symbols Remain Flexible

Symbolic representation means using one thing to stand for something else. A sock may represent an owl. A box opening may represent a castle window. A blue paper shape may represent water.

Children differ in when and how they use symbols. A child may prefer exact toy replicas, factual play, repeated scripts, sensory exploration, construction, or no role-play. Those preferences do not indicate a lack of imagination or empathy.

Offer access without requiring transformation:

- “This can be a puppet if you want.”
- “Would a real photograph help?”
- “Do you want to make up words, use the book's words, or tell me what to say?”
- “Would you rather design the stage than perform?”

Creativity can emerge through original invention, adaptation, imitation, scripting, technical construction, humor, and careful repetition.

What Adults Learn Too

Adults sometimes believe stories begin when children speak in complete sentences. Children may tell stories through movement, object arrangement, drawing, repeated sounds, communication devices, signs, scripts, or collaborative action.

The adult does not need to write the story or extract a lesson from it.

Our work is to prepare safety, make communication accessible, and pay attention without taking ownership.

When a child asks for help, the adult can offer the smallest useful support. When the child wants privacy within safe supervision, the adult can avoid demanding a performance. When the child changes the rules, the adult can ask what the new rules are.

Listening begins before the curtain opens.

ONE SMALL CHANGE

Before building anything, choose one child-safe figure or plain sock and ask:

“Would you like to tell a story, have me tell one, make one together, or just explore?”

Follow the answer. The theater can wait until there is genuine interest.

PAUSE AND REFLECT

- Am I treating dramatic play as an invitation rather than a developmental test?
- Which communication forms does this child use most comfortably?
- Are every object and art material appropriate for the youngest person with access?
- Can the child imitate, script, watch, or decline without being judged as less creative?
- Am I distinguishing story possibilities from facts about real people or animals?

The child's ideas remain visible when the adult leaves enough room for them.

Build a Stage and Become an Audience

Choose the Safest Theater You Can Make

The safest cardboard theater is small, open, stable, and used from the outside. It should not be a fort, enclosure, helmet, wearable costume, or structure that a child enters.

Choose a clean, dry box that held ordinary nonhazardous goods. Do not use a box contaminated by raw food, chemicals, medicine, mold, pests, or unknown residue. Avoid very large appliance boxes, boxes with a closable lid, and waxed or coated containers with an uncertain history.

Before children join, the adult should:

- 1 remove staples, plastic windows, carrying cords, packing straps, and loose labels;
- 2 inspect for sharp edges, splinters, protrusions, water damage, and weakness;
- 3 choose an orientation with a wide, stable base;
- 4 decide whether the existing opening can serve as the stage without cutting; and
- 5 clear a low, open play area away from traffic and hazards.

If a window must be cut, the adult makes every cut with a suitable tool while children are elsewhere. Never allow a child to hold the box during cutting. Remove the cut piece and tool immediately, inspect the edge, round sharp corners, and reinforce the structure only with a child-safe method that does not create loops or detachable pieces.

Place the theater on the floor or a broad, low, stable surface where it cannot fall onto anyone. Do not place it on a narrow table, chair, counter, stacked boxes, or near stairs, doors, heaters, candles, stoves, fireplaces, lamps, outlets, chargers, or water.

Keep Decoration Simple

Invite the child to make design decisions after the adult has established the safe structure:

- What should the theater be called?
- Which child-safe colors or paper shapes would you like?

- Would you like it plain?
- Should the sign be removable so the theater can change roles later?

Use labeled, age-appropriate crayons, washable markers, paint, glue, or tape according to directions. Protect ventilation and surfaces, supervise use, and wash hands after the activity.

Avoid:

- aerosol products;
- solvent-based markers, paints, or glues;
- unlabeled or old art supplies;
- high-temperature glue guns;
- fabric curtains or cords that can create loops;
- tacks, pins, staples, wire, skewers, and sharp craft sticks;
- glitter, small sequins, beads, buttons, or detached fasteners;
- natural objects that crumble, mold, splinter, or attract insects; and
- decorations that narrow the stage opening enough to trap a head or limb.

The theater does not need scenery. A plain box can remain flexible and easier to inspect.

CONSIDER A NO-CUT STAGE

Turn a small box on its side with the original opening facing the audience. Place the puppeteer behind the box and hold puppets above or within the open edge.

No-cut construction avoids tool-created edges and may be all the theater a story needs.

Revisit Earlier Ideas Without Recreating Earlier Hazards

Children may bring back characters and settings from previous Briefs:

- a pretend squirrel visiting a garden;
- a weather reporter predicting an imaginary storm;
- a bird character discussing nest materials;
- a compost character helping a pretend garden;
- an herb character joining a family meal; or
- a beaver-inspired engineer redesigning a bridge.

Use drawings, photographs, child-safe figures, and remembered experiences instead of reusing bird feeders, raw compost, collected feathers, brittle nature objects, or other materials that are unsafe indoors.

Earlier learning can become narrative material without every original object appearing on stage.

Ask which details are factual and which belong to the story. This helps children connect experiences while preserving intellectual honesty:

“Real robins have species-specific behaviors. In this imaginary story, Robin also speaks and predicts the weather.”

The distinction does not reduce magic. It gives children more than one way to understand what they are creating.

Become a Curious Audience

When the child invites an audience, give the kind of attention available today. This might be an uninterrupted performance, a short scene before dinner, audio description for a family member who cannot see the stage, or listening while continuing a quiet task nearby.

Do not promise complete attention if you cannot provide it. Say:

“I can watch for five minutes now, or I can watch the longer story after I finish this task. Which works for you?”

During the story:

- follow the child's stated audience rules when they are safe;
- respond naturally rather than performing exaggerated enthusiasm;
- avoid correcting plot, grammar, facts, or puppet technique unless invited or safety requires it;
- do not record or share the performance without permission; and
- accept that the child may stop, restart, change roles, or decide not to have an audience.

Children are not performing gratitude for the supplies or proving that an activity was worthwhile. They are deciding whether and how to share play.

Ask After Permission, Not Automatically

When the story ends, first ask:

“Would you like questions, observations, applause, help changing something, or quiet?”

If the child welcomes conversation, choose one or two prompts:

- What inspired that part?
- Which choice changed the story?
- I noticed the bridge fell and became a boat. Did you plan that?
- Would you like to continue later?
- Is there anything you want me to understand about the story?

Avoid turning every performance into a comprehension exercise. The child may simply want to say, *“The end.”*

Specific reflection can communicate attention without ranking:

- “You used the same puppet for three characters by changing its voice.”

- “The story ended differently from the way it began.”
- “You paused for a long time before the character made a choice.”

The best response is the one that fits the storyteller's purpose, not a fixed list of adult questions.

Listen Without Decoding

Pretend play can give adults useful glimpses of a child's interests, language, questions, and current concerns. It cannot be interpreted through a simple code.

A lonely bird does not prove the child is lonely. A fighting puppet does not by itself prove exposure to violence. A repeated rescue may come from a book, television episode, game, memory, worry, fascination, or ordinary experimentation with a dramatic theme.

Reflect only what the story supports:

- “In the story, the bird said it felt lonely.”
- “The puppets argued about who could enter.”
- “The squirrel helped everyone find food.”

Avoid:

- “This means you are lonely at school.”
- “Which person in your life is the bad puppet?”
- “You must be worried about me.”

If you are curious, use an optional, nonleading invitation:

“Is this just a story, or is there anything you want me to know?”

Accept “just a story,” “I don't know,” silence, or a change of subject.

Respond Carefully to Concerning Content

Most intense or unusual pretend themes are not disclosures. Look at the wider context, frequency, developmental fit, distress, behavior changes, and any direct statements.

If the child directly says they have been harmed or are unsafe:

- stay calm;
- listen without shock or blame;
- use the child's own words;
- avoid leading questions or investigating for details;
- reassure the child that telling was right and the harm is not their fault;
- do not promise secrecy;
- address immediate danger or medical need; and
- follow applicable safeguarding and reporting requirements, seeking qualified guidance promptly.

If play is concerning but no disclosure occurs, write down the exact words and context rather than an interpretation. Consult the child's pediatrician or an appropriately qualified child-development or mental-health professional. Do not ask the child to repeat the play for multiple adults or use puppets to conduct your own forensic interview.

Listening protects the child best when it remains calm, accurate, and within the adult's role.

What Adults Learn Too

Adults may think they are watching play, but they are being invited into a communication process. That invitation deserves attention and humility.

Every story contains choices. It does not follow that every choice reveals a hidden truth. Adults can value the child's work without claiming ownership of its meaning.

Presence is not measured by asking the most insightful question. Sometimes it looks like laughing at a joke, holding the stage steady, accepting that the show is over, or remembering a character's name tomorrow.

The child should leave the interaction feeling heard - not studied.

ONE SMALL CHANGE

After a story, replace immediate praise or interpretation with:

"How would you like me to respond?"

Offer a few choices if helpful: applause, one observation, a question, help saving the stage, or quiet.

PAUSE AND REFLECT

- Is the theater structurally stable and free of tool, fire, choking, entrapment, and trip hazards?
- Did the child invite an audience or conversation?
- Am I reflecting what happened in the story rather than assigning a hidden meaning?
- Can the child end or change the play without disappointing me?
- Do I know the difference between listening support and investigating a safety concern?

A respectful audience witnesses the story without taking it away from the storyteller.

Let the Story Continue - or Change

Create a Continuing Story

The theater can remain available for several days so another chapter can be added each evening, but only when the space remains safe.

Before leaving a cardboard theater accessible, consider:

- Will it block a doorway, hallway, heater, vent, outlet, or emergency route?
- Could a younger child, pet, or mobility-device user collide with it?
- Could someone climb, enter, pull, chew, or tear it?
- Are art materials and puppets stored safely?
- Is the cardboard dry and structurally sound?
- Does the household have space to keep it without adding stress?

If not, flatten or store the theater out of reach and bring it back when supervised. A continuing story can live in a notebook, voice recording kept private, drawing, photograph shared with permission, or basket of characters even when the stage is put away.

When the group returns, ask:

- Would anyone like to continue yesterday's story?
- What do we remember?
- Should the next scene follow the old ending or change it?
- Does anyone want to introduce a new character?
- Is this story finished?

Continuity is an option, not a rule. Children may want repetition, a new beginning, a corrected chapter, or no story that day.

Let Stories Grow Through Revision

Stories change as children gain information, develop new interests, or reconsider a choice. Revision can happen during or after play:

- a villain becomes misunderstood;
- a rescuer learns to ask before helping;
- a bridge design changes;
- a character apologizes and repairs harm;
- the narrator introduces a second viewpoint;
- an imagined animal behavior is revised after factual research; or
- the whole plot is discarded.

Avoid turning revision into a virtue test. The child does not need to redeem every character, create a kind ending, persist through frustration, or make the story educational.

When frustration grows, offer choices:

- keep trying;
- ask for a technique;
- simplify the scene;

- take a break;
- save the idea for later; or
- stop.

Creative persistence includes knowing when rest or a new direction is useful.

Give Symbolic Representation and Character Shared Language

Two terms capture the heart of this brief:

- **Symbolic representation:** Using one thing - an object, movement, sound, image, or word - to stand for something else.
- **Character:** A person, animal, creature, object, or imagined being whose actions help shape a story.

Use the terms flexibly:

- “The blue paper represents the river.”
- “That pause told us something about the character.”
- “The same sock represents a different character now.”
- “You are using the exact toy rather than a symbol. That works too.”

Words themselves are symbols, and so are drawings, maps, gestures, numbers, and many forms of play. Children encounter representation in different ways and on different timelines.

Connect Making and Revision with Story

One suggested storybook connection is ***The Most Magnificent Thing*** by Ashley Spires.

The story explores making, frustration, rest, perspective, and revision. After reading, ask:

- What did the character hope to make?
- What happened when attempts did not match the idea?
- What role did anger, distance, and a walk play?
- Which changes came from trying again?
- When might stopping be a wise choice?
- How did another character support without taking over?

Use the book to widen choices rather than insist that persistence always means continuing the same task.

The Connected Caregiver Principle

Stories can help us explore another point of view.

Dramatic play lets children temporarily inhabit characters with different knowledge, goals, and possibilities. This can provide practice in flexible thinking and perspective-taking.

Stories do not automatically create empathy, and a child's fictional choices should not be treated as moral evidence. Empathy grows through a broader pattern: being listened to, seeing adults model care, asking rather than assuming, respecting boundaries, repairing harm, and responding to real communication.

A story can invite questions:

- What does each character know?
- Whose voice is missing?
- How did one action affect someone else?
- Was help wanted?
- What boundary needs respect?
- Could the same event be told differently?

The goal is not to force a compassionate ending. It is to create room for curiosity about experience and impact.

Try This

Let stories appear beyond the theater:

- while reading together;
- during block or construction play;
- through drawing or movement;
- during a family walk;
- while preparing food;
- through music or sound; or
- when retelling a shared memory.

Use the Wonder Cycle:

- What do we notice?
- What do we wonder or imagine?
- What could we investigate or ask?
- What changed in our understanding?

Then add one storytelling question:

“Whose viewpoint could change how this story is told?”

Remember that real people are the authorities on their own experience. When possible, listen to them rather than speaking for them.

ONE SMALL CHANGE

Keep one continuing character rather than the whole theater. Store it safely and invite the child to decide whether it returns tomorrow, changes roles, or retires.

A continuing story needs memory and interest - not permanent clutter.

PAUSE AND REFLECT

- Is continuing the story still enjoyable for the child?
- Can the theater be stored without creating a household hazard or burden?
- Do I allow revision, repetition, unfinished plots, and stopping?
- Am I using stories to invite perspective rather than prescribe morality?
- How do I show that the child's communication matters beyond a performance?

A story remains alive because people may return to it - not because they are required to keep it going.

WHERE THESE IDEAS FIT

Everyday Treasures, Endless Possibilities develops safe, open-ended use of ordinary materials. *Wonder Together: Nature Stories and Empathy* explores perspective-taking and the relationship between imagination and observation. *Learning Lives in the Journey* helps caregivers notice the decisions, strategies, and revisions within play. Read together, this package provides broader context and helps caregivers choose where to explore a particular idea more deeply.

Key Takeaway

Children do not need an elaborate theater to become storytellers. They need safe materials, accessible ways to communicate, time, permission to imagine, and listeners who respect their ownership of the story.

A small cardboard stage can support symbolic and dramatic play when adults handle construction, remove hazards, use child-appropriate art supplies, supervise closely, and keep children outside the structure.

Pretend play can offer glimpses of a child's interests and ideas, but it is not a code adults can decode into hidden facts. Listen without probing, reflect only what the story supports, and respond carefully to any direct safety disclosure.

Stories may continue, repeat, change, or end. The child's right to decline an audience, reject an interpretation, and stop playing matters as much as the adult's interest.

Every child deserves communication partners who listen with curiosity and care - even when there is no curtain call.

Learn · Connect · Grow

LEARN

What is one idea from this publication that you want to remember?

CONNECT

What did this publication help you notice or reconsider about the person in your care, your relationship, or your circumstances?

GROW

What is one small, safe, manageable action you may try, practice, or pay attention to next?

Research Foundations and Further Reading

The ideas in this brief draw on symbolic play, dramatic play, language development, social learning, art-material safety, and relationship-centered caregiving.

Pretend and Symbolic Play

- 1 **American Academy of Pediatrics: Pretend Play - Ways Children Can Exercise Their Imagination.** Describes pretend play as a context for language, social interaction, role exploration, symbolic thinking, and problem-solving.
- 2 **American Academy of Pediatrics: The Power of Play.** Reviews varied forms of play and their roles in children's development and caregiver-child relationships.
- 3 **Jean Piaget, *Play, Dreams and Imitation in Childhood*.** Piaget's historical account examines symbolic play as part of children's developing representational thought.
- 4 **Lev Vygotsky, *Mind in Society*.** Vygotsky's historical framework considers how language, imaginative play, and social participation can support developing thought and self-regulation.

Construction and Art Safety

- 1 **U.S. Consumer Product Safety Commission: Art and Craft Safety Guide.** Recommends child-intended, properly labeled materials; warns against unlabeled supplies, solvents, hazardous metals, airborne dusts, and high-temperature glue guns; and emphasizes appropriate use and supervision.
- 2 **U.S. Consumer Product Safety Commission: Children's Products.** Explains that materials repurposed for children were not necessarily designed or tested as children's products and outlines additional requirements for children's art materials.
- 3 **U.S. Consumer Product Safety Commission: Small Parts Ban and Choking-Hazard Labeling.** Explains the particular choking, aspiration, and ingestion risk small parts pose to children under three.

Responding to Possible Disclosures

- 1 **U.S. Child Welfare Information Gateway: Child Abuse and Neglect - Guidance for Educators**. Advises adults to remain calm, avoid leading questions, let a child speak without probing, and follow appropriate reporting procedures when a child discloses possible harm. Local laws and professional duties vary, so caregivers and professionals should use the current guidance for their jurisdiction.

Together, these perspectives support a practical conclusion: dramatic play can enrich communication and imagination when adults pair open-ended listening with physical safety, interpretive humility, and appropriate safeguarding.

A FINAL REMINDER

Choose and adapt any idea, reflection prompt, activity, or suggested response based on the individual needs, abilities, circumstances, and safety of the person in your care. Seek guidance from an appropriately qualified professional when a situation calls for individualized support. If anyone may be in immediate danger, contact the appropriate local emergency or crisis service.

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