



2008-2009 BROADCAST SEASON

E/I MISSION STATEMENT FOR



ABOUT THE SERIES

GOGORIKI was originally released in Russia as “Smeshariki.” The project was created in 2003 within the framework of the Russian Federation’s socio-cultural *World Without Violence* federal program of tolerance. The series was developed under the auspices of the Ministry for Education and Science of the Russian Federation, with significant scientific and methodological support from Saint-Petersburg University. Lead academic advisor to the series is Dr. Alexander Grigorievich Asmolov, professor and Head of the Department of Psychology at Lomonosov Moscow State University. Since February 6, 2004, Smeshariki has been federally registered as an official educational program for children by the Russian Ministry of Information Technologies and Communications (now the Ministry of Telecommunications and Mass Communications).

GENERAL SERIES INFORMATION

The Gogoriki are nine delightful characters that represent archetypes children will recognize from their own lives. The four youngest of the group are *Pogoriki*, *Chikoriki*, *Rosariki* and *Wolliriki*. *Pogoriki* is the hyperactive, enthusiastic go-getter/idea generator always up for a challenge or adventure. *Chikoriki*, his level-headed and cautious best friend, prefers to take a sensible approach and think things through first. *Rosariki*, a “teenager” compared to Pogo and Chiko, is hopelessly optimistic, sometimes cheerful and forever romantic – eager to be in the spotlight but ever fretful of her own limitations. *Wolliriki*, Rosa’s age, is the sensitive, shy, long-suffering poet looking for inspiration and an outlet for his burgeoning creativity. The “adult” GOGORIKI include *Ottoriki*, the madcap inventor and autodidact whose elaborate contraptions sometimes further complicate already complex situations. She may be the “Granny” of the group, but there’s nothing old about *Olgariki*– this fitness buff, activist, sports fan and entrepreneur is full of energy... and advice. *Bigoriki* is the good-natured elder statesman who has seen and done it all-- if only he could remember the details. Well-read and highly educated, the professorial and very proper *Docoriki* has a penchant for scientific pontifications. *Boboriki* is the determined and amiable farmer who may not say much, yet his actions speak volumes.

The characters share a basic circle shape, but there the outward similarities end. They each have the trait of a different animal-type. They are each a different color. They have different interests and temperaments. They are of different generations and come from different places. Despite all of their differences, the GOGORIKI always come together to learn and solve problems in ways that are creative, unexpected and fun. They all share a core set of positive values and ideals: tolerance, respect for each other and the environment, friendship, loyalty, compassion, and peace... that makes the world of GOGORIKI one without violence or cruelty.

EDUCATIONAL FORMAT

The overall educational goals and specific learning messages are integrated fully within the storylines, circumstances and personalities that comprise the GOGORIKI series. The core group of nine recognizable and relatable characters experience situations and face problems that are relevant to young viewers. The stories themselves do not feature a classic antagonist or pit good versus evil: instead, diverse topics are covered by placing the characters in a variety of situations and then viewers get to watch how they react based on their distinct backgrounds, knowledge and experience – or lack thereof. The series provides a non-threatening arena from which the target audience can observe and learn based on the actions and experiences of others. The presentation of the various life lessons in a comedy context makes the learning fun, natural and engaging, resulting in an overall immersive, organic and effective learning experience.

GENERAL EDUCATIONAL GOALS AND RATIONALES

Today the world is a very small place, and as a result, it is challenging for children to develop healthy attitudes of tolerance and acceptance in a time when it is increasingly important that we all learn to work together. GOGORIKI tackles this problem head-on with the creation of a magical yet modern world filled with diverse, non-threatening, relatable characters delighting in the disparities in their individual personalities and unique perspectives-- gently addressing larger issues of tolerance. The characters draw strength from the various experiences and opinions they each bring to any situation, so that differences are embraced rather than rejected. How can we all work together to solve problems? We all share one planet, so how can we make the common goal of protecting it a unifying mission? In what ways can we celebrate and appreciate each other's differences and rejoice in our distinct experiences on an appropriate scale each and every day? Various people may approach issues from their unique perspective, so how do we recognize what is morally and ethically correct in a world where things are not always just black and white?

A primary educational purpose of each program is to integrate age-appropriate social and emotional skills and other educational and pro-social material into the context of GOGORIKI's overall settings and individual episodes. To best integrate these core skills and values into the stories, situations and humor of GOGORIKI, a variety of tactics and strategies were deployed throughout the series. Life scenarios that commonly worry children, like: making the right choices; dealing with obstacles; feeling sad, insecure or vulnerable; disappointing friends; failure to succeed; facing conflict; and overcoming fears and phobias are presented throughout GOGORIKI. These scenarios are then resolved through a variety of practical and tested behavioral solutions. In order to foster responsibility, cooperation and caring attitudes, there are social and emotional objectives such as: cooperation and collaboration; self-discipline; group decision-making; conflict resolution; and personal responsibility. Additional objectives are highlighted, including personal courage, caring for others, perseverance, resourcefulness and optimism. Important socio-emotional messages, including tolerance for others, self-sacrifice, teamwork, respect for differences, problem-solving and recognizing right from wrong are integrated throughout the series.

SPECIFIC EDUCATIONAL OBJECTIVES

- Help viewers understand that actions they take have an impact on others and the environment.
- Teach young viewers to accept and appreciate unique abilities and perspective of others as well as themselves, and to employ teamwork and camaraderie to capitalize on individual strengths and overcome individual weaknesses.
- Prepare viewers to deal with unanticipated problems, to learn to assess situations thoughtfully and logically and to set appropriate and responsible goals for resolution.
- Demonstrate that everyone needs to be accountable for their words and actions, and to deal with the repercussions in a thoughtful and responsible manner that is respectful to others.
- Encourage youngsters to assimilate positive personal qualities and to set examples for others by employing pro-social behaviors.
- Demonstrate that excessive behavior can lead to negative results, and that too much of a good thing can be bad, and provide examples to help develop skills to temper over-enthusiasm and control potentially self-destructive actions.
- Foster initiative and perseverance, creative problem-solving and critical thinking, and encourage persistence to carry goals through to fruition, especially when extra effort and resolve is required.
- Help viewers gain appropriate life skills and behaviors, such as functioning as a member of a community, understanding the extent upon which you could or should rely upon others, handling inevitable conflicts and misunderstandings.

TARGET AUDIENCE

GOGORIKI is designed for a primary target audience of four to nine year-old children, both boys and girls, representing a broad range of ethnic and socio-economic categories. The presentation of educational content is varied such that the information will be meaningful to children throughout the age spectrum. New concepts and challenges are introduced for the younger children while learning is reinforced and deeper thinking is encouraged for older viewers.

EVALUATION STATEMENT

As a specialist in child development who has spent many years concerned with children's television and its contribution to education, I am gratified to see a series for children which focuses on social interaction and problem-solving. While programs for preschoolers model the simpler forms of social interaction such as sharing and cooperative effort, this program aims at a somewhat older child and adds needed nuance to these elementary social paradigms. GOGORIKI's relatively large number of characters, with very different interaction styles, will provide children with diverse behavioral models and increase their awareness of the legitimacy of different approaches to problems. Children in this age group are still absorbing the notion that others' interpretation of a social situation or problem may be different from their own. Characters who appreciate one another's point of view, help children to see things from other perspectives, a skill that is increasingly valuable in today's world.



GOGORIKI 's broad palette of social, cognitive and emotional goals, contributes significantly to the small body of truly pro-social programming available to children in this age range. In particular, objectives concerned with personal responsibility, self-sacrifice, personal restraint, and other relatively sophisticated social/cognitive goals, make this program a valuable addition to the field of children's television. At the same time the visual appeal of the characters, and the adventurous stories, will bring younger children to the screen and encourage them to make discoveries about the consequences of our every-day social interaction.

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Dr. Mates has studied children's television for over 35 years. The former Director of Research for Children's Television Workshop for its acclaimed series "The Electric Company," she has published numerous professional papers on the relationship between television and learning, especially as it relates to developmental issues.