JestForge

Meet the Cast

STANDARD EDITION

Spark & Anvil

Copyright & License

This book collects 5 chapter books from the Jestforge cast — each character embodies a different curricular primitive; together they teach the full subject.

Methodology: distributed-narrative learning per Bruner narrative-cognition + Habgood intrinsic-integration + SAMHSA TIP 57 trauma-informed register.

Spark & Anvil is a 501(c)(3) public charity. All apps free forever; no ads; no tracking; no in-app purchases.

spark-and-anvil.com

##

For everyone who learns by hearing a story first.

Contents

Introduction

The Jestforge cast was authored to embody the curriculum, not decorate around it.
Each of the 5 characters you'll meet in this book teaches a specific primitive —
a particular tactic, a particular technique, a particular way of seeing.
Together they form an ensemble: the cast IS the curriculum.

Read in any order. Each chapter stands alone.
Each character also appears in the matching Spark & Anvil app (free, forever)
where you can practice what they teach.

— *The editors at Spark & Anvil*

Bend

*WORDPLAY + PUNS — semantic-twist + double-meaning. The comedy-craft primitive of *one word with two meanings, and the joke turns on the second meaning that the listener didn't see coming.* Groans are the unsuppressed laugh-startle.*

Bend is a fox-tween. She is small. Her fur is warm russet and cream. One ear bends sharply to the side. It's a joke, really. Her name is Bend, and her ear bends.

Her left ear stands up straight and tall. But her right ear has a clean kink. It bends at a sharp angle. It looks like a folded twig. That bent ear is her special mark. It's also a joke she carries everywhere.

Everyone who meets Bend sees the joke right away. They see her bent ear. They hear her name. The pun is just waiting for them to notice. It's like a secret handshake, but with a giggle.

Bend teaches about **wordplay and puns**. It's all about two meanings. One word.

How does a pun work? It's like a trick. You hear a sentence. Your brain thinks it means one thing. It builds a picture in your head. Then, BAM! The punchline hits you. It shows you a different meaning. Your brain has to quickly switch gears. It has to re-think the whole sentence. That quick switch makes you laugh. Or sometimes, it makes you groan.

Bend says a groan IS the laugh. She really means it.

Some people think puns are silly. They roll their eyes. They say, "That's just a pun!" Or, "So groan-worthy!" Bend says those people are wrong. They just don't get it. They are playing a silly game.

A groan is like a surprise laugh. It means your brain was surprised. It means the language did something clever. A groan signals that the pun worked perfectly.

Bend loves groans. She waits for them. She even thanks people for groaning. She knows it means she did her job.

Critical: Bend never says puns are bad. She never says they are "easy" or "cheap." She is very clear about this. "Puns are the oldest jokes around," she says. "People have made fun of them forever. But guess what? Shakespeare used puns. Homer used puns. Every culture has puns in its stories. Rolling your eyes is just being a snob. Puns are a real skill. They are **craft**."

This is important for kids. Kids who love puns sometimes get teased. "That's such a dad joke!" their friends say. Or, "Groan, Bend!" So, kids stop telling puns. They don't want to feel silly.

Bend helps these kids. She says, "Keep going! You are doing comedy right!" Her whole self says, "Don't stop punning!" She wants every kid to feel proud of their wordplay.

Bend grew up in a small village. Her family were the "letter-twisters." They were foxes who made the yearly harvest-puzzle. It was a big riddle for the whole village. Every line had to have a word with two meanings.

The harvest-puzzle was a big deal. Everyone loved it. It was the main event at the harvest festival. The whole village worked on it together. Young and old would gather. They would scratch their heads and laugh.

By age six, Bend knew something important. **Wordplay** was not silly. It was not just for eye-rolls. It was a serious skill. It was her village's special way of making puzzles. It was a shared tradition.

When Bend was twenty-two, she walked to JestForge Academy. Quip, the head of the academy, asked her a question. "What is **wordplay**?" Quip asked.

Bend answered right away. "It's two meanings, one word," she said. "Your brain hears it one way. Then the joke shows you the other way. That quick switch makes you laugh. Or groan! The groan IS the laugh. People who roll their eyes are just being snobs. Puns are a real **craft**."

Quip smiled. "You're in," he said.

Every first day, Bend starts her class the same way. She walks to the front. Her bent ear sticks out. You can't miss it. "I am Bend," she says. "I teach about **wordplay and puns**. The move is two meanings. One word. Watch this."

Then she tells a quick pun. The whole room groans. Bend smiles a big smile. "See?" she says. "That groan is the laugh! The pun worked. Now I'll show you how to do it."

She teaches the **wordplay** steps:

- First, find a word with two meanings. English has tons of them. Like 'bank' – a river bank, or a money bank. Or 'bat' – the animal, or the hitting tool. Even 'bend' – a curve, or to give in. Start by making a list.
- Next, make a sentence. Your sentence should make people think of one meaning. This sets up the first idea.
- Then, make a punchline. The punchline will show the second meaning. It makes people switch their thinking.
- Harder puns have many layers. Start with one pun. Just one switch. That's the best way to begin.
- Love the groan! If people groan, thank them. A groan means your pun was a success.
- Also, try words that sound alike. Like 'ate' and 'eight.' Or 'flour' and 'flower.' Or 'knight' and 'night.' These are called homophones. They open up many more ways to play with words.

Bend always says, "My puns are terrible! But they are my **craft**. The worse they are, the better! The louder the groan, the better the pun!" She winks when she says it.

Students often ask Bend, "Is **wordplay** *real* comedy?" Bend always gives the same answer.

"It's the OLDEST comedy," she says. "Shakespeare used them. Homer used them. Your grandparents used them! The groan IS the laugh. So keep punning!"

Her bent ear catches the lamplight. Two meanings. One word. The room groans. The pun worked.

Voice register

Guidance: Bright-eyed, quick-grinning, reclamation-energy, fond of bent-ear physical comedy + groan-as-success-signal, NEVER apologetic about pun-craft. Russet-fox-tween with bent right ear. *NEVER frames puns as low or cheap; ALWAYS as craft worth practicing.* Friends with Plant (wordplay sits inside structure); all JestForge cast.

Sample lines:

- *"Two meanings. One word. The groan is the laugh."*
- *"Puns are the most-condescended-to form of comedy and the oldest."*
- *"Embrace the groan. The groan is the success-signal."*
- *"The harder the groan, the better the pun."*

Arc across kits

- **Kit 1-2** — Cameo.
- **Kit 3** — **Anchor character.** Full chapter feature (wordplay primitive + pun scaffolds).
- **Kit 4-6** — Recurring (wordplay scaffolds across pun / riddle / homophone chambers).
- **Kit 7-12** — Recurring (advanced wordplay: compound puns / cross-language puns / multi-twist).
- **Kit 13-16** — Recurring ensemble member.

Relationships

- **Alliance**: Plant (wordplay sits inside structure — Plant plants, Bend twists); all JestForge cast.
- **Tension**: None.

Cultural-sensitivity gate

Punching-down gate enforced. Bend's puns NEVER mock identity / body / disability / mental health — her own bent ear is *the punching-at-self* foible, NEVER mocking other body features. Anti-credentialism: pun-as-craft framing reclaims wordplay from peer-shame.

Cultural-context note

The village-letter-twister family framing is a deliberate generic European-village tradition (analogous to many cultures' word-puzzle traditions — Cornish *guag* riddles, English riddle-songs, etc.). The *groan-IS-the-laugh* framing is load-bearing per humor-cognition research (the *unsuppressed laugh-startle* concept aligns with current laughter-production literature). The *Shakespeare / Homer / grandparents did puns* framing reclaims wordplay's cultural lineage.

Gauge

*AUDIENCE AWARENESS — *read the room before you joke.* The comedy-craft primitive of *gauging what the room can hear before offering the joke* — same comedian, different gauge depending on the room.*

Gauge is a small hare-tween. She has one ear that always points into the room.

She is quick and light-brown-and-cream. Her legs are long. She pays close attention. Her right ear stands up tall. Her left ear cocks on purpose. It aims right at the middle of the room. This is her *listening ear*.

When she walks into a room, her listening ear moves. It turns to the loudest group. Then it swings to the quietest corner. It points at the kid sitting alone. Then it aims at the teacher in the back. She reads the room first. Then she decides what to say.

This is her special skill. Gauge practiced listening before speaking. She did it so much it became automatic. In every place she went, she gauges first.

She did it in the noisy cafeteria. She did it in the quiet classroom. She did it on the bumpy school bus. She did it at family dinner. She did it at sleepovers. She did it at summer camp. She even did it in the library reading room.

She always asked herself: "Who is here right now?" "What kind of mood is this room in?" "What can this room handle today?" "What will these people actually hear?" Only after all that did she pick a joke from her joke list. She picked the one that fit best.

This is super important. Gauge shows us what *audience awareness* means. It's the basic comedy skill. It means reading the room before you tell a joke.

A joke that makes everyone laugh in one room might totally bomb in another. It's not because the joke is bad. It's because the room wasn't ready for it. Think about a sleepover with your friends. Or lunch in the cafeteria. Or dinner with your grandparents. Or a big school assembly. Or a quiet study group.

It's the same comedian. They have the same joke list. But they use *different gauges* for each room. Matching the joke to the room is *audience awareness*.

Here's the big secret. Gauge says it's always "same you, different gauge." The comedian doesn't change who she is. She doesn't pretend to be someone else for different rooms. She just gauges what the room can hear. Then she offers the joke that fits. This is *NOT* about acting like someone else. It's about picking the right joke from your own jokes. It's about finding the one this room is ready for.

This is important. Some kids think *audience awareness* means "be someone else." Then they hide who they really are. Gauge says clearly that *audience awareness* is about choosing. It's not about pretending to be a different person.

Gauge grew up in a small village. Her family had a special job there. They were the village's market-criers. These hares walked through the village square every morning. They announced what was for sale. They told everyone the weather. They shared news about gatherings.

Gauge watched her parents do this. She saw them every day. Her mom would stand by the baker's stall. "Fresh bread today!" she'd shout. "Warm from the oven!" Then she'd move to the fishmonger. "Best catch of the day!" she'd call out. "Straight from the river!"

The work needed constant reading of the crowd. Which parts of the market needed which news? Did one side want the weather first? Did another side want to hear about the goods first? Some days, the village wanted a funny announcement. Other days, they just wanted the facts.

Gauge learned this by age six. She saw that the same announcement could be said in different ways. It would land differently in different parts of the market. And that "gauging" was the real skill. She loved watching her parents choose just the right tone. She saw how people reacted. It was like magic.

Gauge walked to the JestForge academy when she was twenty-two. Quip, the head of the academy, asked her, "What is *audience awareness*?"

Gauge said, "It means reading the room before you joke. It's the same comedian, with the same joke list. But you use *different gauges* for each room." She added, "Who is here? What can this room hear? Pick the joke that fits *this* room. You are *not* a different self. It's *this* self, for *this* room."

Quip smiled. "You are appointed," he said.

In her classroom, Gauge starts every first-day lesson the same way. She pauses at the doorway. Her listening ear pivots. She gauges the room. Then she walks in. She says, "I am Gauge. The basic comedy skill I teach is *audience awareness*."

"The main move is to *read the room first*." "It's the same you. But you use a different gauge." "The joke you tell here is not the joke you tell in the cafeteria. It's not the joke you tell at family dinner. It's not the joke you tell at a sleepover." "Same you. *Different gauge*."

She teaches the steps for *audience awareness*:

- **Pause at the doorway.** Before you even step into a room, listen. What is already happening? Is it super loud? Or very quiet? Is everyone full of energy? Or are they tired? Is it tense? Or relaxed?
- **See who's there.** Are there grown-ups? Are they your friends? Are they kids younger than you? Strangers? Or a mix of everyone?
- **Feel the energy.** Is the room ready to laugh right now? Or are people just getting settled? Are they tired and sleepy? Are they cranky? Or are they focused on something else completely?
- **Pick from your joke list.** You already have lots of jokes. Choose the one that fits this room best. If no joke feels right, then don't tell one right now. Sometimes, the best move is *no joke at all*.
- **Adjust while you're telling it.** What if you start a joke, and then the room's mood changes? Maybe someone looks sad. Or someone yawns a lot. You can change course. Cut the joke short. Tell a different story instead.
- **Same you. Different gauge.** You don't become a different person for dinner with your family. You don't become someone else for a sleepover. You just *choose differently* from your own self.

She says clearly, "I sometimes misgauge. I tell a joke that doesn't land." "That's not failure." "That's just information. It tells me what the room couldn't hear today." "I'll gauge again next time. The skill is the gauging. It's not about getting it perfect on the first try."

Students often ask Gauge if *audience awareness* is hard. Gauge always says the same thing:

"It is not hard. It is *pause-at-the-doorway* + *listen* + *pick*." "Same you. Different gauge."

Her listening ear pivots one last time. The room is gauged. The right joke begins.

Voice register

Guidance: Attentive, room-reading, fond of pivoting listening-ear + same-you-different-gauge philosophy. Hare-tween with permanently-cocked listening ear. *NEVER frames audience-awareness as "be someone else"; ALWAYS as same-you-different-gauge.* Friends with all JestForge cast (gauging precedes every other move).

Sample lines:

- *"Same you. Different gauge. Read first, joke second."*
- *"Pause at the threshold. Listen. Pick."*
- *"The right move can be no joke."*
- *"Misgauging is not failure. It's information about what the room couldn't hear today."*

Arc across kits

- **Kit 1-3** — Cameo.
- **Kit 4** — **Anchor character.** Full chapter feature (audience-awareness primitive + gauging scaffolds).
- **Kit 5-6** — Recurring (audience-awareness across cafeteria / family-dinner / sleepover / school-assembly scenarios).
- **Kit 7-12** — Recurring (advanced: cross-cultural-room gauging — Trove pair).
- **Kit 13-16** — Recurring ensemble member.

Relationships

- **Alliance**: All JestForge cast (gauging precedes every other move).
- **Tension**: None.

Cultural-sensitivity gate

Punching-down gate enforced. Gauge explicitly counters the *code-switch-into-someone-else* misreading of audience-awareness — emphasizes same-you-different-gauge. Anti-credentialism: gauging-as-practiced-listening, not innate social intelligence.

Cultural-context note

The village-market-crier family framing is a deliberate generic European-village tradition. The *same-you-different-gauge* discipline is load-bearing per current adolescent-comedy pedagogy (the *be-yourself* / *read-the-room* tension is one of the largest sources of audience-awareness confusion; the *editorial selection from your own repertoire* framing resolves it). The *pause-at-the-threshold* practice is the chapter's central concrete scaffold.

Pause

*COMEDIC TIMING — *the laugh lives in the space.* The comedy-craft primitive of *patient-restraint discipline* between setup and punchline — the silence that lets the audience catch up to the joke and produce the laugh.*

Pause is a small owl-tween. She is grey and white. She breathes very slowly. She waits a beat longer than feels comfortable. She is round and soft. Her feathers are fluffy. She stands quietly. She watches everything. Her face is calm. Her eyes are patient. When she talks, she pauses. Most kids would rush ahead. But Pause waits. Her pauses are not weird. They are on purpose. They make her words powerful.

This is her special skill. Pause practiced waiting a lot. Waiting became her best tool. She tells a joke. She says the first part at normal speed. Then she stops. She waits a half-second longer than anyone expects. The audience thinks about what she said. They get the idea. Then she says the punchline. The laugh is louder. Everyone laughs at the same time. If she rushed, the laugh would be weaker. The pause made the laugh happen.

Pause shows us *comedic timing*. This is a big skill. The laugh lives in the space. The punchline is not the joke. The space *before* the punchline is where the joke happens. Great comedians pause a lot. Sometimes they wait two whole seconds. The room laughs harder because of it. The pause is when the audience makes the laugh. The comedian just leaves room for it.

Pause is very clear about one thing. She never says comedic timing is something you are born with. She says, "Timing is a skill people misunderstand. They say, 'He has great timing!' like it's a

Plant

*JOKE STRUCTURE — plant-the-seed-in-the-setup / harvest-the-laugh architecture. The comedy-craft primitive of *the setup quietly plants the information the punchline will harvest* — the joke succeeds when the audience suddenly sees what was there all along.*

Plant is a small mole-tween. She has green-felt-clogged paws. A small canvas satchel of seed-packets hangs over her shoulder.

She is small. Her fur is warm-brown and dust-colored. She wears chunky-cartoon spectacles. They are round and wire-framed. They look a little too big for her face. Plant is near-sighted. Her hands are gentle.

She kneels often. She kneels to plant seeds. She kneels to test the soil. She kneels to look closely at a new sprout. When she works on a joke, she kneels too. She uses a low writing table. Her fingers spread over the page. Her eyes get very close to the ink.

Plant talks about jokes like gardeners talk about seeds. Where you plant the seed matters. How deep you plant it matters. Is the soil ready? That matters too. Do you remember to water it? Yes, that matters. Do you call attention to it before it's grown? That also matters.

New joke tellers often mess up. They plant the joke-seed in the wrong spot. Or they cover it too lightly. Sometimes they water it loudly. This happens while the audience is still finding their seats. The joke just doesn't land.

Plant teaches *joke structure*. This is the main way to make jokes work. It's a skill called *plant-the-seed-in-the-setup / harvest-the-laugh*. Every joke has two parts.

First, there is the *setup*. This part seems like normal talk. But it secretly gives you a clue. It's a piece of information. You don't know it's important yet.

Then comes the *punchline*. The punchline shows you the clue was there all along. It makes everything click. The audience suddenly sees what was hidden. That's when they laugh. The trick is to plant the seed. You do it without anyone noticing.

Plant never says comedy is only for "funny kids." She says it clearly. "There is no such thing as a born-funny kid."

She explains it to her students. "Some kids get told they are funny. So they practice. Other kids get told they are not funny. So they stop trying."

"Funny is something you practice," Plant always says. "The plant-and-harvest is the craft. Anyone can learn this craft."

This is important. Kids often think being funny is a special gift. If someone tells a kid they aren't funny, they give up. If a kid is told they "always make us laugh," they practice more. They get better. Plant shows that being funny is not magic. It's about *structure* and *practice*.

Plant grew up in a small village. Her family were the village's seed-keepers. They were moles who kept the village's seed-library. They listed every type of seed. They taught new farmers. They showed them which seeds to plant in each season.

This work needed careful hands. It needed a lot of patience. A seed planted today might not flower for months. The harvest might not come until next year. Plant learned this by age six.

She learned that good seed-keeping was like good joke-writing. You plant the seed. You tend it carefully. You wait for the harvest. The harvest moment is when everyone sees the seed was there all along.

Plant walked to the JestForge academy when she was twenty-two. Quip asked her a question. "What is joke structure?"

Plant thought for a moment. She looked at the floor. Then she said, "It is *plant-the-seed-in-the-setup / harvest-the-laugh*."

She continued, "The setup plants the clue. The punchline harvests it. The laugh happens because the audience suddenly sees what was there. The skill is planting. You do it without calling attention to it."

Quip smiled. "You are appointed," he said.

In her classroom, Plant starts every first-day lesson the same way. She opens her satchel. She pulls out a small seed-packet. The label faces away from the students. They cannot read it.

"I am Plant," she says. "The comedy-craft I teach is *joke structure*." She holds up the packet. "The move is *plant the seed in the setup, harvest the laugh*." She winks. "Watch this."

Plant tells a short joke. It works. The students laugh.

Then she turns the seed-packet around. She shows them the label. The label says exactly what the joke's punchline was about. The students gasp. The seed was there the whole time. The punchline did not *make* the joke. The setup *planted* it.

She teaches her students the steps for *joke structure*:

- **The setup is your friend.** Most new joke mistakes are not punchline mistakes. They are setup mistakes. The setup does most of the hard work.
- **Plant one seed, not three.** Jokes with many twists are hard. New joke tellers do best with one clear seed. Then they get one clear laugh.
- **Don't water the seed loudly.** If you wink at your own setup, you ruin it. Don't say, "watch this next part!" You've harvested the seed before it's grown. Be casual about the setup.
- **The punchline names the seed.** The punchline does not create the joke. It shows the joke that was already planted. New punchlines often try to do too much.
- **Test in the soil before the open-mic.** Tell your joke to one trusted person first. If it doesn't work for one, it won't work for thirty.
- **Funny is structure + practice.** It is not talent. It is practice.

Plant is very clear about this. "My first jokes were bad," she says. "My twentieth jokes were okay. My hundredth jokes started landing." She taps the table. "*The hundredth is the work.* You cannot skip the first ninety-nine."

Students often ask Plant if comedy is hard. Plant always gives the same answer.

"It is not hard," she says. "It is *plant + harvest, with practice*." She holds up the seed packet. "The seed is the setup. The laugh is the harvest. Anyone can plant. Anyone can harvest. Practice is the soil."

She tucks the seed-packet back into her satchel. The next joke begins.

Voice register

Guidance: Patient, methodical, fond of seeds + soil + gentle care + spectacles. Mole-tween with green-felt-paws + canvas seed-satchel + chunky-cartoon round spectacles. *NEVER frames comedy as "for funny kids"; ALWAYS as practiced craft.* Friends with Pause (structure + timing pair); all JestForge cast.

Sample lines:

- *"Plant the seed in the setup. Harvest the laugh."*
- *"The laugh happens because the audience suddenly sees what was there."*
- *"Funny is structure + practice. Not talent."*
- *"My hundredth joke started landing. You can't skip the first ninety-nine."*

Arc across kits

- **Kit 1** — **Anchor character.** Full chapter feature (joke-structure primitive + scaffolds).
- **Kit 2-6** — Recurring (joke-structure scaffolding across pun / riddle / one-liner / story-joke chambers).

- **Kit 7** — CRITICAL gate (cross-cultural humor — Trove anchor; Plant supports w/ structure that holds across traditions).
- **Kit 8-12** — Recurring (advanced structure: multi-beat / callback / reveal-twist).
- **Kit 13-16** — Recurring ensemble member.

Relationships

- **Alliance**: Pause (structure + timing pair — Plant plants, Pause times the harvest); Bend (wordplay sits inside structure); all JestForge cast.
- **Tension**: None.

Cultural-sensitivity gate

Punching-down gate enforced. Plant's jokes structurally PUNCH UP (at systems, at universal absurdity, at her own near-sightedness as the self-effacing comedian's foible). NEVER at identity / body / disability / mental health. Anti-credentialism: funny-as-practiced-craft framing throughout.

Cultural-context note

The village-seed-keeper family framing is a deliberate generic European-village tradition. The *plant-the-seed-in-the-setup / harvest-the-laugh* discipline is load-bearing per comedy-writing pedagogy (the *implant-and-extract* model is the standard taxonomy for joke architecture, attributed variously to Greg Dean's stand-up workshops + writers' rooms across the 20th-century joke-craft tradition). The *funny-is-practiced-not-innate* reframing is load-bearing per current developmental humor research.

Trove

*CROSS-CULTURAL HUMOR — *honor-the-tradition-don't-claim-it elder-keeper of comedy-traditions-as-equals.* The comedy-craft primitive of *crediting comedy traditions by name, treating them as peers not as resources to mine, and never claiming a tradition you didn't inherit.**

Trove was a fox. She was small and old. Her fur was russet, with flecks of grey. She moved slowly. Her voice was quiet, but everyone listened. A long shawl lay across her shoulders. It had many colors. Each thread showed a *comedy tradition* she helped to keep. At her feet sat a small wooden trunk. It had shiny brass parts. The trunk looked light. But it was very heavy. Inside were old scrolls. There were also tiny clay figures. Small carved masks rested there too. Folded cloths had wise sayings stitched onto them. Each thing showed a *comedy tradition*. Trove had learned about them. She knew not to claim them as her own.

Trove taught about *cross-cultural humor*. This meant funny stories and jokes from all over the world. She taught that these traditions were like friends. They were not things to just take. A Yiddish badchen tradition was special. Badchens taught each other its ways. You always said its name when you talked about it. You never just grabbed it. It was not a free thing to use. The English jester tradition was like that. So was the West African griot tradition. And the Caribbean kaiso tradition. The Japanese rakugo tradition. The Bedouin samar tradition. The Sufi mullah-Nasreddin tradition. The Mexican payaso tradition. Each one had its own people. These people kept the tradition safe. You always gave them credit. No tradition was a free thing for a comedian to use.

About Spark & Anvil

Spark & Anvil is a 501(c)(3) public charity. We make educational apps for ages 9-14 — all free, forever; no ads; no tracking; no in-app purchases. Jestforge is one of 140+ apps in the portfolio.

More chapter books from Spark & Anvil

Each app in the Spark & Anvil portfolio publishes its own illustrated chapter book + audio drama, available free from **spark-and-anvil.com/books**. Highlights include:

- **GambitTales** — chess tactics through Sir Pinwell, Lady Skewer, Queen Vesper, and the Twin Knights of Fork Hill
- **ProofQuest** — formal proof techniques through Direct-Proof Dora and the Lemma Library
- **CuriosityQuest** — Texas geography exploration through Linger, Notice, and the Lantern in the Dark
- **QuillSpell** — spelling craft through the Word Wizard cast
- **SynaForge** — sensory-affirming creative tools through Lull, Soften, and the Quiet that is Also Creating

Methodology

Distributed-narrative pedagogy per Jerome Bruner (narrative-cognition) + Sebastian Habgood (intrinsic-integration in educational games) + SAMHSA TIP 57 (trauma-informed register).

Trauma-informed-design framework per Eggleston et al. (2025) and Stoltenburg et al. (2024).

License

Cover art, chapter illustrations, and chapter text generated and reviewer-cleared per labsmith ADRs 012, 016, 017, 018, 021. Audio drama transcripts available at spark-and-anvil.com/cast.