

CHILDREN'S PROGRAMMING COMMERCIAL LIMIT COMPLIANCE
DISCREPANCY REPORT

CHILDREN'S PROGRAMMING COMPLIANCE

I, Rick White, in my capacity of Regional Program Coordinator of WSYX/ABC6, Columbus, OH, hereby certify that for the period from October 1, 2008 to December 31, 2008:

1. I am familiar with the commercial limits imposed by Section 73.760 of the FCC's rules (no more than 12 minutes per hour of commercial material may be broadcast during children's programming* during the week, and no more than 10 ½ minutes per hour on the weekends);

* 'Children's programming' when used here means programming originally produced and broadcast primarily for the audience of children 12 years old and under.

Rick White
1/9/09


CHILDREN'S PROGRAMMING COMMERCIAL LIMIT COMPLIANCE
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WEBSITE CERTIFICATION

I, Rick White, in my capacity of Regional Program Coordinator hereby certify that for the period from October 1, 2008 to December 31, 2008, television broadcast station WSYX/ABC6 (Columbus, OH) has complied with the FCC's Website Rule relating to children's programming.

Rick White

Signature

Rick White

Print Name

1/2/09

Date

ABC COMMERCIAL LIMITS
AND WEB SITE RULE COMPLIANCE CERTIFICATION.
FOURTH QUARTER 2008

FOLLOWING IS A LIST OF ALL ABC TELEVISION NETWORK PROGRAMS DESIGNED FOR CHILDREN TWELVE YEARS OLD AND YOUNGER THAT WERE SCHEDULED FOR BROADCAST DURING THE FOURTH QUARTER OF 2008, OCTOBER 1, 2008 THROUGH DECEMBER 31, 2008. THIS CERTIFIES THAT ALL OF THESE PROGRAMS WERE FORMATTED (IN THE ORDER AND AT THE TIMES INDICATED) TO ALLOW FOR NO MORE THAN 10.5 MINUTES OF TOTAL COMMERCIAL TIME PER CLOCK HOUR ON WEEKENDS AND 12 MINUTES OF TOTAL COMMERCIAL TIME PER CLOCK HOUR ON WEEKDAYS, OR HALF THAT ALLOTTED TIME FOR AN ISOLATED HALF HOUR OF CHILDREN'S PROGRAMMING.

IF THE NETWORK SCHEDULED A HALF-HOUR CHILDREN'S PROGRAM CONTAINING 5.5 COMMERCIAL MINUTES IN A CLOCK HOUR WITH A NON-CHILDREN'S PROGRAM, THE NUMBER OF NETWORK COMMERCIAL MINUTES IN THE CHILDREN'S PROGRAM WOULD HAVE BEEN DECREASED TO COMPLY WITH THE COMMERCIAL LIMITS.

Children's Weekend Programs (series)

1. Program: The Emperor's New School
Duration: Half-hour (Saturdays, 9:00-9:30 AM NYT)
Number of Network Commercial Minutes: 5:15

2. Program: The Replacements
Duration: Half-hour (Saturdays, 9:30-10:00 AM NYT)
Number of Network Commercial Minutes: 5:15

3. Program: That's So Raven
Duration: Half-hour (Saturdays, 10:00-10:30 AM NYT)
Number of Network Commercial Minutes: 5:15

4. Program: That's So Raven
Duration: Half-hour (Saturdays, 10:30-11:00 AM NYT)
Number of Network Commercial Minutes: 5:15

5. Program: Hannah Montana
Duration: Half-hour (Saturday, 11:00 AM-11:30 AM NYT)
Number of Network Commercial Minutes: 5:15

6. Program: The Suite Life of Zack and Cody
Duration: Half-hour (Saturdays, 11:30 AM-12:00 PM NYT)
Number of Network Commercial Minutes: 5:15

7. Program: Power Rangers: Jungle Fury
Duration: Half-hour (Saturdays, 12:00-12:30 PM NYT)
Number of Network Commercial Minutes: 5:15

8. Program: Power Rangers: Jungle Fury
Duration: Half-hour (Saturday, 12:30 PM-1:00 PM NYT)
Number of Network Commercial Minutes: 5:15

Children's Weekend Specials

None

Children's Weekday Programs

None

Children's Weekday Specials

None

ALL ABC TELEVISION NETWORK PROGRAMS DESIGNED FOR CHILDREN TWELVE YEARS OLD AND YOUNGER, SCHEDULED FOR BROADCAST DURING THE FOURTH QUARTER OF 2008, COMPLIED WITH SECTIONS 73.670(b), (c) AND (d) OF THE RULES OF THE FEDERAL COMMUNICATIONS COMMISSION, 47 C.F.R. § 73.670(b), (c) AND (d).

NONE OF THESE PROGRAMS, AND NO PROMOTIONAL OR PUBLIC SERVICE ANNOUNCEMENTS SCHEDULED BY THE ABC TELEVISION NETWORK WITHIN OR ADJACENT TO THOSE PROGRAMS, CONTAINED ANY URLs, WITH THE POSSIBLE EXCEPTION OF (a) FICTIONAL URLs IN PROGRAMMING, (b) URLs OF COMMERCIAL-FREE WEBSITES THAT SATISFY 47 C.F.R. § 73.670(b), OR (c) URLs, NOT UNDER THE CONTROL OF THE LICENSEE, OF NON-PROFIT OR GOVERNMENT ENTITIES, WITHIN PUBLIC SERVICE ANNOUNCEMENTS AIRED ON BEHALF OF THOSE ENTITIES, OR MEDIA COMPANIES IN PARTNERSHIP WITH THOSE ENTITIES.

Affiliate Relations

Date: _____

THIS NETWORK COMMERCIAL LIMITS
AND WEB SITE RULE COMPLIANCE CERTIFICATION.
FOURTH QUARTER 2008

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IF THE NETWORK SCHEDULED A HALF-HOUR CHILDREN'S PROGRAM CONTAINING 5.5 COMMERCIAL MINUTES IN A CLOCK HOUR WITH A NON-CHILDREN'S PROGRAM, THE NUMBER OF NETWORK COMMERCIAL MINUTES IN THE CHILDREN'S PROGRAM WOULD HAVE BEEN DECREASED TO COMPLY WITH THE COMMERCIAL LIMITS.

Children's Weekday Programs (series)

1. Program: A Miss Mallard Mystery
Duration: 30 minutes (Monday, Wednesday, Friday 7:00- 7:30 AM ET)
Rating: TV-G

2. Program: Robinson Sucroe
Duration: 30 minutes (Tuesday, Thursday 7:00- 7:30 AM ET)
Rating: TV-G

3. Program: The Adventures of Paddington Bear
Duration: 30 minutes (Monday- Friday 7:30- 8:00 AM ET)
Rating: TV-Y
4. Program: Flight Squad
Duration: 30 minutes (Monday- Friday 8:00- 8:30 AM ET)
Rating: TV-G
5. Program: Ripley's Believe It or Not
Duration: 30 minutes (Monday- Friday 8:30- 9:00 AM ET)
Rating: TV-G
6. Program: Animal Crackers
Duration: 30 minutes (Monday- Friday 9:00- 9:30 AM ET)
Rating: TV-G
7. Program: Spider Riders
Duration: 30 minutes (Monday- Friday 9:30- 10:00 AM ET)
Rating: TV-Y7 FV

Children's Weekend Programs (series)

1. Program: The Country Mouse and the City Mouse Adventures
Duration: 30 minutes (Saturday 10:00- 10:30 AM ET)
Rating: TV-Y E/I
2. Program: The Country Mouse and the City Mouse Adventures
Duration: 30 minutes (Saturday 10:30- 11:00 AM ET)
Rating: TV-Y E/I

3. Program: The Busy World of Richard Scarry
Duration: 30 minutes (Saturday 11:00- 11:30 AM ET)
Rating: TV-Y E/I
4. Program: The Busy World of Richard Scarry
Duration: 30 minutes (Saturday 11:30 AM- 12:00 PM ET)
Rating: TV-Y E/I
5. Program: Wimzie's House
Duration: 30 minutes (Saturday 12:00- 12:30 PM)
Rating: TV-Y E/I
6. Program: Wimzie's House
Duration: 30 minutes (Saturday 12:30- 1:00 PM ET)
Rating: TV-Y E/I
7. Program: Spider Riders
Duration: 30 minutes (Sunday 8:00- 8:30 AM ET)
Rating: TV-Y7 FV
8. Program: Animal Crackers
Duration: 30 minutes (Sunday 8:30- 9:00 AM ET)
Rating: TV-G
9. Program: A Miss Mallard Mystery
Duration: 30 minutes (Sunday 9:00- 9:30 AM ET)
Rating: TV-G

10. Program: A Miss Mallard Mystery
Duration: 30 minutes (Sunday 9:30- 10:00 AM ET)
Rating: TV-G
11. Program: Robinson Sucroe
Duration: 30 minutes (Sunday 10:00- 10:30 AM ET)
Rating: TV-G
12. Program: Robinson Sucroe
Duration: 30 minutes (Sunday 10:30- 11:00 AM ET)
Rating: TV-G

* * * * *

ALL THIS NETWORK PROGRAMS DESIGNED FOR CHILDREN TWELVE YEARS OLD AND YOUNGER, SCHEDULED FOR BROADCAST DURING THE FOURTH QUARTER OF 2008, COMPLIED WITH SECTIONS 73.670(b), (c) AND (d) OF THE RULES OF THE FEDERAL COMMUNICATIONS COMMISSION, 47 C.F.R. § 73.670(b), (c) AND (d).

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Prepared by:
KYLE HART/ PROGRAM & OPERATIONS MANAGER- THIS NETWORK
01/05/09

XXXXXX XXXXXXXX
Executive Director
Cookie Jar Entertainment
4100 W. Alameda Ave.
Burbank, CA 91505

December 12, 2008

Dear XXXXXXX:

This letter is in response to your request that I provide you with my professional assessment of the series "**Wimzie's House**" specifically with regard to whether the series satisfies the requirements of the Children's Television Act of 1990 and the children's TV rules of 1996. I am pleased to provide this assessment. My qualifications for this task are summarized in the attached resume. Additionally, I know the series well as I served as Director of Educational Materials Development when the series was prepared for broadcast on PBS.

The Children's Television Act requires that qualifying programs "further the educational and informational needs of children in the target audience." The target audience for **Wimzie's House** is the pre-school or 3 to 5 year old age group.

Characteristics of the target audience:

"**Wimzie's House**" is targeted at 3 to 5 year old children and designed to contribute to the developmental and educational needs of children in this age group. Three to five year old children are accomplishing phenomenal growth and change in their physical, cognitive (language, perception, and intellectual), and social-emotional development. Growth and change in the physical domain impacts the range of opportunities they have to experience new environments and opportunities for social interaction. New environments and social interactions impact their socio-emotional development. And, their vastly increased language ability and growing cognitive capacity affects both their ability to regulate and express emotions and their ability to mentally represent their experiences. The integrated nature of their rapid development during this time period makes this a time when the child's imagination becomes vivid, complicated and exciting. Three to five year olds use their imagination to assimilate new learnings, develop empathy and a sense of humor and begin to develop a conscience. Their imaginations and their fantasy play help children understand the complexity of the communities they are venturing into as they expand their range beyond home to schools, neighborhoods and social groups.

Defining the needs of the target audience:

The philosophy behind **Wimzie's House** recognizes that pre-schoolers are complex people. During these years, they need support as they learn to be self-sufficient and independent of their primary care-givers and as they open up to the world. A major national survey of children's emotional condition over the course of a decade found dropping levels of emotional competence based on parents' and teachers' assessments. Indicators of such behaviors as withdrawal, social problems, depression, anxiety, attention deficits, aggression and delinquency crept upward over the course of the study. (National Survey of Children's Health, 2005) Conversely, children who participate in programs designed to increase their social-emotional skills and understandings demonstrate more behaviors such as: talking about feelings and needs, listening, sharing and comforting, growing from conflict and adversity, prioritizing and setting goals, including others, and making conscious decisions. (McCown et al, 1998) As much as children need to learn to read, write and calculate, they need to be equipped with the skills that enable them to "identify and manage their emotions, to communicate those emotions effectively, and to resolve conflicts nonviolently." (Lantieri, 2005)

Parents recognize how important it is for children to understand their own emotions, the emotions of others, and ways to deal with responses to emotions in oneself and in others. And yet, parents also need help building these skills in their children. One recent national survey found that only 38% of parents of young children feel totally sure they can tell if their child's emotional development is healthy and/or right for the age. (AAP, 1998) Research shows that secure, closely attached preschoolers are more capable of relating to their peers than are less secure children. Additionally, children who are helped to recognize and discuss emotions develop greater self-esteem, are better at judging the emotions of others, and are better able to practice self-control than children who have not been helped to develop emotional intelligence. (Dunn, Brown, & Beardsall, 1991)

The series was designed around four principal learning goals:

1. To support the child in the development of his/her identity.
2. To urge the child to communicate and create bonds with people around him/her.
3. To encourage the child to adopt attitudes and behaviors that are open to differences.
4. To nourish a desire within the child for learning and discovering new things.

Description of the educational and informational objectives of "Wimzie's House":

The four principal learning goals cited above are supported and reinforced in the stories through themes drawn from the everyday experiences of young children. In each story, the familiar themes explicate a set of educational informational objectives. The educational/informational learning objectives are summarized below:

Goal #1: To support the child in the development of his/her identity.

Educational/informational learning objectives:

- Children will learn to appreciate who they are and their individuality.
- Children will learn to appreciate good character traits such as trust, honesty, perseverance, responsibility,
- Children will learn that it takes courage to go against group expectations.
- Children will learn that there are consequences to not fulfilling a commitment.
- Children will learn that imagination helps us understand ourselves and other people.

Goal #2: To urge the child to communicate and create bonds with people around him/her.

Educational/informational learning objectives:

- Children will learn that love can be expressed in many different ways
- Children will learn that they have the right to ask for what they want but they may not always get it.
- Children will learn that talking about feelings can help and keeping feelings in can hurt.
- Children will learn to make, nurture, and value friendships.
- Children will learn that compromise and cooperation are necessary and important.
- Children will learn that competition is normal and that winning isn't everything.
- Children will learn that doing chores can be a way of showing love.

Goal #3: To encourage the child to adopt attitudes and behaviors that are open to differences.

Educational/informational learning objectives:

- Children will learn that being different can be a source of pride.
- Children will learn that different individuals have something unique to offer the world.
- Children will learn that skills and abilities are not specific to gender.
- Children will learn that it is hurtful to pick on, dismiss or make fun of those who are different.

Goal #4: To nourish a desire within the child for learning and discovering new things.

Educational/informational learning objectives:

Children will learn to recognize the value of regular exercise.

Children will learn to recognize and appreciate the value of eating a variety of healthy foods.

Children will learn the value of several safety practices.

Children will learn that recycling can be fun.

Children will learn about ecology and the environment.

Children will learn the reasons for and the practice of good manners.

Children will learn the value of money.

In summary, it is my judgment that the series "Wimzie's House" meets the criteria for furthering the educational, information needs of children aged 3 to 5. The principal goals of the series along with the educational/informational learning objectives are consistent with the recommended national standards for pre-school education recommended by the National Association for the Education of Young Children and several states including California, Texas, and New York.

Thank you for the opportunity to work with you to bring this excellent program to the target age group.

Sincerely,

Donna Mitroff, Ph. D.

References

Dunn, J., Brown, J., & Beardsall, L. (1991) Family talk about feeling states and children's later understanding of others' emotions. *Developmental Psychology*, 27,448-455.

Lantieri, Linda. *Schools with Spirit: Nurturing the Inner Lives of Children and Teachers*. (Beacon Press, 2001)

McCown, K.S., Freedman, J.M., Jensen, A.L., Rideout, M.C. "Self-Science: The Emotional Intelligence Curriculum. San Mateo: Six Seconds, 1998.

Melmed, Mathew E., Talking With Parents About Emotional Development. *PEDIATRICS* Vol. 102 No. 5 Supplement November 1998, pp. 1317-1326

U.S. Dept. of Health and Human Services, HRSA, *The National Survey of Children's Health*, 2005



The New Adventures of Madeline

Curriculum Statement

Objectives: To promote positive values and pro-social behavior among young viewers.

Target Audience: The target audience is 5 – 7-year-olds. However, given Madeline’s character and the lengthy history of her popularity (the first Madeline storybook was published in 1939); we expect to attract both younger and older viewers.

Need: In surveys, parents of 3 – 12-year-olds consistently identify a host of positive values and behaviors as important for their children to develop. Characteristics such as honesty, perseverance, independence, self-efficacy, and respect for diversity, as well as life skills such as getting along with others, helping, sharing, and general civility are typically nominated as critical to their children’s development. And because today’s children spend so much time with the media, these same parents frequently complain about the difficulty of finding television programs for young viewers that simultaneously engage their attention *and* provide positive models for character and behavior development. *Madeline* seeks to respond to this felt need, by providing young viewers with programming that actively promotes positive behavior and that helps parents instill positive values.

Approach: Madeline, the clever, free-spirited little girl who seems always to rise to the occasion when adversity arises, has been a much-loved model for little girls since her introduction in 1939 (Ludwig Bemelmans, *Madeline*, Viking Press). She is an ideal character to serve as a model for young children.

In the TV series (as in the original books), Madeline frequently encounters the kinds of issues and problems that have always faced young children everywhere, issues of good character and good behavior:

Shall I tell a lie? Have I hurt someone’s feelings? Am I being just a bit too proud? ...too unruly? ...too irresponsible? How should I treat others who are different from me....?

As our plucky little red-head confronts these and similar questions, she struggles, she wonders and debates, and she provides a powerful and engaging model of positive behavior and decent character. She is no angel, but she ultimately does the right thing, modeling positive values and good choices.

It is precisely because Madeline continues to strike a responsive chord among young viewers that she is such a powerful advocate for positive values and behavior. In Madeline they see themselves—they confront the same kinds of issues Madeline confronts; they struggle with right and wrong just as Madeline does, and, hopefully, they will find their way just as Madeline does. *Madeline*, the series, strives to highlight the kinds of issues that young children face in ways and in a context that young children relate to. It portrays negative behavior leading to negative consequences and positive behavior leading to positive consequences. And most important, it provides young viewers with a model that they want to and can emulate.

Madeline

Educational issues and log lines

MAD101 — *Madeline at the Hotel Riche*

E/I issue(s): happiness

E/I synopsis: During a stay at the grand Hotel Riche, the girls learn that money cannot buy happiness. They discover that happiness comes from having caring friends and a

MAD102 — *Madeline's Halloween*

E/I issue(s): celebrating differences

E/I synopsis: When Madeline and her friends learn they are to visit their pen pals in New York, they worry that things will be so different that they may not like it. They are correct that things are very different, but just as Miss Clavel tells them, it is the difference that makes things interesting and enjoyable. They all learn to treasure culture differences.

MAD103 — *Madeline and the Spider Lady*

E/I issue(s): Media literacy

E/I synopsis: While visiting the studio to watch the Spider Lady radio show, Madeline and her friends produce a pretend radio show in which they dramatize an invasion of giant, purple polka-dotted ants. The trouble is, their show is accidentally broadcast over the air, and all of New York panics. By the time Madeline and the Mayor bring the citizens back to their senses, everyone learns that you can't believe everything you see or hear in the media.

MAD104 — *Madeline and the Ice Skates*



Curriculum Statement

Mission: To promote and reinforce positive social skills, interpersonal interactions, and character development to 9- through 11- year-olds via the portrayal of the actions and experiences of positive social models in the context of engaging and entertaining stories.

Target age range: 9 - 11 years.

Need: Surveys consistently find that parents want their children to acquire a range of positive attributes and abilities. Personal interviews and national surveys (e.g. The General Social Survey) consistently reveal the importance to parents of such personal characteristics as honesty, good sense and judgment, responsibility, independence, self-confidence, perseverance, etc., and such social attitudes and skills as consideration for others, respect for diversity, cooperation, friendliness, getting along with others, cooperation, and more. Many parents also note that it is difficult to find age appropriate television programs that model such attributes for young viewers, particularly those approaching the teen years.

Concept and Approach: Take a riding stable devoted to teaching dressage to young people, mix in half a dozen "tweens" from very different backgrounds, and a stable full of jumping horses (also from very different backgrounds) who, when people are not around talk to each other; add to the conversation the voices of one supercilious cat, one very curious pig, and a wise, old barnyard-dog, and you have a recipe for an almost unending supply of stories about how kids can learn to get along, accept responsibility, and develop self-confidence, self-esteem, and a strong, positive character. *Horseland* isn't just a stable where kids learn to ride and take care of their animals. It's a microcosm... a small world in which three pre-teen girls and a boy encounter and learn to resolve many of the same kinds of problems and issues that most kids face in their daily lives as they struggle to become positive, productive adults.

Each week Sarah (a child of wealthy parents), Alma (a first generation Hispanic), Molly (an African-American from the city), and Bailey (son of the stable's owners) strive to become the best competitive riders they can possibly be. This entails learning not only the finer points of dressage, but also how to take care of their horses, the stable, and each other. As their friendship grows, they confront problems that put their honesty, their integrity, their self-confidence ... and sometimes even their friendship to the test. Their problems, and how they deal with them, serve to provide concrete examples of positive social behavior that can serve as excellent models for the viewing audience.

But *Horseland* goes a step further than simply portraying positive social models. The animals that inhabit Horseland have the power to speak to each other. And speak they do, often and raising questions about and commenting on the "strange" behavior of their young caretakers. Fortunately, the most stable and steady voice among the animal chorus is that of Shep, and old barnyard dog. He has been around long enough to have seen several generations of youngsters pass through Horseland, hence to have some pretty clear ideas about how people in general and kids in particular can and should behave. Shep's comments to Teeny the pig and Angora the cat, as well as to the kids' various mounts, helps to explain many of the social issues inherent in the our young riders face, as well as to underline and reinforce important lessons.

Ultimately, *Horseland's* attractive, engaging preteen characters involved in clear, concrete actions that model appropriate prosocial behaviors, in combination with the questions, comments, observations, and explanations of the stable's various four-legged inhabitants provide clear, powerful prosocial educational messages in the context of a highly entertaining, animated television series.

Horseland:

Educational issues and log lines

HL101 – FIRE, FIRE BURNING BRIGHT

E/I issue(s): responsibility

E/I synopsis: The gang is going camping, and everyone is assigned duties for which they are responsible. When Chloe and Zoey fail to fulfill their responsibilities, the result is a disastrous forest fire and a race to escape the flames. The sisters learn a hard lesson about the importance of meeting one's responsibilities.

HL102 – WIN SOME, LOSE SOME

Educational issue: being a good loser; accepting responsibility for one's own actions

Educational synopsis: Alma is so sure that she is going to win the jumping competition that she fails to practice or to pay attention. Her performance suffers, and to make matters worse, Chloe is doing great. Then, when Alma discovers one of the judges is an old "friend" of Chloe's mother, she is sure the fix is in and that Chloe is winning by cheating. When it turns out that the old friend is more of an old acquaintance, who does the sisters no favors Chloe has to eat a little crow for accusing Chloe of winning by false pretenses. More important, she has to take responsibility for her own poor performance.

HL103 – YOU CAN'T JUDGE A GIRL BY HER LIMO

Educational Issue: stereotypes; jumping to conclusions



THE LITTLES Curriculum Statement

Mission: Promoting positive models of social behavior and character development while engaging and entertaining 5 – 9-year-olds.

Concept and Approach: Imagine a community of creatures 4 inches tall – half-human, half-mouse. These are The Littles – and they may be living in the walls of your house. In most ways The Littles act and think like Bigs (some folks call them Humans), but their sense of wonder, their thirst for adventure, and their capacity for kindness sets them apart.

This series focuses on one particular family of Littles – Grandpa (gruff, wise, and intent on sharing his wisdom with the younger Littles), Mom and Dad, Dinky (an irrepressible teen with a wild imagination who can be counted on to leap before he looks), and the two youngest: Tom and Lucy. They inhabit the walls of the home of 12-year-old Henry Big and his parents. Henry is the only Human who knows about the Littles; his archeologist parents who know that their boy sometimes acts a little strangely, and occasionally appears to talk to the walls, but don't really know why. The only one who Henry's suspects Henry's secret is a sinister scientist named Hunter. He believes, but cannot prove, that the Littles exist, and strives to capture them to prove his theory. These elements provide the ingredients for constant adventure, constant surprise, and engaging prosocial lessons.

In their quest to become productive adults, the Littles and their friend Henry face the same kinds of problems that young children face every day – issues of friendship, jealousy, honesty, prejudice, consideration for others, kindness, responsibility, risk-taking ... and more. Each episode of the Littles focuses on one such issue, presenting it in explicit, concrete terms. And young, attractive characters with whom children can identify carry out these actions, they serve as excellent role models for young viewers. Younger and older children, boys and girls, loners and social butterflies ... all can find a character with whom to identify and from whom to learn. And last but far from least, the character of Grandpa, a wise, experienced, older Little who clearly loves and cares for the Little kids, functions as the kind of non-threatening, non-didactic teacher to whom children respond. He frequently articulates the lesson inherent in the action as he interacts with and advises the Little children. He is the best kind of teacher.

The exciting adventures of the Littles and the suspense generated by their frequent narrow escapes from Dr Hunter are designed to capture and hold young viewers' attention. The explicitness with which each lesson is articulated and role models with

whom children can identify are designed to ensure that children note and understand the embedded prosocial content as they derive delight from the action.

The Littles

E/I Issues and Synopses

LT101

BEWARE THE HUNTERS

The Littles are being stalked by Dr. Hunter, a scientist determined to prove that an unknown species of little creatures is inhabiting the earth along with humans. When Dr. Hunter comes to Henry Bigg's house under the ruse of looking for rodents, he manages to capture Tom and Lucy Little in his vacuum. The Council of Littles blame Henry Bigg, claiming that you cannot trust others who are different, especially Biggs, who are very different indeed. Henry, Grandpa Little, and Dinky attempt to rescue Tom and Lucy, but it is not until they enlist the aid of other Littles, and everyone—including Henry Bigg—works together that Tom, Lucy, and the entire Little community is saved. That is how the Little community learns to trust Henry and realizes that most important thing about friendship is loyalty—not how one looks.

E/I issue(s): loyalty and friendship; others who are different

LT102

THE BIG SCARE

In wanting to join an exclusive boys club, the Fire Wheels, Henry almost gets hurt trying to perform a dangerous stunt required for his initiation. Next, Henry is asked to spend the night in a haunted house. When Tom and Lucy discover that the club president does not intend to admit Henry, and plans to scare him out of the house, they enlist Grandpa and Dinky and go to Henry's aid. When the club members find themselves in a dangerous situation, it is Henry and the Littles who come to their rescue. In the end the boys decide to invite Henry into the club, but he refuses on the grounds that he does not want to belong to a group that requires its members to do stupid and dangerous things.

E/I issue(s): taking foolish risks; risky ambitions

LT103

LIGHTS, CAMERA, LITTLES

When the Littles decide to make a movie using Henry's home movie camera, they settle on a remake of The Littles Wizard of Oz starring Lucy in the title role. Jealous that he did not get a starring role, Tom decides to lose the film at the dump, but mistakenly deposits it in one of Dr. Hunter's traps. Worried that the Littles are in danger of being discovered by the sinister Dr. Hunter, Tom, Lucy, Dinky, and Grandpa try to retrieve the film from Dr. Hunter's lab, but they are unsuccessful. Fortunately, Dinky's amateur camera work made the whole film dark and out of focus, foiling Dr. Hunter's opportunity to prove that the Littles exist, and Tom learns that jealousy makes people do foolish things.

E/I issue(s): jealousy