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# Television Guidelines for Early Childhood Education



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NATIONAL INSTRUCTIONAL TELEVISION



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Prepared for ✓  
NATIONAL INSTRUCTIONAL TELEVISION

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## Preface

These **Television Guidelines for Early Childhood Education** were developed on the initiative and through the support of the National Instructional Television Center (N.I.T.).

By causing the development and production of more effective television materials, the National Instructional Television Center (N.I.T.), a non-profit agency, serves all institutions concerned with the use of television in education. To insure increasing effectiveness and quality in its television offering, N.I.T. engages in extensive examination of materials being offered across the United States. As the result of its analysis of television materials being used in early childhood education, N.I.T. has taken several steps which have led to the development of these **Guidelines**.

First, N.I.T. assembled a group of nationally known early childhood and instructional television specialists to review representative early childhood programming. These programs were examined in the light of the best current thinking and practice in early childhood education and in instructional television.

Second, N.I.T. assembled a special smaller planning committee to develop guidelines for television's use in early childhood education. A draft of the **Guidelines** was reviewed by several specialists.

With attention to their criticism, the planning committee revised and completed the **Guidelines** for publication. On the basis of these **Guidelines**, N.I.T. is developing new television materials. Further information regarding these **Guidelines** or projects related to them should be sought from the National Instructional Television Center.

The successful completion of these **Guidelines** is due to the significant contributions of a number of people. For their valued service throughout the series of meetings that led to this publication the planning committee is grateful to Roy Alford, Appalachia Educational Laboratory; Lester Beck, Oregon College of Education; Donald Duncan, NDEA Institute in Preschool ETV, Oregon College of Education; Lee Franks, Georgia ETV Network; Shirley Kaufman, Ford Foundation Fellow in Early Childhood Education, U.S. Office of Education; Charles Klasek, Kentucky Authority for Educational Television; Rose Koury, Early Childhood Education, U.S. Office of Education; Patricia McBath, Kentucky State Board of Education; O. Leonard Press, Kentucky Authority for Educational Television; Lewis Rhodes,

National Project for the Improvement of Televised Instruction, NAEB; Robert M. Schultz, Illinois Department of Instructional Television and Radio; Robert D. Smith, WETA-TV; Luceille Werner, Illinois Department of Instructional Television and Radio; and O. Max Wilson, Georgia ETV Network.

The planning committee is also grateful for the perceptive reviewing of these **Guidelines** by Edgar Dale, The Ohio State University, Department of Audio-Visual Instruction; Allen Freedman, National Association of Educational Broadcasters; Madeline Hunter, University Elementary School, University of California at Los Angeles; Shirley Moore, Institute of Child Development, University of Minnesota; Don Nelson, Early Childhood Education Curriculum Materials Team, Appalachia Educational Laboratory; Fred B. Rainsberry, Eastern Educational Network; Jules M. Sugarman, Children's Bureau, U.S. Department of Health, Education, and Welfare; and Docia Zavitkovsky, Lincoln Child Development Center, Santa Monica, California.



## Introduction

### Purposes of the Guidelines

The major portion of this document attempts to identify, to explain and to demonstrate desirable content and to present a production plan for television programs designed for young children. Other sections direct attention to considerations essential in planning a series of programs, to preparing materials to assist use of the programs, and to producing such programs effectively. In addition to assisting N.I.T. in planning and producing new materials, the **Guidelines** are designed to stimulate the thinking of television specialists and early childhood educators in their efforts to improve television for young children.

Because this document is conceived and offered as "guidelines," it does not presume to furnish or even identify all of the necessary backgrounds of information that each member of a planning and producing team should have. It is expected that planning and production team members will interpret and use this information in terms of their particular competencies and responsibilities.

Curriculum consultants, directors and talent should find the **Guidelines** helpful in planning as well as in evaluating their television work. Teachers and others who work with young children will find ideas for making better use of television in an educational program as well as a basis on which to evaluate and select programs of quality. Parents may find these **Guidelines** helpful in understanding the important learnings for their youngsters and in selecting desirable television fare for them. These **Guidelines** are not considered definitive or final. They are open to rethinking, to revision and to improvement as they are used.

Since National Instructional Television is causing materials based on this document to be produced, local planning and production teams are advised to apprise themselves of what the N.I.T. experience has been. However, the intent is to convey ideas and to present information which can be used flexibly and selectively so that local planning and production teams will exercise their own ingenuity. Only then will these teams be able to develop television programs simultaneously harmonious with the spirit and intent of these **Guidelines** and meaningful within the context of early childhood programs.

### **The Status of Television in Early Childhood Education**

As a first step in trying to determine what role, if any, television should play in early childhood education, it was necessary to evaluate what television is currently contributing.

The early childhood and instructional television specialists who assessed existing materials were "astounded . . . appalled . . . upset with the prospects of early childhood education if this (the programs they viewed) is allowed to continue." Together, they viewed 30 television programs designed for both in-school and out-of-school audiences. Enough of each program was viewed to permit adequate discussion and to provide for valid judgments.

The relative ease of being critical was clearly recognized and quickly established. There was a distinct sense of remorse tinged with more than a little guilt because, in general, early childhood educators have not carried their share of the working responsibility in the effort to develop effective television for young children.

Despite disappointment in what was regarded as missed opportunity, the specialists did not discredit television's potential. Quite the contrary. They felt that the distinctive nature of early childhood education is such that it should make unique demands on television to serve its special population. Indeed, if television comes close to fulfilling its potential, it is bound to have an impact on dimensions of early childhood education beyond its immediate embrace.

The importance of encouraging and stimulating the potential for growth, development and learning in the nation's children under six is popular knowledge. However, the scarcity of public school facilities for them dramatizes the need for finding alternatives to bring stimulation and meaningful experiences to these children.

There are now 24 million preschool age children not in school. Nine out of ten children age six and under have no access to organized groups with competent guidance. Television is clearly one of the most appealing and most potent alternatives.

The nature of the medium and the nature of young children have some measure of compatibility. Since many children in the early childhood range are in the pre-reading stage, they encounter no barriers to gathering ideas, information, attitudes and feelings through television. Television breaks through the severe limitations placed on a child's ability to range very far from home-base or school-base. It broadens the scope of his environment. In the absence of an adequate corps of trained early childhood professionals to meet growing demands, effective television series can serve as models for those who are responsible for young children. The medium can also have an important impact on parents who share programs with children or who are attracted to special efforts intended to help them enhance the use and application of children's programs.

### **Assessment of Current Programs**

The specialists were highly critical of most current programing. They were especially critical of the medium's basic attitude toward children, the adult image presented by the television teacher or talent, the content of the programs, the teaching

style and the unimaginative and unesthetic use of the medium.

Most of the programs demonstrated a complete lack of respect for young children as human beings with intelligence, with feelings and with sensitivity. The adult image was frequently artificial, insensitive and a caricature of a mature human being. A large proportion of existing programs merely duplicated a conventional, typical kindergarten day in a condensed and telescoped fashion. They jumped from one type of activity to another with an artificial and forced thread of relationship as if trapped by the bromide of the short attention span of young children regardless of context. There was a distinct lack of emphasis on material that is current, relevant and particularly significant.

The specialists were distressed by the widespread confusion between reality and fantasy for children at a stage when clarification and understanding on this point are crucial to their development.

Very few programs tried to engage children in interaction; they generally gave the impression of a one-way lecture. There was a general absence of concern for the processes in learning or in strategies by which young children learn. The discovery approach and inquiry method were substantially absent.

### The Future

Action, movement and sound are as much a part of television as they are of young children. Therefore, television can have an important impact on children if it uses its potential to serve their patterns of living and growing. Otherwise, there's no valid reason for children's programs. The time for baby-sitting pap, violence, crudity and boredom is past. Harmless mediocrity must not be television's goal.

Television must treat children with respect, must value their sensitivity and must engage them in the adventures of feeling, of knowing and of doing. Television talent can serve as a model to teachers and parents, especially in helping children to develop various strategies for learning. Engrossing and important content, stimulating and productive learning experiences and appropriate adult models can be combined by television to produce a potent agent for early childhood education.

The assessment team felt a pervasive sense of responsibility to be more than just critical of current television programming. They proposed laying a foundation for worthwhile future developments. Based on their reactions to current programming and the urgency of the need, the specialists asked that a small group be directed to formulate detailed guidelines to include basic goals of early childhood education and ways to translate the goals into television production. The specialists urged that the guidelines be sufficiently broad to embrace materials for children between the ages of three and eight. They stressed that no single series of programs could perform the task. Special materials should be considered for specific sub-populations of young children. They urged that any guidelines be considered a beginning for a production cycle that should include pilot production, validation with young children, revision, further production and extensive field testing. Effective accomplishment would obviously demand close cooperation between early childhood educators and skillful television producers.

Such guidelines and a proposal to adapt them to television are the stuff of this report.

### **Content and Organization of Guidelines**

**Part I** introduces, through illustrations, a preview of the plan for developing television programs.

**Part II** presents guidelines for understanding the population for whom the television programs are intended. These guidelines relate to the distinctive qualities of children three to eight years old, to learning goals which are significant and relevant to them, and to the processes which facilitate learning in young children. This section also describes how television can implement the guidelines in serving the potential and needs of these young children.

**Part III** develops the plan for television production introduced in Part I more fully. It offers a model or structured process which leads one sequentially from the guidelines to the television script. It also suggests a way to evaluate television programs against the guidelines.

**Part IV** presents several illustrations of program development that led up to the writing of the working script.

**Part V** presents a memo for production and evaluation.

**Part VI** presents a memo for utilization. It deals with recommendations for utilization consistent with the guidelines and also with suggestions for supporting materials for teachers and parents.

These **Guidelines** are as relevant and as significant for public television as they are for instructional television. Many of the programs to be based on these **Guidelines** will have impact on both the home and the school viewer. The hope is that the child, through a fruitful engagement with television, will grasp something that has meaning and value to him as a person. The challenge is to combine the dynamics and artistry of television with basic wisdom about the goals of early childhood education.

## **Part I—A Preview of the Plan**

Before detailing the elements of this plan, it might be well to illustrate, very briefly, how basic guidelines for early childhood education and the plan for television production interlock, the importance of one to the other and the significance of each in any effort to develop television materials. This section, then, is a clue to this publication's substance and dimensions. It is a road map that alerts the producer to how he will reach his goal. Each of the elements and concepts introduced here is expanded in subsequent sections.

### **Illustrations**

How would such a plan look? How might it be used by a production team to lead to the task of script writing? How does the choice of dynamic element affect the main thrust or objective? How do the selection of the theme, the determination of the focus, and the choice of treatment play a crucial role in leading to meaningful programs?

Assume a production unit is developing a program with material on well-digging. Using the proposed plan and selecting two different dynamic elements such as "knowledge" and "esthetics" the unit would produce two very different programs.

The two illustrations on pages 13 and 14 demonstrate the steps of the plan which chart the decisions and choices to be made by the production unit. They also point up the influence basic guidelines have on each step. The analysis of each illustration in relation to basic guidelines is by no means complete. Naturally, many of the guidelines must be tested against the actual television production and in terms of the intended audience.

Every production team follows some plan when making television programs. Under the pressure of deadlines and air dates, the team may resort to expediency rather than to careful planning. Script writers and directors may be so concerned with the "what" of a program that they neglect the "why." This plan provides a procedure or ladder which leads step by step from basic guidelines to the program. Of equal importance, it suggests a return route—a way to evaluate a television program against basic guidelines.

As you will see in the illustrations, this plan depends upon certain basic guidelines. These guidelines, the concern of the next section, are essential considerations of children and how they learn, of meaningful learning goals for young children, and of television's potential in achieving those goals.

In this plan, all program conceptions are encompassed in a single **integrating core**—the idea of relationship. The core idea branches out into four major **dynamic elements**—change, knowledge, values, esthetics. Each dynamic element branches further into a variety of **themes**. Each theme is narrowed down to a particular **focus**. The selected focus is presented in a distinctive treatment. The treatment gives shape, style and specific content to the end product—the program or, as the writing committee prefers to call it, the **encounter**.

One might visualize a series of arrows leading from the integrating core idea to the choice of a dynamic element, to a related theme, to a selected focus, to a specific treatment, and finally to a script for the encounter. One might then visualize the series of arrows leading in the reverse direction. A successful encounter should dramatize the treatment effectively, emphasize the focus, clarify the theme, and relate specifically to a dynamic element which branches out from the integrating core idea. Finally, the encounter should be a work of art that brings to life some of the basic guidelines for television in early childhood education.

## Illustration 1

The Plan		Relationship to Integrating Core		Regarding Children	Relationship to Basic Guidelines Regarding Learning Goals	Regarding Television
<b>Dynamic Element:</b>	<p>Knowledge</p> <p>Physical content: one can gain information about the physical world, its structure, its measurement and relationships within it.</p> <p>Socio-Anthropological content: man organizes himself and others to serve his needs for survival.</p> <p>Ecological content: man controls and changes his environment.</p>	<p>Knowledge that relationships exist among aspects of the physical world.</p>		<p>Moving from a magical conception of the world to one which is more rational; beginning to think more logically.</p>	<p>Knowing more of how society is organized to serve the needs of people.</p>	<p>Should help children move from their magical conception of the world to a realistic conception of the world.</p>
<b>Theme:</b>	<p>Basic living needs are met through interdependence among people and effective control of nature.</p>	<p>Awareness of the importance of relationships.</p>				
<b>Focus:</b>	<p>Need for a new well.</p>					<p>Should include both the familiar and the non-familiar.</p>
<b>Treatment:</b>	<p>Old well is drying up. Family worried about inadequate water supply.</p> <p>Need for outside help and machinery to dig new well.</p> <p>Process of digging the well.</p> <p>Suspense and failure in first effort.</p> <p>Success in reaching satisfactory water level.</p> <p>Testing water, safety and health factors.</p> <p>Excitement over new well and bountiful good water supply.</p>	<p>Awareness of the importance of relationships.</p> <p>Knowledge of the diversity of relationships.</p>	<p>Becoming less egocentric.</p>	<p>Gaining in concept development.</p> <p>Growing ability to express feelings.</p>	<p>Bringing into consciousness things in the environment so that he can perceive them.</p> <p>Learning how things are done.</p> <p>Learning to identify feelings.</p> <p>Wondering and asking, "What would happen if . . . ?"</p> <p>Using symbols for communication.</p> <p>Attending to and focusing on significant clues.</p> <p>Learning to identify feelings.</p>	<p>Should deal with important issues and honest emotions (anxiety).</p> <p>Should stress on-location reality.</p> <p>Should use people in those roles in which they are competent, making ethnic group quite incidental.</p> <p>Observing.</p> <p>Labeling.</p> <p>Associating (clay in earth with his play clay).</p> <p>Should be presented in a form which supports the main idea—but not be antiseptic.</p> <p>Measuring (depth of digging).</p> <p>Testing (for safety of water).</p> <p>Should be accurate when dealing with factual material.</p> <p>Internalizing idea (that water is not a static element to be found anywhere).</p>
<b>Encounter:</b>	<p>THE NEW WELL</p>					

**Illustration 2**

The Plan		Relationship to Integrating Core	Regarding Children	Relationship to Basic Guidelines	Regarding Television
Dynamic Element:				Regarding Learning Goals	
<b>Dynamic Element:</b>	Esthetics				
<b>Theme:</b>	Understanding natural phenomenon and appreciating its beauty.	Knowledge of the diversity of relationships.			
<b>Focus:</b>	Light and shadow change the appearance of objects; imaginative ideas can grow about their appearance in shadow form.		Moving from a magical conception of the world to one which is more rational.		
<b>Treatment:</b>	<p>Shadow of equipment used in digging new well is seen against a moonlit sky.</p> <p>Shapes and design of shadow changes as angle of lens and angle of light change. Image not distinct enough to identify accurately.</p> <p>Viewer asked to imagine forms in the shadow, either realistic or imaginative.</p> <p>Several possible responses are shown in animation over basic shadow form.</p> <p>Same piece of equipment seen in daylight; identified.</p> <p>Other objects seen in direct sunlight, silhouetted against bright light, emphasizing resulting changes in configuration and texture.</p> <p>Shadow game.</p> <p>Simple stick puppets (children's).</p> <p>Shadow dance (Javanese).</p>	<p>Encouragement to test out relationships.</p>	<p>Growing ability to express feelings and ideas creatively.</p> <p>Beginning to think more logically.</p>	<p>Developing esthetic sensitivity and taste.</p> <p>Bringing into consciousness things in his environment that he can perceive.</p> <p>Satisfying natural curiosity.</p> <p>Learning to think.</p> <p>Expanding his knowledge through exploration, discovery, observation, reflection.</p> <p>Pursuing interests wholeheartedly to greater depth and breadth.</p> <p>Enjoying the physicality and esthetics of body movement.</p> <p>Should help children develop new interests.</p>	<p>Should encourage divergent thinking when appropriate.</p> <p>Should keep alive the attitude of play and fantasy, yet make clear distinctions between fantasy and reality.</p> <p>Should encourage interaction.</p> <p>Should produce programs of high esthetic standards.</p> <p>Reasoning, inferring.</p> <p>Should help children move from their magical conception of the world to a realistic conception of world.</p> <p>Should be accurate in dealing with factual material.</p> <p>Experimenting; testing.</p> <p>Utilizing the power of communication through the body.</p> <p>Should include both familiar and non-familiar to provide a dependable frame of reference from which to depart and expand.</p> <p>Should be presented in a form that supports the main idea but which also includes a richness of texture. Should avoid making programs "antiseptic."</p> <p>Should stress on-location reality to extend boundaries of children's experience (film of Javanese puppet/shadow dance).</p> <p>Should use people in those roles in which they are competent.</p>
<b>Encounter:</b>	SHADOW BY THE WELL				



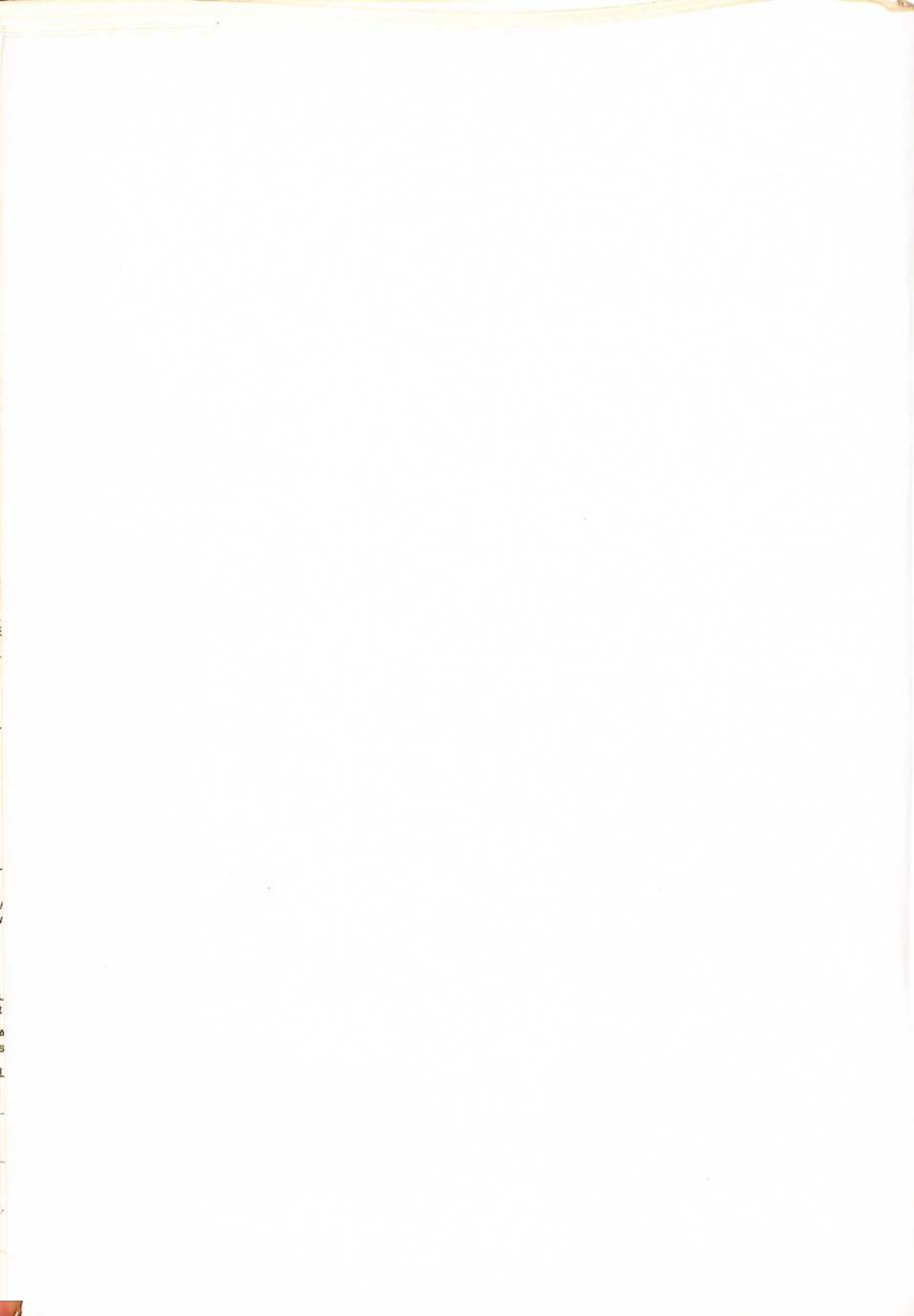
Using these two illustrations, an imaginative script writer and a sensitive director should be able to produce television encounters which provide more significant learning opportunities for young children than current materials are offering.

In using the guidelines to evaluate the finished television production for **The New Well**, one would examine whether the family's concern and anxiety were handled as honest feelings or just as shallow gimmicks. One would check the accuracy of concepts in the scenes of drilling and testing the water. One would ask, "Are the workers respected for their competence and for the dignity of their work? Is there a sense of wonder and a quiet moment for thinking when the question, 'What would happen if . . .' is raised?"

In evaluating **Shadow by the Well** against the guidelines, one would examine it to see if the tempo of the program gives the viewer an opportunity to interact, to offer his own divergent responses, his own imaginative suggestions. Questions raised might be, "Does the program treat the physical act of making shadows as magic or as a natural phenomenon in a cause and effect relationship? Is the viewer encouraged to test ideas on his own, to make and to control shadows? Is the Javanese shadow dance presented as exotica or is it related to what is known (stick puppets) and used as a bridge to newer knowledge? Do the production techniques present well-composed visual images? Does the lighting emphasize the delicacy of the Javanese puppets?"

In this plan, then, basic guidelines undergird the television effort during planning and production stages. The same guidelines are then used as the basis for evaluating the finished product even before it is field-tested.

What are these guidelines?



## Part II—Guidelines

This section presents **Guidelines** for television programming in early childhood education in an organized way.

A commitment to television for young children, firmly rooted in basic guidelines, raises significant questions about the children to be served and the medium used in that service. Even though they have a sense of confrontation, a sense of "putting it on the line," the following questions must be raised:

What are the distinctive qualities of children in the early childhood range of three to eight years of age?

What are the important learnings for children within this general age range?

What are the processes which facilitate learning in these young children? How do they learn?

How can television effectively communicate some of the processes and content which apply to young children's learning? And what are the limitations?

Here is a situation where the questions are easier to locate than the answers. But, early childhood specialists and television specialists agree that substantial answers, if not definitive ones that will stand forever, must be formulated. More than that, they must be stated in terms which open lines of communication and understanding between the two interested professional groups. They must be useful tools, or guidelines, that can be translated into action, into television production and into effective utilization. The basic guidelines which follow are organized into four sections which 1) relate to children, 2) relate to learning goals, 3) relate to how children learn, and 4) relate to the role of television in early childhood education. In each of the first three sections, a few specific examples are presented in order to point up how a general guideline might be translated into action by a television production team and how predictable mistakes might be avoided.

### Guidelines Relate to Children

Any descriptions of children who fit into the early childhood spectrum of three to eight years must, obviously, deal in generalities. Although the children have many basic similarities, they are not alike. In general, children will show an ebb and flow of change and growth along a predictable, though individually erratic, continuum which can be fairly well charted from the young three-year-olds to the older eight-year-olds. It is well to remember that each child within the spectrum is always an "original," a "one of a kind," all the while he is a member of the distinctive early childhood community.

Distinctive Qualities of the Three-to-Eight-Year-Old

He is

- 1 Dependent on adults; therefore trust in adults is paramount to his being able to and anxious to learn, to reach out to the world with confidence and courage. **Adults on television then, should not act as stupid "fall guys" who know even less than the child viewer. This type of character is often conceived as a source of humor. However, it is the type of humor that reinforces "scapegoating." It is not healthy, childlike humor.**

- 2 Gaining considerable language skill for thinking and communicating. **Thus television should offer language that is simple enough to be understood and that is combined with vocabulary that "stretches."** For example, "This thing tells us how fast our car is going. It measures our speed. That's why it's called a speedometer. Isn't that a good name for something that tells how fast we're going, that measures our speed? Let's watch the speedometer to see if our speed is changing."
- 3 Becoming aware of how his actions affect others and how other's actions affect him.
- 4 Becoming a social person who needs to and wants to know about himself and other people, how to get along with them, and how to fit into the scheme with them; becoming less egocentric.
- 5 Moving from a magical conception of the world to one which is more rational; beginning to think more logically; gaining in concept development. **Therefore, programs dealing with scientific phenomena should not be presented as if they are magic, nor science experiments as if they are tricks. The reality of vaporizing and condensing are sufficiently fascinating in themselves to hold attention.**
- 6 Growing ability to express feelings and ideas creatively.
- 7 Becoming autonomous, making choices, making decisions, increasingly "standing on his own feet."
- 8 Forming values, taste, preferences, and personal style.

#### **Guidelines Relate to Learning Goals**

The second question raises the matter of learning goals for young children. Although these goals will have marked influence on the future, their importance is embedded in the present—in the early childhood years. They are goals which lead children to become increasingly human, worthy, competent people—the becoming which is the yeast of life. Learning goals fall into the spheres of 1) Personal Values and Skills, 2) Knowledge, 3) Social Values and Competencies, and 4) Sensory-Motor or Physical Competencies and Values.

#### **Personal Values and Skills**

If goals for personal values and skills are appropriate to young children, and if the means are consistent with the goals, they will influence the direction of the future. If, on the other hand, the distant goals are pressed like an octopus onto young children before their time, they strangle the roots of healthy growth for **both** the present and the future. For example, to tell the truth or to tell a lie is quite a different matter for a three-year-old than for an eight-year-old. Requiring the younger child to act on the controls of a stable conscience is as inappropriate as requiring him to make intelligent judgments about how to budget money for his clothing. If he is forced to "say the words," their hollowness may satisfy an adult

but they will never affect the child's behavior. Yet, within the early childhood continuum, the learning goals deal with many significant qualities that continue as basic threads into later years and throughout a lifetime. Important personal values and skills are

- 1 Learning to manage his feelings (cope with, understand, accept, identify, develop feelings). **Television, then, should deal with a variety of emotions honestly. A child who is frightened by a "shot" and cries should not be told, "It doesn't hurt. There's nothing to cry about. Boys don't cry if they're real boys." Rather, "It feels like a little pin prick." A comment on a child crying, "Maybe he's crying because he's afraid it might hurt a lot. He needs that shot so he won't get sick from polio. He needs it so he can go to school."**
- 2 Developing the ability to set standards and values for personal behavior and to live by them; developing a conscience.
- 3 Learning to value himself.
- 4 Accepting and learning from failures as well as successes in emotional, physical, social and intellectual experiences.
- 5 Understanding and appreciating individuality and difference in learning. **In encouraging children to participate (as in skipping) with television talent, avoid saying, "Come, you do it too. It's easy. You can do it." A five-year-old who climbs with skill and courage may find it very difficult or impossible to skip. A better, more open-ended invitation to participation would be, "How can you make yourself rock? Try it. (silence) Can you rock in a different way? (silence) Did you find a slow way to rock for yourself?"**
- 6 Developing courage.
- 7 Developing esthetic sensitivity and taste.

### Knowledge

Young children, in their intense aliveness, want to know what things are, what they do, and why, why, and again why. They have built in dynamos that actively seek knowledge. In their search, they gain skills and attitudes toward knowledge as well as information which actually change their behavior and help them to solve their problems.

Knowledge is viewed as dynamic, as cumulative, as changing and as being modified. But knowledge is acquired by young children in ways which are noticeably different from those of logical adults. Adults frequently ask questions first. Young children generally touch, poke, stare at first. The verbal exploration comes later. Therefore, television for young children should generally let them see subjects first before commenting on them. One should avoid lengthy verbal introductions such as, "Today we're going to see different kinds of turtles. You'll see they come in different sizes, but they all have hard shells to protect themselves." In such cases, telling them before the fact is hardly worth the trouble. Clear, close-up shots of the turtles showing comparative sizes and illustrating the hardness of their shells would be more in keeping with the learning styles of young children. Then the words are useful in helping them to build a reliable concept of turtles.

Because the "lecture method" is overdone, even with young children, it is desirable for producers to be particularly sensitive to its use. However, it would be unwise to eliminate direct verbal information when it is appropriate. Both inductive and deductive processes are valuable methods for gaining knowledge and understanding. Young children do need extensive experience with concrete materials and events before they can build stable and reliable abstractions or generalizations.

For example, to have knowledge of the concept of "shadow," a child may need to experience, think about and relate many things: a shadow cast by the sun, by a bright light, by a close light, by a distant light, by a moving light; changing sizes and changing shapes; using shadow clues for information; working through one's fear of shadows, imagining intriguing forms and objects in shadows.

It is safe to say that, for young children, the concrete precedes the abstract and provides the building blocks for the concept. Their concepts gradually make intelligent behavior increasingly possible. They gain knowledge by

- 1 Satisfying natural curiosity.
- 2 Pursuing interests wholeheartedly to greater depth and breadth. **Television should incorporate some repetition and some extension of ideas over a period of time. For example, a child's interest in babies can hardly be explored in a single program. He is curious about himself as a baby, about how babies grow, about why they cry, about when they'll be able to walk, about who has babies, about baby animals, about his parents as babies and about his own babyhood.**
- 3 Bringing into consciousness things in the environment so they can be perceived.
- 4 Interacting with the environment and with people in the environment.
- 5 Learning to think.
- 6 Learning how things are done.
- 7 Expanding his knowledge through exploration, discovery, observation, investigation, assimilation and reflection.
- 8 Building new or expanding concepts, extending concepts, refining concepts.
- 9 Wondering and asking "What would happen if . . . ?" **Television talent should also show a sense of curiosity and experimentation. "What would happen if I gave the kitten mashed bananas in one dish and milk in the other? Would she eat both?" or "What would happen if we put more flour in the dough—will it still be so sticky?" or "What would happen if you called for the firemen and they were away at a different fire?" or "I wonder what it's like to live in a trailer, moving from place to place to pick different crops?"**
- 10 Using symbols for communication, for gaining knowledge.

### **Social Values and Competencies**

Early childhood years are ones for taking a giant step into a wider social world. It is a time for reaching out beyond the home and family into more complex and diversified relations with many unpredictable people. The results are challenging, frightening, rewarding, confusing, formidable and necessary.

Young children are beginning to develop a repertoire of behaviors through which they enter groups, associate with them, withdraw from them and make judgments about them. As the circle widens and the circumstances of social contact multiply, a child must develop a diversity of responses which fit the group and the occasion. Underlying his ability to grow as a social person is his ability for feeling, for empathy, for caring and for identifying with others. He needs to learn the constantly shifting balance and accommodation between the individual and the group. He faces the problem of how to function successfully in groups while retaining his individual integrity. Important learnings for social values and competencies are

- 1 Developing a repertoire of behavior patterns in group situations.
- 2 Learning to discriminate among clues and to select appropriate responses in a specific situation. **Television should avoid a single image of behavior, limited, for example, to the child as free explorer or to the child as compliant, quiet and polite. Rather it should make clear that restrained behavior is appropriate on a bus, that responsible behavior toward a younger child is very necessary when adults are absent, that asking questions is desirable activity on a trip, that using common property has fewer restrictions than using another's private property.**
- 3 Being able to adapt one's behavior in a particular role and determining one's behavior by values which are pertinent to the situation.
- 4 Coping with the demands of decision making. **Television should offer some situations in which decisions are required. For example, in locating homes for a litter of puppies, a child has to decide between a next door neighbor who, as a traveling salesman, is unable to care for a puppy regularly and a family some distance away which can take better care of it. A real conflict arises because the child would like to have the puppy near enough to his home for play.**
- 5 Coping with authority.
- 6 Beginning to develop value judgments about group relationships and his relationship to various groups.
- 7 Being aware of what one is doing; accepting responsibility for one's acts.
- 8 Identifying oneself with various groups. **Television should offer a wide range of models identified as families, neighbors and groups that live in the same housing project, that live together in a migrant worker camp, go to the same school, attend the same synagogue, belong to the same Indian tribe, speak Chinese.**
- 9 Knowing more of how society is organized to serve the needs of people.

### **Sensory-Motor or Physical Competencies and Values**

If young children seem to be always on the move, it's because they almost always are. They are full of sound and action, and action holds the lead. But growth occurs in movement, in activity, in the use of energy. The massive effort, persistence and energy which a young child exerts in his drive to grow up is nowhere more evident than in the sensory-motor or physical sphere of life. It is important that he develop

a valid body image because his image has an intimate relationship to the ideas and concepts which he develops, to the feelings which he has about himself, and to the physical competence which he needs to function well.

#### **Learnings needed in this area are**

- 1 Accepting and adjusting to a changing body.
- 2 Relating one's sex to its wider psycho-sexual role. **Programs should incorporate such ideas as: only girls can grow up to be mothers; only boys can grow up to be fathers; men and boys often enjoy "rough house" play; men often do the physically harder jobs to take care of their families; women generally have special jobs in taking care of their families; in some families, women take complete care; at certain ages (middle childhood) girls often prefer to play mostly with girls and boys with boys. When boys and girls play "men and women" it helps them grow to be men and women.**
- 3 Developing positive health patterns.
- 4 Developing knowledge and skill through one's body—in relation to space, to energy, to control, to balance, to tempo and to the coordinated flow of movement. **Television programs that encourage combined physical and cognitive interaction by viewers may pose problems such as these: How can you make yourself take up as little space as possible? As much space as possible while standing on two feet? A tall, narrow space? A long, low space? Can you jump so lightly that you hardly make a sound? So heavily that you make a loud sound? Let's spin very slowly, then faster and faster until you feel like falling. When you fall, "freeze" in your own position.**
- 5 Gaining physical courage.
- 6 Exercising judgment and safety.
- 7 Utilizing the power of communication through the body.
- 8 Enjoying the physicality and esthetics of body movements.
- 9 Conceptualizing physical relationships and dynamics.

While it may be desirable for the sake of clarity to categorize major learning goals for young children as they relate to personal values and skills, to knowledge, to social values and competencies, and to sensory-motor or physical competencies and values, they never occur in such neat and separated categories. In fact, the most characteristic quality of learning in early childhood (as well as at other levels) is its integrated, multi-faceted nature. Therefore, a child learns as his unitary, authentic self.

#### **Guidelines Relate to How Children Learn**

The third question focuses on the processes which facilitate learning in young children between the ages of three and eight. Once again we must remind ourselves of the continuum that flows in jagged paths from the younger to the older limits of the early childhood years.

The younger children rely more deeply on adults, particularly those who are significant in their lives. The younger groups depend more on manipulation and direct contact for gaining ideas about reality in the environment. The older groups are



beginning to operate rationally with some degree of consistency. They are leaving behind an earlier reliance on magical thinking for the more adult-like process of logical thinking. All children, and adults for that matter, operate with both process and content since both are always involved in an intellectual transaction, in learning. Appropriate guidance at initial stages of learning facilitates learning.

There are a number of general characteristics of how young children learn. They learn

- 1 Through activity.
- 2 Through first hand contact and involvement. **Television should come as close as possible to the reality of first hand contact when reality is desired. To help a child know about an elephant, it is much better to show a real elephant in motion than to show a stuffed toy elephant.**
- 3 Through manipulation. **Television should show persons manipulating an air pump to blow up a bicycle tire rather than just talking about it.**
- 4 Through practice. **Programs can encourage viewers to practice activities which require skill mastery such as zipping zippers or writing one's name until excellence is gained. Beyond that point, practice is pointless. In other spheres where there is no final mastery, such as in taking photographs, in molding with clay, or in making up songs, practice should be presented as a fascinating activity which one can enjoy forever.**
- 5 Through a stimulating environment. **Since young children cannot safely move very far from home base, television should supplement and extend their environment. Because of poverty, large numbers of children have meager environments. Young children may be limited primarily to the block or to the compound where they live or to their yard and nearby field. Television trips to the shoe repair shop, to the bazaar or to the pond can be uniquely effective if they focus on interesting details of action or stimulate childlike exploration of details. Television should avoid the generalized, confusing, global view in favor of the selective view—not a distant stream but a dragonfly skimming the surface of the pond, not the banks of whirring machines but the shoemaker cutting the leather to fit the sole.**
- 6 Through attending to and focusing on significant clues. **Therefore, a program that poses the problem of how to open locked doors needs to focus on the Yale lock and its obvious keyhole, on the safety chain and on the simple hook to give young viewers the opportunity to suggest solutions on the basis of relevant clues.**
- 7 Through thinking, which develops from and uses such processes as
  - a Observing, perceiving.
  - b Labeling, identifying.
  - c Noting similarities and differences.
  - d Associating.
  - e Classifying. **Generally the younger children in the early childhood range can classify objects according to only one attribute at a time (color, shape, size or function), whereas the older ones can classify according to several attributes.**

- f Ordering, sequencing (in terms of size, quantity).
- g Sequencing (in terms of what happened first, later).
- h Categorizing verbally (using classifying terms such as people, children, fruit, tools, scientists).
- i Measuring (quantity, weight, size, volume, time, space).
- j Relating (as in time-space relationships).
- k Reasoning, inferring cause/effect relationship.
- l Hypothesizing, predicting.
- m Experimenting, testing.
- n Evaluating, judging, choosing.
- o Validating.
- p Verbalizing, recording.
- q Generalizing.
- r Inquiring.
- s Reflecting, remembering.
- t Internalizing; relating the new to that which is already known; incorporating the new with the old; building hierarchies of concepts.

It may be useful to consider that the act of thinking is accomplished on various levels and to indicate several aspects which are on simpler levels and several which are of a higher order. For example, identifying, labeling, making discriminations of simple forms, of series, of sequences, of color, of some body parts, of texture are on simpler levels. Higher order cognitive acts are those of classifying first by one attribute and then by two or more attributes), conserving by quantity and number in measurement, arranging in sequence a set of objects differing in several attributes, inferring cause and effect relationships, hypothesizing, validating, generalizing, recording symbolically, and using complex sentences to convey higher order concepts with some precision. Depending on the age subdivision within the early childhood range for whom the television series is intended, programming should reflect the aspects of thinking most appropriate to the intended viewers.

Within a general developmental pattern, each child's learning profile is uneven, persistent and highly personalized. All of his learning is a meshing of cognitive dimensions, of affective or emotional dimensions, of psychomotor dimensions and of value dimensions. Therefore, any evaluation of a child which ignores any of these dimensions does violence to the reality of his highly personalized learning profile. Field testing of instructional or educational television must gather data on the child's learning which encompass all aspects of his learning. Testing programs should not fall into the trap of measuring only highly circumscribed items which are not of very great consequence in the total development of the child.

#### **Guidelines Relate to Role of Television in Early Childhood Education**

Finally, the fourth question asks how television can play an effective role in furthering the learning goals of young children. It also inquires about the limitations of the medium by virtue of its distinctive characteristics.

Guidelines which focus on the role of television must deal with the people who appear on the programs, with the content and with the processes, all three of which join together to give identity to various programs and series.

### Considering people, television

- 1 Should have a sustaining person or persons in a series in order to provide security and a sense of identification for young viewers.
- 2 Should use a variety of people who reflect the multi-cultural population of our society
- 3 Should use people in those roles in which they are competent, should make the ethnic quality quite incidental, and should reflect various socio-economic levels.
- 4 Should present adults who function in adult roles with integrity and conviction. **In reality, adults do not play alone with children's toys; it is questionable for them to do so on television. As adults, they speak naturally, adapting vocabulary to the listeners. On television programs for children they should not assume the hesitant, stuttering manner of young children or the condescending, singsong tone which is akin to embarrassing baby talk. People who respect animals present them in their natural condition; they do not dress them up in pinafores.**
- 5 Should avoid a personality who communicates that he is the big "I am."
- 6 Should provide contact with interesting people who care deeply about something which they share with viewers.
- 7 Should present people who demonstrate support and appreciation of the integrity and individuality of children, as well as other adults, and who avoid the "do it for me" attitude.
- 8 Should use children when their being on the program serves to enhance the purpose of the program. **Children should not interfere with "communications" nor be "manipulated" to serve the program. Nor should they be artificial "quiz kids" or artificially "cute."**

### Considering content, television

- 1 Should deal with such important issues as fears of children, social problems, race, conflict, religion, sex, anger, love, hate, anxiety, desire and other honest emotions. Should not be timid, vapid or flat to be "safe." Should be at a level comprehensible to children and linked with children's experiences.
- 2 Should deal with the wide range of the early childhood curriculum which includes values, esthetics, the psycho-motor, affective or emotional, the cognitive, the social and the scientific components of human experience.
- 3 Should stress "on-location" reality to extend the boundaries of children's experience. **However, an on-location scene may be confusing when presented on the limited dimensions of a television screen. It is necessary to be highly selective so that the visual image clarifies the purpose of the program. The purpose of understanding a crane at work can be obscured if the camera also**

- catches many passing trucks. If, for example, the natural tempo of a brick-layer obscures his actions, it is desirable to have him slow down his actions or to film at a higher speed and then project at a slower speed in the program itself.
- 4 In building a bridge between the familiar and the non-familiar, should include both so that the familiar will provide a dependable frame of reference from which to expand towards and incorporate the non-familiar.
  - 5 Should help children move from their magical conception of the world to a realistic conception of the world. **When adults speak to inanimate objects and ask for replies from them, they reinforce the magical conception of the world. Clarifying cause and effect relationships help children move toward reality. Asking "why" or wondering "why" supports the idea that there are reasons for events.**
  - 6 Should keep alive the attitude of play and imagination yet make clear distinctions between fantasy and reality. **For example, "We can't really walk in space the way the astronaut did, but we can imagine how it feels. Can you show how you imagine it feels to walk in space?"**
  - 7 Should be presented in a form which supports the main idea but which also includes a richness of texture. Should avoid making programs "antiseptic."
  - 8 Should be accurate when dealing with factual material, but should be open to and encourage alternatives with content which lends itself to divergency of views. **Since, despite its name, a guinea pig is not a pig, it should not be referred to as a kind of pig. Divergent thinking can be encouraged by the type of questions asked. When a story character is lost, there are many possible answers to the question, "How can he find a way to get back home?" Each viewer can have his own response to the question, "What do you suppose makes Maria so sure that no one had come along the road that morning?" or, "How can he get that big, heavy box onto the truck? Any ideas? What do you think?"**
  - 9 Should assist children with tasks such as: managing feelings, increasing ability to make wise choices, developing new interests, building on recent interests, identifying with adult sex role.

#### Considering techniques, television

- 1 Should place special emphasis on learning processes as formulated in the previous section on **How Children Learn** (pages 23 and 24) with relevant content being the vehicle.
- 2 Should use the discovery approach when appropriate.
- 3 Should use humor appropriate to the age range. **Very young children (three- and alliteration. Puns, on the other hand, are inside jokes for adults not for children of this age.**
- 4 Should produce programs of high esthetic standards.

## Limitations

It is painfully evident that to date television has, with few exceptions, failed to take advantage of its full potential for enhancing the education of young children. It is, however, extremely important that untenable claims for its potential not distort its genuine possibilities. There are limitations to the medium; it cannot be all things to all young children.

Television cannot provide the tactile, manipulative experience which is so characteristically a prime way of learning in early childhood. It can, through skillful lighting and camera work, motivate children to explore their environment more sensitively and more fully.

Superior programs can engage children in interaction and replace the usual passive dullness of much viewing. Even so, the interaction flows from child to television stimulus. The talent is unable to take cues from or respond personally to the viewer in terms of his individual needs. (Some electronic feedback systems try to overcome this barrier, but they are not suitable for the young child.) The need for extensive and skillful interaction underscores the need for live, responsive adults in the child's environment.

The current pattern of scheduling in television may result in manipulation of children to fit viewing schedules. They may be expected to sit, to listen and to be attentive during the whole program whether it has meaning for them or not. This is, of course, a matter of utilization. The medium itself makes no such restrictions. Hopefully, before too long, programs will be available for scheduling by individual teachers who can then tailor their use as part of the self-selection educational pattern in which much valuable and important learning occurs.

We anticipate the time when television programs will be used flexibly as a self-choice experience, when children can revisit a program just as they now do a favored story, when they can "scan" as well as become enmeshed in a program. We have confidence that a young child will take from a program that which has some meaning for him. Under such conditions, quality television programing can provide young children with significant experiences.



### Part III—The Plan for Television Production

The introduction of the plan for television production in Part I was presented as a "cold preview"—a glimpse of two examples of a proposal to develop television materials based on guidelines. This section develops the proposed plan more fully.

To summarize, all programs are considered in terms of the **integrating core idea of relationships**. The core idea branches out into four major **dynamic elements—change, knowledge, values and esthetics**—which provide a broad, significant perspective for organizing the curriculum. Each dynamic element branches into a variety of **themes**. Each theme is narrowed down to a particular **focus**. The selected focus is presented in a distinctive **treatment** that gives shape, style and specific content to the encounter (television program).

#### Integrating Core

What is the integrating core from which to develop quality television for young children? The integrating core is the key idea of **relationship**—the idea that all things are related and that some things are more closely related than others. Relationships exist; they change; and they can be very complex. They are the exciting stuff of life. Television should **reveal relationships** to help young children gain:

Knowledge that relationships exist among people, between people and the physical world, among ideas and among aspects of the physical world.

Knowledge of the diversity of relationships.

Awareness of the importance of relationships.

Opportunities to extend their own relationships.

Courage to test relationships.

Understanding of the changing nature of relationships.

Awareness of movement and interaction in all relationships.

It is important to underscore the point that human relationships that are revealed have an infinitely greater impact on young viewers than relationships which are moralized about and contradicted in action.

#### Dynamic Elements

The integrating core of **relationship** branches out into four major dynamic elements which organize the television content or curriculum. These dynamic elements, or major concepts, which flow like streams throughout the proposed television programming are

**Change**

**Knowledge**

**Values**

**Esthetics**

The idea of using these four dynamic elements around which to organize the content for various series for young children originated with the N.I.T. writing com-

mittee. It was dissatisfied with more traditional ideas which build programs around conventional subjects such as nature study, arithmetic and social studies or around familiar units such as pets, seasons and holidays.

The committee believes that its four dynamic elements offer a conceptual framework around which to build productive television curricula—curricula that lead to significant learnings. These four dynamic elements are also relevant to learning and understanding throughout life. This approach underscores the importance of the beginnings of major concepts as substantial learning goals in the early childhood years and their connection with future goals.

If each encounter is rooted in a specific dynamic element, its major objective will be clear. On the other hand, no encounter can be limited, exclusively, to a single dynamic element. All four dynamic elements inevitably intermingle and affect each other as they do in life. For example, change in people affects values; esthetics are influenced by knowledge; knowledge can bring about change; values affect esthetic responses. It is hoped that television series built on this conceptual framework will reflect a wide-ranging, more contemporary, more significant and more dynamic view of education for young children.

After determining which dynamic element will provide the main thrust in leading toward a program, it is necessary to select the theme through which the program will be channeled. The theme will generally be a statement of the idea or the concept which the program helps to build for young children.

The theme in television programming is comparable to the theme in drama, in dance and in other art forms. A theme will suggest a variety of possibilities for the end product. Both **Othello** and **Medea** deal with the theme of jealousy, yet each play, treated differently, results in a distinctly different drama. Both **Giselle** and **Appalachian Spring** deal with the theme of love, yet each dance, treated differently, results in a vastly different ballet.

To show more clearly the relationship between dynamic elements and themes, several examples of themes will be listed opposite components (characteristics, sources, content) of the four dynamic elements. This procedure will illustrate how the dynamic elements can be channeled into themes which lead, step by step, to individual program scripts. It will also clarify some of the attitudes children should begin to develop about each dynamic element.

### **Dynamic Elements and Themes**

#### **Change**

Change is perhaps one of the most stable characteristics of life, one of the most predictable. One can count on the fact that change will occur. As a dynamic element, change has three components: **1** kinds of change, **2** attitudes toward change and **3** dynamics of change. For example:

#### **Dynamic Element: Change**

- 1 Kinds of change:
  - a People change.

#### **Related Theme**

When children get older, more demands are made on them by themselves and by other people.



b Environment changes.

c The physical world changes.

d Ideas change.

e Change is a factor in relationships.

2 Attitudes toward change:

a Change is sometimes difficult to accept.

b Change must be coped with.

c Some change can be controlled (as in science, as in the use of time, space and energy).

d Positive attitudes toward change may lead to growth and progress.

e All changes are not desirable; some should be resisted.

f It is desirable to know which changes can be controlled and which cannot be controlled.

3 Dynamics of change:

a Change is inevitable (as in life cycles, seasons).

b Change is continuous.

c Change occurs at different rates; some rapidly, others "glacially."

d Change depends on variable factors.

e There is excitement in the possibility of change.

f Movement implies change; change implies movement.

g There are varying degrees of change.

Ways of communicating ideas change, but traditional ways continue to be used. Ideas about jobs for women are changing.

Ideas about racial groups and minority groups are changing.

Ideas about ethnic groups are changing.

When children get older, more demands are made on them by themselves and by others.

The rhythmic change of the seasons affect people no matter where they live. The addition of family members (such as babies) bring some change in relationships.

Ways of communicating ideas change.

Birth and death are regular aspects of people's lives.

Ways of communicating ideas change, but old ways continue to be used.

Ideas about jobs for women are changing.

Ideas about racial groups change.

Inventions can improve conditions of living.

The examples above are by no means exclusive or exhaustive. It will be noted that a single theme may reflect more than one aspect or component of the dynamic element. The theme dealing with "changing ways of communicating ideas" reflects a kind of change in the physical world, an attitude toward change which acts positively to control change, and an awareness of the dynamics of change by which some changes occur rapidly and others slowly. It is also well to note that a concept within a dynamic element gives rise to several themes. The concept that "ideas change" may be developed in a theme about changing roles of women or in a theme about changing attitudes toward minority groups.

## Knowledge

Knowledge, as a dynamic element, is almost overwhelming in its scope. It is extremely fluid, constantly changing; it can never be contained. Its prime function is to provide bases for intelligent individual and group behavior.

We may consider its three components: **1** content of knowledge, **2** attitudes toward knowledge and **3** processes of gaining knowledge. Some illustrations of these various components of knowledge will also show how they can be channeled into themes for programing. For example:

### Dynamic Element: Knowledge

### Related Theme

- |  |   |
|--|---|
| <p>1 Physical content:</p> <ul style="list-style-type: none"> <li>a One can gain information about the physical world, its structure, its measurement, and relationships within.</li> <li>b There are principles which seem to govern the physical world such as energy and conservation.</li> </ul>   | <p>A child lives in and moves through space.</p>                                      |
| <p>2 Psychological content:</p> <ul style="list-style-type: none"> <li>a A person grows through a combination of maturation and experience.</li> <li>b Man's actions are influenced by or dominated by emotions.</li> <li>c Man must learn to use his emotions as well as to control them.</li> <li>d There are unconscious influences on behavior.</li> <li>e Self-understanding is a prime requisite for healthy functioning.</li> <li>f Self-understanding helps lead one to understanding others.</li> </ul> | <p>A child lives in a multi-cultural world.</p> <p>The arts can express emotions.</p> |

- g The degree and nature of one's self-understanding affects the degree and quality of one's understanding of others.
- 3 Socio-Anthropological content:
- a Man organizes himself and others to serve his needs for survival and for satisfaction.
  - b There are principles or concepts by which man organizes society.
  - c Interdependence is characteristic of our society and helps to structure it.
  - d Specialization is characteristic of our society and helps to structure it.
- 4 Ecological content:
- a Man and his environment are interdependent and are affected by each other.
  - b Man adapts to environment; utilizes it in its natural form.
  - c Man adapts his environment, controls it, changes it.
- 5 Attitudes toward knowledge:
- a It is an open system, not completely definitive.
  - b It is cumulative and builds on past knowledge.
  - c Some knowledge is culturally determined.
  - d It is not always accurate; it should be questioned.
  - e Everyone need not have the same knowledge; some common knowledge is necessary for organized life.
  - f It helps one make judgments and decisions.
  - g It leads to fulfillment.
  - h People have a moral responsibility for how they use their knowledge.
- Families have special responsibilities for their members.  
People depend on others for their safety.  
People depend on others for their safety.
- A child must adapt to change in his environment.  
A family selects its home environment.
- A child lives in and moves through space.  
A child lives in a multi-cultural world.  
Raising animals for food requires special knowledge.  
A child lives in a multi-cultural world.

- 6 Processes in gaining knowledge:
- a Through thinking, which develops from and uses such processes as: observing, perceiving, labeling, identifying, noting similarities and differences, associating, classifying, ordering, seriating, sequencing, categorizing, measuring, relating, reasoning, inferring, hypothesizing, predicting, experimenting, testing, evaluating, judging, choosing, validating, verbalizing, recording, generalizing, inquiring, reflecting, remembering, internalizing, relating the new to that which is already known, incorporating the new with the old, building hierarchies of concepts.

### Values

The dynamic element of values is approached more obliquely than the other three. This approach is perhaps a reflection of the indirect, yet pervasive, way in which values are formed, are learned and are acted upon.

Children, as well as adults, must have values if they are to function as human beings. Adults have the responsibility for giving support to children in their efforts to build their value system. Hopefully, it will be one directed toward a deeper concern for mankind—a concern for others as well as for oneself. These Guidelines support a humanistic value system.

We may consider three components of values: **1** sources of values, **2** characteristics of values and **3** expressions of values.

#### Dynamic Element: Values

- 1 Sources of values:
  - a Some values are culture-based.
  - b Some values are family-based.
  - c Some values are individually determined.
  - d Values may be ethical, social, interpersonal, esthetic.
- 2 Characteristics of values:
  - a Values are subject to change.
  - b Changes in values are not necessarily good.

#### Related Theme

Values are learned from models.  
Values are learned from models.

- c Changes in values are not necessarily undesirable.
  - d Conflicting values may be held at the same time. One should be honest with oneself.
- 3 Expressions of values:
- a Values influence the basis for making choices, for making judgments. Generosity can be cultivated.
  - b Actions reveal values; actions build values. Each person should be respected as a human being.
  - c We rationalize to adjust to our conflicting values.
  - d People examine alternatives and weigh their relative values. Values are learned from models.
  - e Some value systems are stronger than others.
  - f One's conscience is the internalizing of values. One should be honest with oneself.
  - g People are not always conscious of their values as they affect their actions.
  - h People have a moral responsibility for the values on which they act.

### Esthetics

Esthetics as a dynamic element reveals another distinctively human transaction with life. The esthetic response has the power to raise experience to shining heights and to plunge it deep into the core of significant meaning. The esthetic experience is neither solely rational nor solely emotional; it is a joining of both in a sense of beauty, of satisfaction, of unified sensibility.

In the realm of esthetics, adults have a particular responsibility to offer young children opportunities to develop esthetic awareness, discrimination and sensitivity to beauty and good taste. In consciously offering them events and materials of high esthetic standards, adults must be careful not to restrict children's experiences in such a way as to limit their exploration of newer esthetic values.

We may consider three components of esthetics: **1** sources of esthetic standards, **2** characteristics of esthetic qualities and **3** esthetic expression.

#### Dynamic Element: Esthetics

- 1 Sources of esthetic standards:
  - a Esthetic standards are historically defined.

#### Related Theme

Man is concerned with resolving basic problems of living and survival.

- b Esthetic standards are culturally defined (as by contemporary society).
  - c Esthetic standards are individually defined (in terms of personal preference, of peer influences, of status persons).
- 2 Characteristics of esthetic qualities:
- a Esthetic qualities are found in human beings (as in their sensitivity in interpersonal relations).
  - b Esthetic qualities are found in nature.
  - c Esthetic qualities are found in movement (as in dance or well coordinated action).
  - d Esthetic qualities are found in man-made products (as in the arts).
  - e Esthetic qualities are found in ideas (as in a formula or a theory).
  - f Appreciation of esthetic qualities is learned.
  - g Esthetic qualities have a strong sensory origin.
- 3 Esthetic expression:
- a Esthetic satisfactions contribute to man's psychological and social well-being.
  - b One may find esthetic satisfaction in responding to the efforts of others as well as to those efforts he originates.
  - c Esthetic responses are highly personal.
  - d Esthetic responses are affected by emotions.
  - e Esthetic responses are affected by knowledge and familiarity.
- Man is concerned with resolving basic problems of living and survival.
- There is beauty in relationships between children and adults.
- Understanding of and appreciation of natural phenomena.
- Dance expresses deeply felt emotions.
- Sounds serve both utilitarian and esthetic purposes.
- Man is concerned with resolving basic problems of living and survival.
- Sounds serve both utilitarian and esthetic purposes.
- Understanding and appreciating natural phenomena.

- f People respond esthetically to qualities such as: texture, color, form, movement, arrangement, sound, balance, taste, dynamics, rhythm, intensity, odor, contrast, unity, abstraction, relationship, pattern, interaction, accent.
- g A person's right to his own esthetic responses and expressions should be respected.

In summarizing this section on the four dynamic elements of change, knowledge, values and esthetics with several examples of related themes for each, it is clear that no single element stands alone as the determinant of a television program. Although all four elements inevitably intermingle within a program, one dynamic element should focus the primary purpose of a specific presentation while the others should contribute to but not diffuse the objective. It should be possible to trace the threads of a program back to its related dynamic element and through it to the core of relationship, supported by basic guidelines.

### **Focus**

After selecting a dynamic element and determining the related theme, the next step in the plan is to decide upon a focus. The focus will be the specific subject through which to illustrate the theme

### **Treatment**

The final step in the plan before the actual written script is the treatment which is envisioned for dramatizing a particular focus or subject. The term treatment is used in its conventional television concept. It should be a capsule statement which describes the action.

In the next section, there will be a number of examples which illustrate all the steps of the plan leading to the writing of the script for an individual encounter.





## **Part IV—Illustrations of Program Development**

The purpose of this section is to provide several illustrations of the plan as it leads to individual program conceptions. In these illustrations, connections will also be made to basic guidelines. As an important reminder, each illustration is suggestive of a much wider range of possibilities. Its analysis in relation to basic guidelines is by no means complete.

**Illustration 3—The Promise**

**Illustration 4—A Job for Everyone**

**Illustration 5—A Place to Live**

**Illustration 6—Apartment 10-A**

**Illustration 7—Music to Pick and Choose**

**Illustration 8—A Home for Jaimie**

### Illustration 3

The Plan		Relationship to Integrating Core	Regarding Children	Relationship to Basic Guidelines	Regarding Television
Dynamic Element:				Regarding Learning Goals	
<b>Dynamic Element:</b>	Change.				
<b>Theme:</b>	When children get older, more demands are made on them by themselves and by other people.	Understanding the changing nature of relationships.			
<b>Focus:</b>	A child's need to assume responsibility for finding desirable homes for his pet dog's new litter.		Becoming autonomous, making choices, making decisions.		
<b>Treatment:</b>	<p>Youngster (about 5-6 years old) gets a longed-for puppy as a pet.</p> <p>Cares for pet as she grows and matures.</p> <p>Film of dog delivering litter and initial care by dog.</p> <p>Child tries to keep new puppies despite a contrary agreement with his mother; tries to give them to neighbor.</p> <p>Child advertizes on school bulletin board for puppy homes.</p> <p>After some difficulties and disappointments, succeeds in placing puppies in good homes.</p>	Awareness of movement and interaction in relationships.	Becoming aware of how his actions affect others.	<p>Pursuing interests wholeheartedly to greater depth and breadth.</p> <p>Building new or expanding concepts; extending concepts.</p> <p>Coping with authority.</p> <p>Learning to manage his feelings.</p> <p>Using symbols for communication.</p> <p>Coping with the demands of decision making.</p> <p>Developing a conscience; setting standards and values for personal behavior.</p>	<p>Should use children when their being on the program enhances the purpose of the program.</p> <p>Should be accurate when dealing with factual material.</p> <p>Should present adults who function in adult roles with integrity and conviction (mother).</p> <p>Should deal with important issues: conflict, desire.</p> <p>Should use a variety of people who reflect the multi-cultural population of our society.</p>
<b>Encounter:</b>	THE PROMISE				

**Illustration 4**

The Plan	Relationship to Integrating Core	Regarding Children	Relationship to Basic Guidelines	
			Regarding Learning Goals	Regarding Television
<b>Dynamic Element:</b>	Values.			
<b>Theme:</b>	All people have abilities or gifts which should be appreciated.	Knowledge that relationships exist among people.		
<b>Focus:</b>	In a group activity, a variety of abilities or gifts are needed for the benefit of the group.	Awareness of the importance of relationships.	Beginning to develop value judgments about group relationships and relationship to groups.	Should use humor appropriate to the age range.
<b>Treatment:</b>	Preparation for a school picnic to be attended by parents, children and school personnel.	Understanding the changing nature of relationships.	Identifying oneself with various groups.	Should present people who are supportive of children.
	Driving cars (cooperative arrangements).		Exercising judgment and safety.	Should use humor appropriate to the age range.
	Lighting the fire.		Developing a repertoire of behavior patterns in group situations.	
	Preparing the food; children help.	Courage to test relationships.	Developing courage.	
	Playing games.		Learning to value himself.	Categorizing verbally.
	Babysitting.		Bringing into consciousness things in the environment so they can be perceived.	Validating.
	Collecting shells (or leaves).		Understanding and appreciating individuality and differences in learning.	Should provide contact with interesting people who care deeply about something which they share with viewers.
	Playing a guitar.			Inquiring.
	Singing.		Wondering and asking "What would happen if . . . ?"	
	Telling a story.			
<b>Encounter:</b>	Catching tadpoles; answering questions about frogs.	Becoming aware of how others affect him.		
	A JOB FOR EVERYONE			

**Illustration 6**

**The Plan**

	Relationship to Integrating Core	Regarding Children	Relationship to Basic Guidelines Regarding Learning Goals	Regarding Television
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**Dynamic Element:**

Knowledge.

**Theme:**

Knowledge helps man adapt to change.

**Focus:**

Mobility: family moving from rural to urban center.

Knowledge of the diversity of relationships.  
Understanding the changing nature of relationships.

Learning how things are done.  
Satisfying natural curiosity.

Should use people in those roles in which they are competent, making ethnic affiliation incidental.  
Should stress on-location reality to extend boundaries of children's experience.

**Treatment:**

Puerto Rican family makes a final trip to the market in their familiar nearby mountain village.

They prepare to move to a mainland metropolitan city (New York or Miami) with all family members helping.

Becoming a social person who needs to and wants to know about himself and other people, how to get along with them, and how he fits into the scheme with them; becoming less egocentric.

Knowledge about how people live in an open system.

Should present adults who function in adult roles with integrity and conviction.

Being able to adapt one's behavior in a particular role as needed.

Should include both the familiar and non-familiar to provide frame of reference from which to move from familiar to non-familiar, extending understanding.

Bringing into consciousness those things in his environment so that he can perceive them.

Should build a bridge from the familiar to the non-familiar.

Contrast in environment is emphasized by congested traffic in city, different types of buildings, etc.

Understanding and using symbols.

A map and numbered street signs help family locate their new address despite language barrier.

Building new or expanding concepts.

Using symbols.

Should use humor that is appropriate to age range.

First trip on an elevator to Apartment 10-A on the 10th floor, their new home.

Understanding the changing nature of relationships.

Knowing more of how society is organized to serve the needs of people.

Observing.

On first trip to supermarket, youngsters use picture clues on cans and boxes to help them buy beans, rice and canned pineapple.

Identifying.

(Feelings of uncertainty, excitement, fear and determination show as they occur naturally.)

Associating.

Classifying.

Generalizing.

Should use discovery approach when suitable.

Should provide opportunity for interaction by viewer.

**Encounter:**

APARTMENT 10-A

### **Evaluation**

In evaluating APARTMENT 10-A one would examine whether the Puerto Rican parents are made to look stupid for not knowing English or made to look resourceful for using their knowledge of map-reading and numerals to solve real problems. In the supermarket scene, one would check to see whether or not the viewer is given an opportunity to use picture clues in locating the beans, rice and pineapple and thus to interact with the dramatic situation on the screen in a way that challenges his thinking.

**Illustration 7**

The Plan		Relationship to Integrating Core	Regarding Children	Relationship to Basic Guidelines Regarding Learning Goals	Regarding Television <sup>a</sup>
<b>Dynamic Element:</b>	Values.				
<b>Theme:</b>	Unity does not mean conformity.				
<b>Focus:</b>	Music, movement and dance.				
<b>Treatment:</b>	Children respond with creative movement to a variety of musical and sound stimuli.	Knowledge that relationships exist between people and the physical world.	Growing ability to express feelings and ideas creatively.	<p>Learning to identify feelings.</p> <p>Being aware of what one is doing; accepting responsibility for one's acts.</p> <p>Learning to discriminate among clues and to select appropriate responses in specific situation.</p> <p>Utilizing the power of communication through the body.</p> <p>Interacting with the environment and people in the environment.</p> <p>Learning to think.</p> <p>Developing knowledge and skill through one's body; in relation to space, to energy, to control, to balance, to tempo and to the coordinated flow of movement.</p> <p>Enjoying the physicality and esthetics of body movement.</p> <p>Conceptualizing physical relationships and dynamics.</p>	<p>Associating.</p> <p>Should present people who support children.</p> <p>Should avoid adults with "do it for me" attitude.</p> <p>Should use children when their being on the program enhances the purpose of the program.</p> <p>Should keep alive the attitude of play and imagination.</p> <p>Internalizing; incorporating new with the old.</p> <p>Should use the discovery approach when suitable.</p> <p>Should produce programs of high esthetic standards.</p>
	Children experiment with and select their own accompaniment to their dance and movement patterns.	<p>Opportunities to extend their own relationships.</p> <p>Awareness of movement and interaction in relationships.</p>			
<b>Encounter:</b>	MUSIC TO PICK AND CHOOSE				

**Evaluation**  
In using the guidelines to evaluate the finished product of A HOME FOR JAIMIE, one would look to see whether the family member who wants to stay in the old neighborhood is made to appear foolish or is made to feel embarrassed or whether his feelings are accepted as honest and understandable.





## Part V—Memo for Production

Television can have a positive impact on the education of young children by sharpening its perspective. It requires a sustained, cooperative working relationship between early childhood specialists and television and related media specialists. Together they can produce and make available programs that exploit the dynamics and artistry of television. Both groups of professionals must work to implement the basic guidelines for quality programming in a spirit of mutuality and of creative, open communication. They will deal with decisions concerning conceptions of a series or a variety of series, program content and style, talent and production techniques. There must be a period of pilot production and careful validation very early in the production schedule. There should not be so much of a series "in the can" that it cannot be corrected or revised when feedback indicates the desirability of major change. Field testing and evaluating should be continued throughout the production period in order to improve continually the quality of the series.

### Conception of Television Series

There is no real dichotomy between education and entertainment in programs for young children. Programs should arouse interest, encourage curiosity, compel attention, generate feelings and utilize humor. They should extend awareness and knowledge, deal with relevant content in an interesting style, and engage children in meaningful interaction. They should capture a sense of vitality, of movement, of tempo and general sensitivity to the human experience. These qualities make for good education and good entertainment alike. It is quite conceivable that the same programs would be used either in school or out of school, although they might be used differently in each setting. Materials that are successfully based on the basic guidelines of this document will be relevant and significant for early childhood education whether they are delivered by television or by any one of the growing number of audio-visual devices.

The range of early childhood from the ages of three to eight is a distinctive one as described in Part II. Within this range, there are several sub-divisions which generally are designated as 3-5, 5-6 and 6-8 years. The overlap is entirely consistent with a developmental point of view in early childhood education. It is, therefore, necessary to plan in terms of various series for early childhood geared to the different developmental levels within the wider overall range. It is also quite possible that some individual programs may have strong appeal and effectiveness across the whole early childhood age spectrum.

It is well to consider seriously the benefits which will derive from having programs within a series "stand alone" and not be inextricably tied to a specific sequence or seasonal schedule. Television series which are conceived with this flexibility will have much greater utilization potential than those which are time and sequence locked. This conception of programming is also consistent with multi-phasic or multi-modality rather than strictly sequential learning in young children. However, programs within a series will have recurring themes and principles

and thus reinforce each other. Conceivably, the sequential order of programs within a series will be determined by those who use them.

The following sections on program content and style, talent and production techniques will summarize recommendations made previously and will offer some additional ideas. For other illustrative material of these techniques, refer to the section, "Guidelines Relate to Role of Television in Early Childhood Education," starting on page 24.

### **Program Content and Style**

Each program of a series should be thought of as an "encounter" between the viewing child and television. It should have the immediacy of a "happening." Each encounter should have a form and a focus, but it should also include a tapestry of richness that prevents it from being antiseptic or sterile. There should be an organic unity within each program or within each module of a program. It should, by all means, avoid the trap of being a didactic, boring "lesson." It should reflect the interesting fabric of life and the selectivity of art.

The basic guidelines in Part II and the plan in Part III of this document suggest content that can be made into interesting, meaningful and stimulating television programs. They point out the interests of egocentric young children striving for increasing maturity: themselves, other people, relationships among people, animals, mechanical and natural expressions of power, sex, life, feelings [including their ever-present fears], authority, the wonder and beauty of life, the drive to learn, to act, to experience.

### **Talent**

Since young children are strongly dependent on adults for their security, adults on television can play a more central role in the lives of these children than at any other age. Therefore, adult talent is a critical component in any program in which he appears. Talent should be selected for having certain basic qualities and should be continuously guided to develop and to strengthen the required qualities. He should

- 1 Respect young children as human beings with intelligence, with feelings and with sensitivity.
- 2 Be an authentic, natural, mature person.
- 3 Speak naturally; avoid condescending tone, false enthusiasm, constant chatter, reference to self in the third person, sing-song tones or talking to inanimate objects.
- 4 Avoid being the big "I am" whose authority extends beyond his realm of competence.
- 5 Establish a one to one relationship with audience. (Don't say, "Will all the children wearing sneakers tap their feet on the floor." Instead say, "If **you** are wearing sneakers, tap your feet on the floor.")
- 6 Establish frequent, direct eye contact with viewer.
- 7 Be an "actor" who can recreate the necessary quality of immediacy and freshness during performance in spite of what may have been tedious rehearsals.

- 1 510444
- 8 Be an "actor" who can control his performance by eliminating distractions and annoying mannerisms.
  - 9 Be sensitive to the feelings of people in order to be able to demonstrate such values in the programs.
  - 10 Be sensitive to esthetics in order to communicate this quality in the programs.
  - 11 Share a child's interest and enthusiasm as an adult; avoid being childish, and therefore, foolish and false.
  - 12 Use humor that is appropriate to age range of children. No "inside" jokes.
- In selecting talent, special effort should go into finding male images for young children. In our society, young children frequently lack adequate male images. Television may help to serve this important need for sex-role identification. Perhaps, by now, it goes without saying that television should present a variety of people who reflect the multi-cultural population of our society in such a way as to break down stereotypes and to underscore human dignity.

### **Production Techniques**

A television production is basically an art form for communication. As with many other art forms, it depends on the coordinated contributions of many people and many elements. Without a common purpose and compatible fusion of all the components, no work of art can possibly emerge.

Principles and practices for quality television production apply to programming for all ages and purposes. There are, however, a number of guidelines which are specific to producing programs for early childhood education.

- 1 Avoid lengthy verbal introductions. It is often better to show an object before commenting on it. Don't eliminate "lecture method" completely but use it sparingly. (See pages 19-20 for fuller discussion and examples.)
- 2 Encourage participation by viewer and allow sufficient time for response. Timing in the studio is very deceiving; it should be checked frequently with live children receiving the program.
- 3 The tempo of various segments of a program should be determined by the subject and the anticipated response, and in relation to the age of the viewer. Three-year-olds perceive and respond much more slowly than seven-year-olds; thus, the timing should reflect this difference. Three-year-olds are most likely to respond the "third time 'round," or even the fourth as against the seven-year-old's response the first or second time.
- 4 Programs should have some absolute silence, some visual image enhanced by sound and some parallelism between words and image. At times a sense of quiet wonder. . . .
- 5 The object or event being talked about is a more important visual image than the person doing the talking.
- 6 Camera technique can often lead the eyes to do what the child's manipulative fingers would like to do.
- 7 Especially with younger children, use the child himself as a reference point; for example: "The tire on this truck is so big you might have to stand on your toes to touch the top if it."

- 8 Especially with younger children, relate time to action; for example: "India is so far away, if you go in a jet, you eat breakfast, lunch, dinner, sleep, eat breakfast and lunch before you get there. It's so far away." "Halfway 'round the world" has no meaning.
- 9 The limitations of a classroom should not be duplicated on television. Television and on-location filming must get as close to reality as possible when realism is being stressed. (See pages 25-26.)
- 10 Avoid confusing reality with fantasy. For example, the fantasy story of the race between the tortoise and the hare is not compatible with a program whose aim is to develop a realistic, accurate conception of a tortoise. (See pages 18 and 26).
- 11 Use labels when they serve a functional purpose; for example: clinic sign, zoo signs with interesting information, bus stop signs, signs in stores for identification, recipes, directions, maps, public-telephone signs, name places, addresses, directions for assembling a toy wagon, titles of books and records.
- 12 Provide a sense of anticipation; lead to discovery.
- 13 In planning programs, stay "loose"; don't "go to cement" too soon; even after good ideas emerge, continue to search for alternatives. This is one way to avoid the obvious and conventional, but it takes more time.
- 14 Evaluate continuously; test against the plan and the guidelines; build in some time and money for revisions and remakes.
- 15 Field test.
- 16 Continue cooperative working relations with consultants for the duration of production so that problems in application of guidelines can be better resolved.

TELEVISION GUIDELINES FOR EARLY CHILDHOOD EDUCATION

Planning Chart

Dynamic No. Element	Theme	Focus	Treatment	Encounter	Regarding Children	Regarding Learning Goals	Regarding Television
1 Knowledge.	Basic living needs through interdependence.	Need for a new well.	Problems and success in digging new well; good and adequate water.	THE NEW WELL (Page 13)	Moving from magical conception of world to one which is more rational, more logical.	Knowing how society is organized to serve needs of people; how things are done; identify feelings; use symbols.	Important issues; on-location reality; competent people; observing; labeling; measuring; deal with feelings honestly.
2 Esthetics.	Light and shadow.	Light and shadow change appearance of objects; imaginative ideas.	Viewers imagine forms with shadows; shadow puppets; games; Javanese shadow dance.	SHADOW BY THE WELL (Page 14)	Growing ability to express feelings and ideas creatively.	Developing esthetic sensitivity and taste; thinking; expanding knowledge by discovery.	Encourage divergent thinking; keep alive attitude of play and fantasy; distinguish between fantasy and reality; inferring; interacting.
3 Change.	Greater demands on child as he gets older, by self and others.	Responsibility for finding homes for litter of puppies.	New puppy cared for grows up, has litter, separation problem, solved by child.	THE PROMISE (Page 40)	Becoming autonomous; making choices; making decisions.	Expanding concepts; coping with authority; managing feelings; developing conscience; using symbols.	Accuracy; multi-cultural talent; important issues; supporting adults.
4 Values.	All people have abilities which should be appreciated.	Group affair uses people's abilities for benefit of all.	School picnic, food preparation, fun, explorations, making collections.	A JOB FOR EVERYONE (Page 41)	Dependent on adults for out-reach into world; aware of how actions affect one.	Developing value judgments re. group relations; repertoire of behavior; appreciating individuality; value self.	Supporting adults; appropriate humor; categorizing; validating; inquiring; contact with interesting, caring people.
5 Esthetics.	Resolving problems of shelter.	Designing houses and other living space.	Types of homes using blocks; variations affected by several factors; film illustrations.	A PLACE TO LIVE (Page 42)	Forming values, taste and preferences; personal style; gaining language skill.	Discriminating among clues for appropriate responses; developing esthetic sensitivity and taste.	Noting similarities and differences; observing; on-location filming; high esthetic standards.
6 Knowledge.	Knowledge helps man adapt to change.	Mobility: family moving from rural to urban center.	Puerto Rican family at own village market; move to city; problems met; trip to supermarket.	APARTMENT 10-A (Page 43)	Becoming a social person; less egocentric.	Extending concepts; adapting behavior as needed; using symbols; knowing how society is organized to meet needs.	Multi-cultural talent; on-location reality; competent adults; familiar and non-familiar content; appropriate humor.
7 Values.	Unity does not mean conformity.	Music, movement, dance.	Creative movement to variety of sound and music stimuli; experiment and select own accompaniment.	MUSIC TO PICK AND CHOOSE (Page 45)	Growing ability to express feelings and ideas creatively.	Learning to identify feelings; responsibility for one's acts; knowledge and skill in body use; esthetics of movement.	Associating; attitude of play and imagination; internalizing; discovery approach; high esthetic standards.
8 Change.	Change can result in social conflict.	Urban slum renewal.	Home demolished; family moves in with relatives; problems of finding new home.	A HOME FOR JAIMIE (Page 46)	Dependent on adults, so trust is paramount in meeting problems.	Developing courage; coping with feelings; value judgments about group relationships; relations to groups.	Important issues; adults who function with integrity and conviction; honest emotions; break down stereotypes.



## Part VI—Memo for Utilization

Specialists who attended the first N.I.T. meeting regarding early childhood education recommended that, because of the distinctive nature of their field, unique demands should be made on television in order to serve this important segment of our population. The importance of reaching young children in ways which encourage and stimulate their learning in the face of the general absence or scarcity of schools for these children dramatizes the need for finding educational alternatives. Quality television used effectively and appropriately is one such promising alternative.

### Guides for Teachers and Parents

Since adults are the keys who, in their relationships with young children, open the doors to healthy development, it is desirable to reach them not only through the children's programs but, when possible, in other ways. Such additional efforts can influence not only the utilization of the programs but the teaching/learning relationship between children and their important adults in everyday contacts.

Guides for teachers and/or parents should be made available to them in advance so that they may make wise choices in preparing for programs, in providing materials or space for interaction, and in helping children to follow through on interests stimulated by the programs. In addition to the playback schedule, the guides should contain a brief description of the program content and a few clear, succinct statements about its educational focus. They should suggest some of the main concepts and learning goals which the program is intended to serve. A few choice suggestions for follow-up activities and experiences would be useful provided they do not become prescriptive. References for adults and for children, briefly annotated, should complete the guide. To encourage teachers and parents to take advantage of the materials and suggestions in the guides, the key qualities should be "choice and brief."

### Utilization

To make the best educational use of television for young children, it is important that teachers particularly keep this medium in perspective. It is too easy to be dominated by the arbitrary scheduling resulting from the current realities of broadcasting. But television is one curriculum source among many. The principles of flexibility, of self-choice and of partial use which guide other curriculum decisions must also apply to the way in which television is used. To require all children in a group to sit passively watching a program regardless of other highly relevant conditions is self-defeating.

We anticipate the time when access to programs will be in the hands of teachers and parents in response to when they can be used most effectively by specific children. Planned re-runs for young children can be extremely productive. Video recording systems should make it increasingly easy to individualize the use of television programs as it is now possible to do with books, records and film loops. The capabilities exist; we are obligated to stimulate the demand for making them available.





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