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# An integration of the visual media via Fat Albert and the Cosby kids into the elementary school curriculum as a teaching aid and vehicle to achieve increased learning.

Bill Cosby

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AN INTEGRATION OF THE VISUAL MEDIA VIA FAT ALBERT  
AND THE COSBY KIDS INTO THE ELEMENTARY SCHOOL  
CURRICULUM AS A TEACHING AID AND VEHICLE  
TO ACHIEVE INCREASED LEARNING

A Dissertation Presented

By

WILLIAM HENRY COSBY, JR.

Submitted to the Graduate School of the  
University of Massachusetts in partial fulfillment  
of the requirements for the degree of

DOCTOR OF EDUCATION

September 1976

Education

c William Henry Cosby Jr., 1976

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ABSTRACT

An Integration of the Visual Media Via Fat Albert  
and the Cosby Kids into the Elementary School  
Curriculum as a Teaching Aid and Vehicle  
to Achieve Increased Learning

(September 1976)

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Despite the complex problems facing American schools, two fundamental issues must be addressed if educators are to ensure quality education for all children. The first issue centers on the need to eliminate institutional racism. The second issue relates to the development of a curriculum which transmits the knowledges, skills and attitudes to children so they may grow to their fullest potential.

A most pressing educational priority is to create and maintain a more humane learning environment in our schools. Those involved in the processes of education must be singular in their commitment to provide all students with the most rewarding learning experiences possible. This necessitates the development of a more highly responsive curriculum, for a curriculum that is open to the needs of its students is an effort to combat institutional racism. As educators openly begin to consider those things that are important and relevant to students, they will become aware

of children as individuals and will begin to respect them as exciting and diverse human beings, each bringing to the school environment their own full and rich experiences. It is only when this awareness occurs that educators will reject the pervasive racist myths that dehumanize our children.

Educational institutions, particularly schools in urban areas, need to extend traditional definitions of where learning occurs and encompass a more holistic approach toward the educational process. Living in an age of accelerated technology there can be little reason why schools should hesitate in applying that same technology to create a more diversified and open learning environment.

Chapter I examines the failure of urban schools to meet the educational needs of minority children. Chapter II explores through related research the growth of television in its development as a tool for educational change. Television as a vehicle forming American opinion, educational programming, and educational media in urban schools are among the subjects discussed.

In Chapter III emphasis is directed to three television program series: Sesame Street, The Electric Company, and Fat Albert and the Cosby Kids. In addition to their success as teaching-learning instruments, each program is



analyzed in their attempt to combat institutional racism. Attention is also given to the medium of television as a purveyor of intellectual development and thought in children.

The creative aspects involved in the production of Fat Albert and the Cosby Kids are presented in Chapter IV. In addition to an overview which follows the early program activities from theme development through the final production stage of audience screen viewing, a brief plot synopsis of the eight films used for this study is made.

Chapter V establishes the effectiveness of Fat Albert and the Cosby Kids as a vehicle to aid elementary teachers in the classroom. Included is the procedure used to determine the series' effectiveness: design of the questionnaire, distribution to a sample population, collection of data, and analysis of the data.

Implications of the study, conclusions and recommendations for future research are contained in Chapter VI.

The purpose of this study was to develop an alternative source of instructional materials to aid elementary classroom teachers in creating a more positive learning environment as well as an environment that is free from racial bias and prejudice. An evaluation of Fat Albert and the Cosby Kids indicates that the film series can serve as a useful addition to existing curriculum materials.

Further, results indicate that the film series are practical tools that can be incorporated in teachers' pedagogical repertoires and also indicate a definite need for materials of this nature.

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# C H A P T E R I

## INTRODUCTION

Urban schools, for the most part, are failing in their tasks to educate. High absenteeism and increasing drop out rates testify to the fact that there is something grossly wrong with the process of education in these schools. In a study cited by Gentry et.al. the record of one school system in New York City reflects this chronic problem:

An overwhelming majority of Black students do not graduate from high school, and of those who do, a majority are reading below the seventh grade level. In 1967, only 200 black students graduated from high school in the academic track, although a majority of students are Black or Puerto Rican. To graduate from high school barely literate or without an academic diploma is little better for a minority American than failing to graduate. And dropouts are programmed out of twentieth century American life.<sup>1</sup>

### The Education of Our Young: An Urban Crisis

#### The Failure of Our Schools to Teach

Elementary schools are supposed to provide our children with an elementary competence and awareness in the key disciplines (hence the name "elementary school"). More importantly, however, these schools have a mandate

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<sup>1</sup>Aron Gentry, et.al., Urban Education: The Hope Factor, (Philadelphia: W.B. Saunders Publishing Co., 1972), p. 6.



to instill and/or "preserve an excitement in learning, pleasure in the process of exploration, and joy at the moment of intellectual discovery,"<sup>2</sup> while at the same time assuaging the fear of failure. In short, "the elementary school . . . is society's way of greeting its young people and introducing them to the world they have inherited."<sup>3</sup>

It would be difficult for any person to take issue with these statements. Certainly everyone concerned with and involved in the education process wants only the best for its young. Yet, how true is the above? For some twenty-odd years now it has been apparent that inner-city schools are not successfully educating children from low income environments, particularly minority children.

Doll arriving at an assessment of this complex situation defines three categories into which the problem can be categorized. They are as follows:

1. Teachers are basically competent but lack technical skills and appropriate materials, don't know the learning styles of the low income children, and they are teaching in an inappropriate manner using inappropriate materials and methods;

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<sup>2</sup>Charles S. Benson, et.al., Planning for Educational Reform: Financial and Social Alternatives, (New York: Dodd, Mead, & Co., 1974), p. 122.

<sup>3</sup>Ibid.

2. Middle class teachers are intentionally or unintentionally callous towards the lower class child, they have preconceived ideas about what is proper in dress, behavior, etc.; and,

3. Teachers are suffering from a failure of will; they abandon the lower income child as unable to learn.<sup>4</sup>

These three categories appear to be essential in the examination of the failure of urban schools to teach our young. Ginsberg confirms this view. He writes,

Nearly everyone agrees that the schools do not function properly, and to a large extent are unsuccessful in coping with the problems of poor children. . . violence and boredom pervade the schools; the curriculum is dull; the teaching, despite educators' good intentions, is too often unimaginative and sterile; and frequently poor children are locked into a cycle of academic failure from the earliest grades of school.<sup>5</sup>

### The American Dream Unfulfilled

Schools are supposed to be the vehicle by which children are equipped with the skills and attitudes necessary to enter society. But a black child, because of the inherent racism in American schools will be ill prepared to meet the challenges of an adult future. The "American Dream" of upward mobility is just another myth. Silberman observes that:

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<sup>4</sup>Russell C. Doll, "Urban Teachers' Problems," in Rethinking Urban Education, Herbert J. Walberg, ed., (San Francisco: Jossey-Bass, 1972), pp. 12-13.

<sup>5</sup>Herbert Ginsberg, The Myth of the Deprived Child, (Englewood Cliffs: Prentice-Hall, 1972), p. 7.

Far from being the great 'equalizer,' the schools help perpetuate the differences in condition . . . or do little to reduce them. If the United States is to become a truly just and humane society, the schools will have to do an incomparably better job than they are now doing of educating youngsters from minority groups.<sup>6</sup>

Far from being prepared to move along an established career lattice, black children are trained to occupy those same positions held by their parents in a society economically dominated and maintained by a white status quo. Through a series of subtly inflicted failures black children are taught early not to aspire to or compete with their white counterparts for those "esteemed" jobs. As Eleanor Leacock points out, "Schools are the means through which children are prepared to fit rungs on the occupational ladder more or less equivalent to those occupied by their parents."<sup>7</sup>

It has become increasingly difficult to reconcile the urban child to his education. According to Clark "one of the symptoms of the problem is the reluctance of many inner-city children to go to school. These schools have a very high absence and truancy rate."<sup>8</sup> Inner-city children

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<sup>6</sup>Charles Silberman, Crisis in the Classroom, (New York: Random House, 1970), p. 53.

<sup>7</sup>Eleanor Leacock, Teaching and Learning in City Schools, (New York: Basic Books, 1969), p. 6.

<sup>8</sup>Carl A. Clark, "Making School Rewarding," in Rethinking Urban Education, Herbert Walberg ed., (San Francisco: Jossey-Bass, 1972), pp. 23-24. Clark cites



not only dislike school but tend to be dissatisfied with themselves. They react negatively to the entire educational process for the simple reason that school does not provide them with successful and rewarding experiences. Further, school curricula lacks congruence with the realities of their world.

School: A Place to Learn to be Stupid

John Holt writes that "school is a place where children learn to be stupid."<sup>9</sup> They do not come to school stupid. By the time they reach the age of four years they have developed fifty percent of their intelligence, and another thirty percent by the age of eight.<sup>10</sup> Their pre-school lives are filled with intense curiosity about the world around them, they bubble with excitement and energy. Each day is one of discovery.

Teachers assume that urban children are intellectually deficient upon entering school. Because urban

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that in one inner-city high school, the average number of days absent per pupil in a semester was fourteen.

<sup>9</sup> John Holt, How Children Fail, (New York: Dell Publishing Co., 1964), p. 196.

<sup>10</sup> Benjamin Bloom, Stability and Change in Human Characteristics, (New York: John Wiley and Sons, Inc., 1964), p. 68.

children come from a poor socio-economic environment, teachers--instilled with their own racist attitudes--are quick to make assumptions about the cognitive abilities of their students. The assumptions for the most part are usually negative and children are held in low esteem intellectually. What a child brings to a classroom is ignored as teachers separate out what they consider learning skill prerequisites. Learning, to them, is something that happens in school. In The Underachieving School, John Holt aptly summarizes the situation:

Your experience, your concerns, your curiosities, your needs, what you know, what you want, what you wonder about, what you hope for, what you fear, what you like and dislike, what you are good at or not good at--all this is of the slightest importance, it counts for nothing. What counts here, and the only thing that counts, is what we know, what we think is important, what we want you to do, think, and be.<sup>11</sup>

The child learns quickly not to ask any questions. The teacher is after all not there to satisfy his curiosity. Listlessness, boredom and apathy set in. Within a few short years the insatiable curiosity children exhibited prior to coming to school is dead, or at least silent.<sup>12</sup>

People generally like to think that schools are places where we send children to think. Yet, all too often, what schools do and what most of us deny is to

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<sup>11</sup>John Holt, The Underachieving School, (New York: Dell Publishing Co., 1969), p. 18.

<sup>12</sup>Holt, How Children Fail, p. 196.

teach children to think poorly or not at all. The results are dismaying.

. . . only a few children in school ever become good at learning . . . most of them are humiliated, frightened, and discouraged. They use their minds not to learn, but to get out of doing things we tell them to do.<sup>13</sup>

And so, children fail. They fail for a variety of reasons. All of which point to a lacksidical attitude on the part of urban schools to change their process of education. Youngsters fail because they are afraid of failing and nothing weighs more heavily than when the right to fail is removed. Yet, this is not to say that failure is built into every effort before it is even undertaken. What it does say, however, is that every one of us should not fear failure if the effort expended has been legitimate. We must learn from our failures to achieve our successes.

Youngsters fail because they are bored. Teachers dispense sundry tasks that have only one purpose--to keep children quiet and controlled. Some teachers believe that learning is a by-product of controlled order. What is encouraged, however, is docility as the trivial tasks make no demands on children's intelligence and/or talents.

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<sup>13</sup>John Holt, How Children Learn, (New York: Dell Publishing Co., 1967), p. 9.

Finally, children fail because most of what goes on in the classroom makes little sense. What they learn inside the classroom often contradicts what they have been told. Holt writes "it hardly ever has any relation to what they really know--to the rough model they carry around in their minds."<sup>14</sup>

The failure that minority children experience from the very outset can only reinforce the debilitating sense of worthlessness whites convey in a variety of ways and so feed the self-hatred produced by discrimination and prejudice.<sup>15</sup> In order to achieve, schools must provide urban children with a sense of competence otherwise they will become self-limiting and defeating, and both their character and intelligence will be destroyed.

#### The Need for Educational Media in Urban Classrooms

The Carnegie Commission Study in referring to urban schools draws a bleak picture. Its findings state that most adults:

. . . fail to appreciate what grim, joyless places most American schools are, how oppressive and petty are the rules by which they are governed, how intellectually sterile and aesthetically barren the

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<sup>14</sup>Holt, How Children Fail, p. 16.

<sup>15</sup>Silberman, Crisis in the Classroom, p. 67.



atmosphere, what an appalling lack of civility obtains on the part of teachers and principals, what contempt they unconsciously display for children as children.<sup>16</sup>

The above quote is a dismal but accurate summation of a large percentage of our schools across the nation. What is most discouraging, however, is that schools do not have to be purveyors of abysmal emotional and intellectual waste. They can, as Silberman points out, "be humane and still educate well, be concerned with gaiety and joy, individual growth and fulfillment without sacrificing concern for intellectual discipline and development."<sup>17</sup>

#### Conclusion

Education cannot flourish in a vacuum. Teachers, school administrators, in fact, everyone involved in the process of education, must be singular in their commitment to provide students with the most rewarding learning experiences possible. This necessitates the development of a more highly responsive curriculum, for a curriculum that is open to the needs of its students is a first effort to combat institutional racism. As educators openly begin to consider those things which are important and relevant to their students, they will become aware of children as

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<sup>16</sup>Ibid., p. 10.

<sup>17</sup>Ibid., p. 208.

individuals, they will begin to understand them and respect them as diverse and exciting human beings each bringing to the school environment their own interesting background. It is only when this awareness takes place that educators will reject the pervasive racist myths that dehumanize our children.

### Statement of the Problem

The problem facing educators is a dual one: first, how to combat the insidious nature of institutional racism which our schools perpetuate, and second, how to develop a curriculum which enhances the learning process.

Racism cuts deeply into the fabric of American society. According to Stokely Carmichael and Charles Hamilton it is:

. . . both overt and covert. It takes two closely related forms: individual whites against individual Blacks, and acts by the total white community against the black community. . . . individual racism and institutional racism. The first consists of overt acts by individuals . . . it can frequently be observed in the process of commission. The second type is less overt, far more subtle, less identifiable. . . . But it is no less destructive of human life. (It) originates in the operation of established and respected forces in society, and thus receives far less public condemnation than the first.<sup>18</sup>

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<sup>18</sup>Stokely Carmichael and Charles Hamilton, Black Power: The Politics of Liberation in America, (New York: Vintage Books, 1967).

The ferociousness with which racism is perpetuated transcends all class levels. Minorities, however, are not the only victims. Although Blacks undoubtedly bear the deepest scars of time-worn racial and intellectual inferiority myth preaching, whites suffer in a more subtle way. They are raised with a counter myth of white supremacy (power and domination) and intellectual superiority (by which to assert their power and domination).

Louis Knowles and Kenneth Prewitt examine the tragedy of this counter myth in "The Miseducation of White Children." They write:

The most affluent, best equipped schools present white children with a distorted view of black people and other races. Textbooks do not even touch on the depth and pervasiveness of racism within the white community. It is almost as though we were indoctrinating our children rather than helping them to learn for themselves what the world of people is all about. As John Holt says in How Children Fail, ' . . . we are not honest about ourselves, our own fears, limitations, weaknesses, prejudices, motives. We present ourselves to children as if we were gods, all-knowing, all powerful, always rational, always just, always right.'<sup>19</sup>

Neither myth is healthy. Each breeds a negative ego position. On the one hand, there is a feeling of abject failure and pronounced inferiority, while on the other, there exists a super ego fed by continuous and demonstrated successes leading to an aggrandized sense of

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<sup>19</sup> Louis L. Knowles and Kenneth Prewitt, Institutional Racism in America, (Englewood Cliffs: Prentice-Hall, 1969), p. 46.



superiority. In combination they are the combustible ingredients of a divided society.

### Purpose of Study

The purpose of this study is to develop a series of eight educational films which can be incorporated into a classroom curriculum as both an effective teaching aid and a vehicle to achieve increased learning. In addition, this dissertation evaluates the usefulness of these films in regard to their thematic clarity, completeness, relative value, anticipated use, and the universal nature of the product.

### Organization of the Study

Chapters II and III examine and review related literature in the field of educational media. Specifically such educational programs as Sesame Street, The Electric Company and Fat Albert and the Cosby Kids are reviewed as supplemental instructional materials to the regular classroom curriculum.

Chapter IV traces the development of the eight films prepared for this study from the conceptualization stage through creative production to the final product as it appears on the screen.

A questionnaire was designed especially for this study to determine the extent to which elementary school classroom teachers would be willing to incorporate the



films into their curriculum, and the effectiveness of the films as learning tools. The results of that questionnaire are analyzed in Chapter V.

Chapter VI draws conclusions and suggests recommendations for future study.

## C H A P T E R I I

### REVIEW OF RELATED LITERATURE

In this chapter related areas of literature are reviewed. By way of introduction, television will be examined in view of content and responsibility. Attention is directed to the medium of television as a purveyor of intellectual development and thought in children. Finally the researcher addresses the need for instructional materials, specifically media, to bridge the gap between the school and the streets.

In the late 1960's the American scene was marked by fierce political, social and economic unrest. The brutal assassinations of Dr. Martin Luther King, Jr. and Robert Kennedy in 1968 were only symptomatic of a disease that had for so long infested the country. Prejudice, social inequality, and economic inequities were still realities of a nation dedicated to the proposition that all men are created equal.

This self-styled revolution was not singular in its cause or definition. As Watts burned and Trenton armed itself, American universities all across the nation were being forced to reexamine not only their educational programs, but their positions as institutions of influence--

institutions possessing enough power to marshal opinion. Along with student demands for pass/fail grading and a more open curricula, rose a cry to end the war in Vietnam and to establish a more humane and just society. Later, withdrawal of American troops in Vietnam, passage of bills providing federal aid to education, and establishing affirmative action guidelines, gave the appearance that, indeed, change was taking place.

#### Emergence of Television as a Major Vehicle in Forming American Opinion

Amid this revolution another was occurring simultaneously. Perhaps not as vociferous its impact, nevertheless, was to have a profound effect upon millions of Americans. The media, specifically television, was attempting to emerge as a major vehicle in the development of public opinion. Its coverage of the war in Southeast Asia and civil strife in the nation's cities brought to bear upon the American public the enormous complexity of military power, political power, and social and economic dissidence of which they were a part. It can be said that through its timely and wide spread reporting of the days' events, television, as a visual vehicle, was instrumental in building a cohesive block to change American political, social and economic thought.

Prior to this period, television's sole concern had been as a promoter of entertainment. It had never, according

to Charles Silberman, "attempted to deal with a number of important aspects and problems of contemporary life. It made no attempt to explore complex relations between man and machine, or between man, society, and an exploding technology."<sup>1</sup>

The unrest of the late sixties, however, caused television to undergo a vital renaissance. Indeed, through this overwhelming rebirth this medium became a reflector of society at large.

Until recently one would never have known from watching television that there are social classes in the United States, or still less that the United States is a society of ethnic, racial, religious groups, as well as individuals. Except for an occasional spaghetti commercial for Italian spaghetti or spaghetti sauce, ethnicity was ignored and acknowledgement of racial and religious differences was taboo, except on the news programs and an occasional documentary.<sup>2</sup>

This is no longer the case. The signs indicative of change are there. As Silberman points out further ". . . Room 222 has a Jewish principal and two unsteretyped black teachers."<sup>3</sup> And more recently programs such as All in the Family, Sanford and Sons, The Jeffersons, Chico and the Man, and One Day at a Time, to name a few, attempt to do away with racial and sexual stereotyping.

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<sup>1</sup>Charles Silberman, Crisis in the Classroom, (New York: Random House, 1970), p. 35.

<sup>2</sup>Ibid.

<sup>3</sup>Ibid.



Television: The Great Influencer

William Melody writes that society has two primary responsibilities to children:

1. to shield them from predatory adult exploitation and to insulate them from certain responsibilities in their dealings with adults; and
2. to provide them with special services that will facilitate their constructive growth and maturation.

In the first Melody refers to the laws society has established to protect children, i.e., child labor laws, laws legally restricting them from entering into contracts, purchasing alcohol, etc. In the second, he refers to the broad interpretation of education.<sup>4</sup>

The question is "how effective is society in fulfilling its mandate?" One of the great influencers of American public opinion and attitude is the television set. Each day advertisers bombard millions of viewers with their products to satisfy all the sensory needs, both internal and external. This mesmerized audience chases one fad after another in the effort to "build a more healthier, happier, beautiful you!" Clearly these promotional specialists unashamedly exploit the whims and fantasies of their public.

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<sup>4</sup>William Melody, Children's Television, (New Haven: Yale University Press, 1973), p. 2.

In parading their products it is an unabashed truth that little concern is given to what the viewing public has to see between the commercials. Controlled by the white economic majority, television programming up until the late sixties and early seventies presented a rather biased view of the world. As pointed out little or no attention was given to racially and ethnically oriented programs. White American children were virtually growing up ignorant of the rest of the population.

### Television and Children

If the adult population is so fickel and so easily exploited, what of the children? Not just in terms of promotional commercialism, but program viewing. Schramm, Lyle, and Parker state that the child's first real exposure to this medium comes at the age of two (see Appendix, Table A). During this age he eavesdrops on programs watched by the other members of his family until by the age of three when he discriminates in his viewing pleasure and can ask for particular shows. Usually these take the form of animation and fantasy. (See Tables B, C, and D in Appendix.)

On the average children spend forty-five minutes each day watching television, five days a week. This increases to slightly over 2 hours per day by the time they are 5; 2 to 2½ hours from the ages of 6 to 11; reaching a

peak of over 3 hours per day between the ages of 10 to 13.<sup>5</sup>  
(See Table E in Appendix.)

A Nielson study on television viewing by children indicated that youngsters between the ages of 2 and 5 spend approximately 28.4 hours per week watching television, and those 6 to 11 years of age spend on the average 23.6 hours per week. Yearly averages are 1200 hours or 1 and 2/3 months a year.<sup>6</sup> Children between the ages of 3 and 16 spend within 5 percent as much time on television as on school. As a matter of fact, 1/6 of all their waking hours are devoted to television.<sup>7</sup> (See Table F in Appendix.)

"Television," Morris writes, "has the capacity to serve us or harm us. Whether we make the effort to harness its positive influence on our children is strictly up to us."<sup>8</sup> Unfortunately, what we as adults do with this medium is less than desirable. Two elements dominate television-- violence and a white world. Arnold, talking about violence, writes:

Media dramatization of violence, as a fact of life, or as an explained by product of issues, is not necessarily damaging to children. But when violence serves only to

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<sup>5</sup>Wilbur Schramm, Jack Lyle, and Edwin B. Parker, Television in the Lives of Our Children, (Stanford: Stanford University Press, 1961), p. 30.

<sup>6</sup>Norman Morris, Television's Child, (Boston: Little Brown & Co., 1971), p. 84.

<sup>7</sup>Ibid.

<sup>8</sup>Ibid., p. 3.



capture and hold audiences, to whet and habitualize their appetites for more of the same, when it is represented as a preferred alternative to all others; when it is glorified as exciting and heroic; then it can and does undermine children's formation of proper value judgments and consciences.<sup>9</sup>

Violence affects all children, but perhaps the most debilitating is the second which denies to a large population of children the opportunity to identify with the society of which they are a part. Black children are denied access to any legitimate knowledge of the real world. For them the world is a white one, inhabited for the most part by happy, smiling white faces. Black children grow up with the belief that to be successful and happy you have to be white. As they grow older and begin to realize this is clearly not a possibility, they reject themselves as individuals of worth.

Instructional Materials to Bridge the Gap  
Between the School and the Streets

Media: A Step Towards Change

To move toward change teachers must understand that learning is not a by-product of order. Rather it is the result of increasing mental and physical activity. As long as the central business in schools is not learning, but "getting those daily tasks done, or at least out of the way

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<sup>9</sup>Arnold Arnold, Violence and Your Child, (Chicago: Henry Regnery Co., 1969), p. 26.



with a minimum of effort and unpleasantness,"<sup>10</sup> the dichotomy between the classrooms of the school and the classrooms of the streets will continue to be harder to bridge.

Educational institutions, especially urban schools, need to extend beyond the simple definition of classroom and school building. Students need to develop inquiring minds, experience satisfaction with learning, and develop effectual human relations. These can be brought about through the integration of an improved curriculum utilizing the educational hardware at hand. In focussing on the development of better teaching skills, teachers must be willing to use what modern technology has provided them with. Living in an age of accelerated technology there can be little reason why schools should hesitate in harnessing that same technology to create a more diversified and open learning environment.

DeKieffer writes:

The use of simple tools to assist in communicating an idea is as old as man's existence on this planet. Yet the very premise upon which this activity is founded has not received from educators the thoughtful attention and careful consideration it deserves. We are living in a world which has developed sophisticated technology . . . Yet in education we have not applied the technological developments already available to help meet the urgent and critical problems of teaching and

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<sup>10</sup> John Holt, How Children Fail, (New York: Dell Publishing Co., 1964), p. 47.

learning in our society.<sup>11</sup>

The integration of the visual media into the urban classroom is of primary importance. Its utilization can help make certain problems much easier to deal with, for example, because of the difficulty urban children have of picking up a book and reading. If these youngsters cannot read due to whatever circumstances, and certainly it is proven that a certain percentage of our students coming out of high schools are still functionally illiterate, teachers must then try to educate in the next and easiest possible way. That is through the use of film. When used properly this medium can be just as important and just as fulfilling as reading a book. Film is a vehicle to aid teachers, to help those who cannot read get a better understanding of who they are and what they are, and perhaps regroup these children to come back and begin to learn to read, to go through the curriculum and collect themselves to become more literate than they are now.

Young states that:

the more senses used, the more likely it is that the learner will retain what is presented. In other words, it is better to use both eyes and ears than ears alone. Many studies have been conducted and all agree that

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<sup>11</sup>Robert E. DeKieffer and Melissa H. DeKieffer, Media Milestones in Teacher Training, (Washington, D.C.: Educational Media Council, Inc., 1970), p. 68.

substantial retention of facts after three days is obtained by supplementing the verbal presentation of facts with the visual reinforcement of pictures.<sup>12</sup>

With the success of programs like Sesame Street, The Electric Company, and Fat Albert and the Cosby Kids attention has begun to shift to the visual media as a viable alternative to boring teaching/learning relationships prevalent in the classroom. Trump and Baynham write that in order to provide the greatest impact upon learning, educational facilities must include mechanical technology "as teaching devices which can add to the variety and effectiveness of teaching."<sup>13</sup> In addition, Torrance and Myers note that "instructional materials such as films are important and can help stimulate creative expression and growth."<sup>14</sup>

It is now a fact that educational films can be used effectively in the classroom to complement the teacher. This is not to say that the integration of the visual media into the school curricula is a panacea to ameliorate all the

<sup>12</sup>David Young, "Instructional Methods" in The Teacher's Handbook, Dwight W. Allen and Eli Seifman, eds., (Glenview: Scott, Foresman and Co., 1971), p. 225.

<sup>13</sup>J. Lloyd Trump and Dorsey Baynham, Guide to Better Schools, (Chicago: Rand McNally & Co., 1970), p. 91.

<sup>14</sup>Paul E. Torrance and R.E. Myers, Creative Learning and Teaching, (New York: Dodd, Mead & Co., 1972), p. 274.



inherent problems plaguing urban schools. It is, however, a step toward achieving that end.

Many teachers want to be creative teachers, but they lack the skills to become so. In their classrooms they may revert to a very dull and ineffective authoritarian teaching style. They satisfy neither themselves nor their students. Moreover, the myths they perpetuate in the classroom "turn their students off."

Recognizing how much of what passes for knowledge is 'jive,' students often reject the whole kit and caboodle of the school message, including those very intellectual and ethical skills that would enable them to begin to make sense of themselves and their world.<sup>15</sup>

The use of educational films in this instance can be effective vehicles to aid teachers in the formulation of more meaningful lesson plans built upon a reality-based curriculum; they can help bring teacher and student together through the visual assistance of contemporary themes and approaches to learning. Gentry, et.al. point out that there is little resemblance between what happens in the classroom and the real world; in fact, classroom activities bear "little relationship to the future needs of children who will spend most of their productive lives in the twenty-first century."<sup>16</sup>

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<sup>15</sup>Miriam Wasserman, Demystifying School, (New York: Praeger Publishers, 1974), p. 6.

<sup>16</sup>Atron Gentry, et.al., Urban Education: The Hope Factor, (Philadelphia: W.B. Saunders Publishing Co., 1971), p. 6.



The visual activity of the real world through the use of film can easily be brought into the more traditional and sterile environment created by the four walls of the classroom. Reality-based learning does not have to take place in the streets, where it is commonly a negative learning experience. Instead, it can become a positive and meaningful experience within the school when applied effectively by the teacher.

In talking about the use of expanded technical and visual aids in the school, Trump and Baynham comment further:

. . . studies (have) demonstrated that there are avenues to knowledge other than those that have been used in the past. There is no question that these devices can help in motivating students and transmitting knowledge. Their use must be studied carefully and imaginatively for the most beneficial results, but through them fine teaching can be aided and extended.<sup>17</sup>

DeKieffer substantiates this view with his own research. He writes:

. . . more and more people connected with teaching are beginning to realize the importance of using some form of educational media to assist with the communication of ideas. . . many of them recognize that the value of media is not based upon their isolated use but upon recognition of their function when integrated into a program based on a carefully constructed series of objectives, implemented through a number of strategies, selected to accomplish specific tasks, and evaluated

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<sup>17</sup>Trump and Baynham, Guide to Better Schools,  
p. 95.

in terms of their effectiveness as related to the objectives.<sup>18</sup>

### Reluctance to Use Media Technology

The area of educational films per se is not new to educators. Excellent films can be found in any film library across the nation. The problem, however, is how to get these films into the classroom. For a variety of reasons teachers are reluctant to bring them into the learning environment.

Thus:

. . . while instructional 'hardware' technology is actively innovative, achieving such things as a compact electronic device attached to a color T.V. that permits super 8-mm sound films to be shown, instructional 'software' technology--appropriately packaged mediated materials--remain in limbo.<sup>19</sup>

Although much has been done during the last ten years by the federal government to channel funds to educational institutions for the sole purpose of purchasing the much needed equipment and materials this effort has not been wholly successful. DeKieffer in examining this problem writes:

There have been too few educators who have true vision as to what education must become; too few administrators who have the desire or the inclination to change the status quo; too few curriculum directors who have been willing to analyze instructional programs for determination of the most effective learning systems for their students; too few teachers who have been

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<sup>18</sup> DeKieffer, Media Milestones, p. 69.

<sup>19</sup> Gabriel D. Ofiesh, "Instructional Media," in The Teacher's Handbook, Dwight W. Allen and Eli Seifman, eds., (Glenview: Scott, Foresman and Co., 1971), p. 229.

willing to evaluate their own teaching methods for identification of inadequacies in their presentation and techniques.<sup>20</sup>

A fundamental reason behind the lack of enthusiasm on the part of teachers to incorporate the visual media as part of their learning package is their technical ignorance of the equipment or, more simply, how to run the mechanical paraphernalia associated with the viewing of a film. Torrance and Myers indicate that there is a high degree of fear on the part of teachers of automation and other outside influences that may dehumanize. "Teachers are too frightened by ideas of teaching machines, programmed learning books, computer assisted instruction, and drug assisted learning."<sup>21</sup>

Lysaught suspects that classroom teachers simply flee the unknown and may fear that they can be replaced by a machine.<sup>22</sup>

These fears, however, need not and should not be prevailing. Given the proper direction by the administration in the use of the media teachers should come to view this complementary field in a positive manner. Media technology cannot stand alone. To be used effectively, it is

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<sup>20</sup> DeKieffer, Media Milestones, p. 68.

<sup>21</sup> Torrance and Myers, Creative Learning, p. 8.

<sup>22</sup> Jerome P. Lysaught, "Instructional Systems," in The Teacher's Handbook, Dwight W. Allen and Eli Seifman, eds., (Glenview: Scott, Foresman and Co., 1971), p. 630.



the teacher who must design effective learning strategies, diagnose individual student needs and then determine which medium best serves those needs. And if the problem is technical, a quick lesson by someone proficient in the operation of a projector can be arranged, or more in-depth in-service training to breed closer familiarity and kinship with the audio visual equipment.

Another reason commonly given for the limited use of media technology is the administrative red tape involved in the process of signing out and/or ordering equipment. This process in many schools is so tedious that teachers already bogged down by other administrative red tape are reluctant to add to the bureaucratic inertia. Benson adds to this list the following:

1. The equipment is too expensive. Local school districts are reluctant to invest money without being certain that imaginative curricula materials accompany the hardware.

2. Companies that produce technological materials or "software" have not really plunged into the educational market, since other markets are more expansive and profitable.

3. Much of the material developed is not imaginative or exciting.

4. Educational innovations are not readily exportable from one school setting to another. A teaching tool



that is effective in one school may not be effective in another; from one classroom to the next; one day to the next.<sup>23</sup>

What is of primary importance is to apply media technology to classroom situations. It should be pointed out to teachers that the incorporation of media as a teaching aid need not be threatening, rather that it can be utilized to bring out messages and lessons of learning in an effective manner without upstaging their performance as interesting and effective conveyors of knowledge. But most importantly, perhaps, this integration of these two approaches to learning--traditional and non-traditional--can be a fulfilling experience for both teacher and student. It can serve as an instructional force with which to help children learn more about themselves and other people, thereby learning how to better cope today.

The school administration as well needs to come to an understanding that the most pressing educational priority is to create and maintain a more humane learning environment in our schools. Technological aids can help in this process. The excuse that these materials are too expensive must be done away with once and for all. It is clear that

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<sup>23</sup>Charles Benson, et.al., Planning for Educational Reform: Financial and Social Alternatives, (New York: Dodd, Mead and Co., 1974), pp. 31-32.

because of the inherent racism in our educational system, school boards do not appropriate an equal amount of dollars per capita in black schools as in white. Julius Hobson, in a report he prepared on the Washington, D.C. school system, writes that the highest expenditure per capita in any black elementary school was only eighty-one percent as much as the lowest expenditure per capita in a predominantly white elementary school. The monetary division of federal funds for the purpose of education was \$292-\$334 for a black child per capita as opposed to \$510-\$798 for a white child per capita.<sup>24</sup>

Without a doubt the dollars are there. The task is to insure a more equitable distribution of these resources. When the value of all human life is high, the resulting monies expended are minimal.

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<sup>24</sup> Julius Hobson, The Damned Children, (Washington, D.C.: Washington Institute for Quality Education, 1970), p. 23 as quoted from Loretta Long, Sesame Street, unpublished doctoral dissertation, University of Massachusetts, Amherst, 1973, p. 4.

## C H A P T E R I I I

PROGRAM SERIES COMPLEMENTARY TO THIS STUDY--

SESAME STREET, THE ELECTRIC COMPANY AND

FAT ALBERT AND THE COSBY KIDS: A

LITERATURE REVIEW

This chapter emphasizes three program series complementary to this study--Sesame Street, The Electric Company, and Fat Albert and the Cosby Kids. All three programs were created with educational goals in mind.

### Educational Programming

The advent of Children's Television Workshop (CTW) and the production of Sesame Street during the late sixties heralded a complementary direction for television and marked the beginning of a new era in educational programming. What was wrong with television, media in general, and the schools in particular, was mindlessness which, according to Silberman, was a "failure to think seriously about purpose or consequence, failure of people at every level to ask why they are doing what they are doing or to inquire into its consequences."<sup>1</sup>

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<sup>1</sup>Charles Silberman, Crisis in the Classroom, (New York: Random House, 1970), p. 36.

The creators of CTW believed that since children spend an equal portion of their time in front of the television as in any other activity<sup>2</sup> why not harness this visual force and put it to a better, more positive use. There was no reason that television could not be used more effectively to aid teachers in the classroom. What was important, too, was that producers of a major network were ready to sponsor a program that was clearly designed with educational goals in mind. (See Table G in Appendix.)

Sesame Street was an instant success. Educators realized that here was a way to introduce the development of cognitive skills to pre-school children and prepare them for entry into the school setting.<sup>3</sup> Three to five year olds were learning through this visual medium without the didacticism of traditional teaching. Parents everywhere were happy because children were being exposed to positive elements via the television screen. In addition to cognitive skill development, Sesame Street went against traditional taboos. The program's format reflected a multi-ethnic

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<sup>2</sup>A recent study reported that children spend a total of 10,000 hours in the classroom by the age of eighteen, and 15,000 hours watching television for that same period of time.

<sup>3</sup>Surveys show that children who watch Sesame Street are two to three years ahead of their peers who do not watch the program upon entry into school.



society and depicted urban living as well.

This revolution in children's television programming did not stop with the production of Sesame Street but continued to gain momentum. In 1971, The Electric Company made its debut and fascinated educators and parents alike. Again, the visual medium was the vehicle employed to teach. This time, the target audience were children between the ages of seven to twelve. The theme was the development of and/or improvement of learning skills associated with the ability to read.

Fat Albert and the Cosby Kids is the most recent inroad in children's educational television. It is the first program that attempts to deal with the mores, morals, and teachings of society as an aid to classroom teachers. The animated character of Fat Albert is the framework for working out contemporary problems faced by youngsters. Fat Albert is a human hero who children can empathize with as he struggles with value conflicts and peer group problems. The program themes explore the intangibles of values and ethics, influencing behavior and feelings. It is attitude formation.

Sesame Street, The Electric Company, and Fat Albert and the Cosby Kids are also a direct relief from the violence of children's television. Until the production of these programs children's day time television was preoccupied with

violence.<sup>4</sup> Violence was used to entertain, to evoke laughter. Children could see human beings running into doors, cars driving into brick walls, explosives going off in people's pockets, someone being shot, run over, hit with a heavy instrument, but no blood was ever shed. People never died; they all recovered.

The debate centering around the debilitating effects of television violence on children are endless. Defenders contend that violence is a part of our culture, there is no escape from it; therefore, the medium is merely reflecting the world as it really is. Others argue that children are irrevocably harmed by what they see on television. A report published by UNESCO states:

Numerous researches have been undertaken with a view to determining whether the cinema corrupts the young or not, but the methods employed differ, and the results obtained differ.<sup>5</sup>

From a psychological point of view one cannot help but wonder that this entire conception does not lead to a detrimental mental factor. This form of entertainment helps children evaluate that the above activities are not dangerous, that, in fact, if they engage in them, the person they "did

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<sup>4</sup>The hours between 9:00 a.m. and 1:00 p.m. are commonly referred to as children's television.

<sup>5</sup>UNESCO, The Influence of the Cinema on Children and Adolescents. An Annotated International Bibliography, Department of Mass Communication (Reports and Papers on Mass Communication, no. 31), 1961.

it to" would not be permanently hurt. Indeed, violence on children's television is portrayed as harmless.

Until the emergence of these three shows parents had no options they could exercise in the choice of television programming for their children, other than to forbid them to watch the "tube" altogether. This, needless to say, was no option. Sesame Street, The Electric Company, and Fat Albert and the Cosby Kids solved their dilemma. Three important concepts have emerged from the development of these programs: (1) television can be used to teach, (2) education can be entertaining, and (3) entertainment can be non-violent.

Let's look at each program in further detail.

"Sesame Street:" An Alternative to Children's  
Television Programming

Sesame Street was the first children's program to be actually created with educational goals in mind. It was designed by CTW as an experiment to teach cognitive skills to pre-school children. However, there was one emphasis that distinguished it from perhaps what could have resulted in typical programming: it geared itself primarily to minority children and lower economic stratas of society. It was an effort to establish a positive relationship with this ignored populace. The audience that was being captured was a forgotten audience. Long writes:



We as educators and parents often underestimate the intelligence and potential of very young children. We do them a great disservice with the notion that from ages one to five, children should only be allowed to engage in the adult concept of "play." Play as adults see it, usually centers around toys and games and has no particular educational goal.<sup>6</sup>

Studies by Bloom, Bereiter, and Roper all indicated that preschool age children as a whole were a force to contend with in the development of creative and intellectual processes. Bloom demonstrated that given a favorable environment in the early years, IQ can be raised by 2.5 points a year; Bereiter's study pointed out that teaching mathematical and reading skills to four and five year olds would not produce harmful results. In her own study on intellectual development and aggression Anne Marie Roper concluded: "Most intellectually oriented preschool programs tend to reduce aggressive behavior in students."<sup>7</sup>

Sesame Street accomplished three goals. It demonstrated that public television can be used successfully as a vehicle to transmit learning to a universal audience. Previously this medium had been used only for a limited

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<sup>6</sup>Loretta Long, "Sesame Street: A Space Age Approach to Education for Space Age Children," (Ed.D. dissertation, University of Massachusetts, 1973), p. 15.

<sup>7</sup>Richard M. Polsky, Getting to Sesame Street: Origins of the Children's Television Workshop, (New York: Praeger Publishers, 1974), p. 41.



segment of the population, typically the better educated and more affluent members. Secondly, it proved that public television could be "more than something to be endured--it could be attractive, understandable, and 'hip.' For parents it destroyed the myth that it was impossible to create a high quality, thoughtful program."<sup>8</sup> Lastly, it exploded the myth that children have enough education in school and are not interested in learning from television.<sup>9</sup>

#### Value as an Educational Instrument

A number of criteria were applied to the production of Sesame Street. Apart from the establishment of cognitive skill development, there was a concern for attitude development about inner-city children and their environment. The setting for the program was thereby determined as urban in nature, depicting old brownstones and lots of trash cans.

Long writes:

. . . many suburban kids are sheltered from this type of neighborhood by their parents . . . show provides a window to the world for whites, while helping inner-city

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<sup>8</sup>Ibid., p. 107.

<sup>9</sup>Norman Morris, Television's Child, (Boston: Little, Brown and Co., 1971), p. 232.

children to relate more to us as his neighbors.<sup>10</sup>

Sesame Street, however, was not formed around affective goals. In discussing their omission, Harold Howe said in a press conference:

When it came to thinking about evaluation, we hypothesized that it would be very difficult to find any effects at all. . . . we decided that the evaluation should concentrate heavily on those areas where we were most likely to be able to measure effects. The affective job is even tougher. That's why that was omitted as a set of goals.<sup>11</sup>

Briefly, the cognitive goals Sesame Street concerned itself with can be categorized into five main areas:

1. Number recognition
2. Letter recognition (sounds affiliated with letters)
3. Concepts of space and time
4. Beginning logical concepts, i.e., relationships
5. Reasoning skills

Although the series is universal in appeal, minority children in urban areas were uppermost in mind at the program's conception. Polsky offers the following: "education is the primary aim and entertainment is the means; it attempts to reach a lower as well as middle class audience. . . ."<sup>12</sup>

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<sup>10</sup>Long, Sesame Street, p. 81.

<sup>11</sup>Harold Howe II, Remarks at Press Conference, March 20, 1968, Carnegie Archives, Children's Television Workshop files.

<sup>12</sup>Polsky, Getting to Sesame Street, p. 41.

The significance of this fact is great. In looking toward the urban child as its prime target population, the series for the first time provided poor and minority children with an opportunity to acquire skills necessary for successful academic performance prior to entering school. The development of cognitive skills for urban children is crucial. Through their acquisition they will be prepared to compete in a white world. It will no longer be so easy for teachers to ignore their black students and relegate them to the ranks of failure.

"Report Card on Sesame Street"

The end of the first broadcast season saw the following comment in a New York Times Magazine article:

Obviously, it gets high marks from the government and the private foundations that jointly provided \$8 million for the groundwork and the first season, because they have recently pledged a fresh \$6 million to cover the cost of producing and broadcasting a second season of 130 new shows.<sup>13</sup>

Sesame Street had demonstrated that millions of children, poor black as well as middle class white, could be taught cognitive skills with the aid of television. It proved, too, that lessons could be educational as well as entertaining.

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<sup>13</sup>David Culhane, "Report Card on Sesame Street," New York Times Magazine, 24 May 1970, p. 35.

The aforementioned article continued:

In New York the hour long show is seen on five channels, six times a day, and the latest Nielson ratings estimate that almost half of the twelve million preschoolers in the nation watch it on 200 public and commercial stations from coast to coast.<sup>14</sup>

A complementary Time Magazine article ran:

According to its first report card, prepared by ETS. . . Sesame Street has been sharpening the cognitive skills of poor kids by as much as sixty-two percent. In its first series, it touched almost 7,000,000 preschool children every day, five days a week.<sup>15</sup>

Although teachers could not agree on its usefulness in the classroom, they nevertheless said they admired Sesame Street for its appropriateness and effectiveness as a means of teaching young children.

The results are clear. Sesame Street succeeded in its goals. The ETS study concluded that the series was highly effective. It singled out the following:

1. Impact in most goal areas was both educationally and statistically significant. Children who view the program achieved many of the stated goals in letters, numbers, and forms, and gained appreciably in their skill in sorting and classifying.

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<sup>14</sup>Ibid.

<sup>15</sup>Time Magazine, 23 November 1970, p. 60.



2. The series benefited children from the ghetto, middle class suburbs and isolated rural areas.

3. The series had high audience appeal.

Another conclusion that can be drawn is that white middle class children and poor black youngsters can both acquire the same cognitive skills from watching the same program if the materials are presented attractively. As a result, teachers should begin to reexamine their own attitudes, methods and manners in teaching their students. Minority children can learn.<sup>16</sup>

Another point for consideration is that parents and educators begin to reexamine their attitudes on children's television and the education process. The success of Sesame Street illustrates that young children learn an enormous amount outside the classroom and television is and can continue to be a powerful factor in this process.

The Electric Company: A New Way  
To Learn to Read

The Electric Company, created by CTW as successor to Sesame Street, established its goal to use the medium of television as a vehicle to aid learning. Its objective was to help children between the ages of seven and ten who were

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<sup>16</sup>Samuel Ball and Gerry Ann Bogatz, The First Year of Sesame Street: An Evaluation, (Princeton: ETS, 1970).

experiencing difficulty learning to read in school. In developing this program, CTW demonstrated its intent to remain a pioneer in the field of educational television--to extend the medium as a supplemental tool to teach. It set out to reconfirm that television can be applied entertainingly and effectively to serve social, educational, and entertainment purposes.

### An Early Winner

Premiering in 1971, The Electric Company quickly took its place among the successful programs aired for children's television. Joan Ganz Cooney, President of CTW, writes:

We had an inkling of this before the show premiered in 1971, but even the most optimistic producers and researchers did not dare to expect that the series would reach its young target audience so quickly and extensively, especially in elementary classrooms.<sup>17</sup>

Teachers, too, were positive in their criticism of the program. They agreed The Electric Company, both in and out of school, helped young pupils to gain better mastery over their reading skills "before they were effectively cut off from other disciplines that depended heavily on

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<sup>17</sup>Joan Ganz Cooney, "Five Years of The Electric Company," an editorial, Children's Television Workshop, October, 1975.

being able to read."<sup>18</sup>

Despite the program's evident success, the methods of presenting the curricula via the television screen are still being tested, altered and refined to build on the show's experience and obtain maximum effect.

Since its inception, The Electric Company has undergone a gradual shifting in emphasis from a show to be viewed at home to one to be used in the classroom. Although the series was conceived primarily as an after-school program early research during its first season of 1971-1972 clearly indicated that the series had dramatically found its way into schools. Teachers were enthusiastically incorporating it into the classroom routine. The Electric Company was thus structured more in terms of classroom needs. This approach is consistent with CTW's objective regarding experimental television projects: to keep uppermost in mind the needs of the audience.

#### A Healthy Alternative to Children's Viewing

The Electric Company was undertaken in response to a request by the U.S. Office of Education. The 1970's had been designated as the "Right to Read" decade. Universal literacy was its major goal.

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<sup>18</sup>Ibid.



Government estimates showed that illiteracy was a problem for as many as one out of every ten Americans. Millions more are described as 'functional illiterates' who cannot cope or compete in an advanced technological society.<sup>19</sup>

The challenges faced by CTW in developing a program to meet this need were high. According to Cooney:

. . . few experts agree on how to teach reading in the classroom, even under ideal conditions; it seemed almost antithetical to consider the use of the medium of television to teach the reading of print; and the format had to attract the viewer by action and humor that would compel him to attend to the print on the screen.<sup>20</sup>

Two years were spent researching the model.

The Electric Company, like its preschool counterpart, offers children direct relief from the usual in children's television programming--shows replete with inanity and violence. Typically what children in the seven to ten age bracket have to look forward to are those programs which advertisers feel are best suited to their viewing pleasure. These programs are not necessarily worthwhile, i.e., provide no educational benefits, but those programs which sell products.<sup>21</sup> To reach this vast audience programs develop a super hero.

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<sup>19</sup>Children's Television Workshop, "Five Years of The Electric Company," (New York: CTW, 1975), p. 1.

<sup>20</sup>Cooney, "Five Years of The Electric Company."

<sup>21</sup>Children's programs such as Howdy Doody; Kookla, Fran and Ollie; Ding Dong School; and Mickey Mouse Club were forced off the air due to lack of sponsorship. These



The character should be adventurous, and he should be on the right side of the law. A child must be able to mimic his hero, whether he is James Bond, Superman, or Dick Tracy; to be able to fight and shoot to kill without punishment or guilt feelings.<sup>22</sup>

Needless to say, this philosophy is highly negative in the promotion of healthy, intellectually developed children. The resulting effect could be a nation of little white super heroes running around armed in the name of justice and the American way, weeding out all the evil elements which to many white children take the shape of something black. Thus conflicts that are viewed in terms of good and evil, can often turn into conflicts between white and black.

The Federal Communications Commission in 1971 published a report concerning the use of television to relay moral and ethical goals to children. It stressed that certain considerations must be made by the adult public with regard to children's television programming.

There are high public interest considerations involved in the use of television . . . in relation to a large and important segment of the audience, the nation's children. The importance of this portion of the audience, and the character of material reaching it are particularly great because it's ideas and concepts are largely not yet crystallized and are therefore open to suggestion, and

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shows aired on non-prime time were unsuccessful in their attempts to secure sufficient support from advertisers.

<sup>22</sup> Melvin Helitzer and Carl Heyel, The Youth Market: Its Dimensions, Influences and Opportunities for You, (New York, 1970), p. 293.

also because its members do not yet have the experience and judgment always to distinguish the real from the fanciful.<sup>23</sup>

Seven years earlier Ladies Home Journal, in an article on violence in children's television programming, estimated that the average American child between the ages of five and fourteen witnessed the violent destruction of 13,000 people on television. This occurred mostly during the hours from 4:00 p.m. to 9:00 p.m. which are designated as the 'children's hour.'<sup>24</sup>

Schramm, Lyle and Parker, in their study on the influence of television in the lives of children, collected some interesting data. In one viewing week of 100 hours of commercial television for children approximately thirty-nine percent depicted some form of violent entertainment, if not entirely devoted to it. (See Table H in Appendix.)

Cartoon and slapstick humor were not counted in the study because they felt that their purpose was to be funny rather than exciting. Had they been included (as they too depict violent actions) this figure would have risen by another twenty-three percent. The majority of visual entertainments children are exposed to encompass violence in one form or another. "The picture of the adult world presented

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<sup>23</sup>Federal Communications Commission, "Notice of Inquiry and Proposed Rulemaking," Dock No. 19142, 29 January 1971.

<sup>24</sup>Arnold Arnold, Violence and Your Child, (Chicago: Henry Regnery Co., 1969,), p. 107.

on the children's hour is . . . heavy in physical violence, light in intellectual interchange and deeply concerned with crime."<sup>25</sup>

The development of programs like The Electric Company have demonstrated an awareness by adults to reverse this trend in television programming. Both The Electric Company and Sesame Street have become central points of reference in discussions about public television. They clearly show that the assumption that this type of program cannot attract a large audience is a false one.

#### Curriculum Goals Defined

The Electric Company's curricula emphasizes "decoding skills." It stresses three basic strategies for spelling/sound analysis: (1) blending, (2) chunking, and (3) scanning for patterns.

In blending, children phonically sound out words letter-by-letter or construct words from smaller parts (i.e., they substitute initial consonants to make a word family, such as "hop," "cop," "mop.")

Chunking aids children in the recognition of groups of letters as single units corresponding to single sounds (i.e., "ow," "ight," "th," and vowel digraphs).

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<sup>25</sup>Schramm, Television in the Lives of Our Children, p. 140.



In scanning, children try to identify spelling patterns that may affect the pronunciation of a word. This could be the silent "e" which signals a long vowel sound (as in "bite") or a doubled consonant, which signals a short vowel sound (as in "bitter").

Children's Television Workshop states that:

. . . implicit in the application of all these strategies (is) the attitude that reading is a problem-solving endeavor whose end goal always is to extract meaning from printed language. The reading task is not complete when the words are merely sounded out or when the sentence has been read word-by-word: there must be meaning as well.<sup>26</sup>

The Electric Company, unlike Sesame Street, has no permanent setting, rather it is multi-dimensional. This difference in programming is designed to interest older children, to convey a feeling of sophistication and "hipness" that this population can relate to and experience. Mobility and individual flexibility are important to youngsters in this age bracket. They need to feel freedom of movement. This comes not only in the form of physical space, but individual fluency as well. For example, no character on The Electric Company is role stereotyped. Each character assumes many roles. This conveys to children that one person can be fluid in the English language--multi-dialectal. The important

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<sup>26</sup>CTW, "Five Years of The Electric Company," p. 2.



lesson here for children, especially minority children, is that deviation from standard English is not regarded as ignorant, diversity is respected and applauded. For example, a black actor can be an articulate teacher speaking standard English and then play a street character speaking in idiomatic English.

The crucial element that emerges and that is ignored in schools for the most part is that background is nothing to be ashamed of. Feelings of self worth are reinforced. The minority child's self concept is enhanced.

Success of "The Electric Company" as a  
Classroom Teaching Aid

Following the debut of The Electric Company, Sidney Marland, Commissioner of the Office of Education, speaking of the program, made the following statement: "Perhaps no other innovation . . . in the history of education has made its presence felt among so many people in so short a time."<sup>27</sup> His remarks reflected the wide audience appeal enjoyed by The Electric Company. Within a matter of weeks, the program was incorporated into one of every four elementary schools across the country. It is estimated that the program reached approximately 4,000,000 children daily (2,000,000 in the classroom and 2,000,000 at home.)

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<sup>27</sup>Ibid., p. 5.

And Herriott and Liebert, after conducting a nation wide study of in-school utilization of The Electric Company, reported:

The Electric Company has recorded a remarkable advancement over previous trends in school innovativeness, if only in terms of the speed and scope of penetration of elementary schools of all kinds. The Electric Company must be considered a highly successful venture.<sup>28</sup>

Its astounding success in the classroom took everyone by surprise. Although it had been hoped that the program would eventually find its way into the schools, the pace with which it occurred was not anticipated.

The results were startling. Within two months of the series premiere, the show was being used by an estimated 18,811 schools--almost a fourth of the nation's public and private schools containing grades two, three, and four. In schools having full TV viewing capabilities (access to the broadcast signal and workable TV sets in sufficient quality and quantity), the penetration was even more pronounced: forty-five percent. And urban schools, especially, made use of the program--seventy percent of the large city schools which had full TV capability tuned into the program. Altogether an estimated two million pupils were viewing The Electric Company at school.<sup>29</sup>

CTW provides a brief summary of what shape this impact took.

A handful of slower readers gathered in a corner of a one-room schoolhouse in Vermont to watch. A modern school in Tennessee videotaped the show off the air and fed it back to youngsters on sets upon demand on an average of three to four times daily. A South Dakota

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<sup>28</sup>Ibid., p. 14.

<sup>29</sup>Ibid.

Indian reservation school reported tardiness dropped from eighty late arrivals a week to almost none when the show was aired on the school set at 9:00 a.m. A teacher wrote the producers: "Thank you for giving me a 'third hand.' Classes like mine really enjoy the shows and this gives me a 'break' in which to work with individual children. Keep up the good work!"<sup>30</sup>

(For additional teacher assessments see excerpts from the Herriott/Liebert Study on the succeeding two pages.)

Sidney Marland commented later that "the extent to which American elementary schools put this new teaching aid to classroom use is truly one of the remarkable events in the history of instructional television."<sup>31</sup>

The following season thirty-five percent or one out of every three elementary schools in the United States was using the program as part of their classroom curriculum. According to the Herriott/Liebert Study the percentage is even higher when one considers that not all elementary schools have media facilities or equipment available to them. In proportion then to those schools having television sets available, fifty-eight percent made use of the program series.<sup>32</sup>

The Electric Company, similar to its predecessor, was created with the urban student in mind. National surveys show that minority children and children from poor economic

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<sup>30</sup> Ibid., p. 5.

<sup>31</sup> Ibid., p. 14.

<sup>32</sup> Ibid., p. 15.



## TEACHERS' ASSESSMENTS

The Herriott/Liebert studies conducted during 1971-73 found warm responses to the program from many teachers. Among the major findings of their nation-wide sampling in the second season:

--The teachers gave the series high marks for its effect on the reading skills of their pupils; 87 percent of teachers reported "very favorable" over-all opinions of The Electric Company.

--The teachers also gave the series high marks for its effect on the reading skills of their pupils; more than 85 percent of the teachers reported some gains in specific reading skills which were directly attributable to the program.

--Specifically, 36 percent of teachers noted a "great improvement" in the ability of their typical pupils to decode words as a result of watching the series; 25 percent noted "great improvement" in the ability of students to spell words; 38 percent found "great improvement" in basic sight vocabulary.

Here are some of the sample comments teachers wrote about The Electric Company on a questionnaire used by Herriott and Liebert:

--"The Electric Company is very interesting, enjoyable, and beneficial, not only to the students but also to the instructor."

--"It is useful to all my pupils. It is a review of sounds for my brighter pupils and makes concepts easier for my slower ones after viewing the program."

--"Very good general application to phonics. Drill is especially good, language skills are very good."

--"Please accept our appreciation for your wonderful efforts and the delightful performances of your entire cast. While evaluating the effect of your program as being most systematically planned but a bit frantic in its efforts to hold interest, we think you are succeeding and hope you will continue for a long time."



## TEACHERS' ASSESSMENTS

--"Makes reading much more meaningful."

--"It is good enough that it should be a part of all primary reading programs."

--"Excellent. Also since we live in a white suburb, the show helps children relate at least a little to people of a different race."

--"High interest levels and pupil involvement with participation as a group without the risk of individual response. Everyone reads successfully and feels good after this program."

--"I am very satisfied with the program. The children look forward to this period."

--"I am sometimes distressed by the use of poor grammar and English that sometimes is employed--It may make the characters funnier or whatever but it is hard after spending so much time on proper grammar to then hear it dismissed. I have noticed this occurring less than before however. I don't know if it's intentional or not."

--"All my children enjoy this program equally. The reading levels range from 3.0 to 6.9 plus at this time--yet not one is bored or not interested."

--"Sometimes things are repeated too much--causing occasional boredom. I commend the actors and actresses for their fine part in this program."

--"The children that need it most don't watch it long enough to get the value from it."

--"Thank you for giving me a 'third hand.' Classes like mine really enjoy the shows and this gives me a 'break' in which to work with individual children. Keep up the good work!"

backgrounds are typically several years behind their white classmates in reading achievement. This gap increases steadily as they move through the system. One of the reasons for this gap is that teachers having given up on teaching black students (having summarily dismissed them as unable to learn) continue to pass the students along. Thus, by the time the black student reaches twelfth grade he can read little better than a third or fourth grader. Teachers seem to be unaware of the great disservice they are doing to black children. By refusing to teach black students to read, they perpetuate the myth that Blacks are intellectually inferior. What they fail to understand is that it is their unconscious racist attitudes which relegate black children to positions of intellectual depravity. The inclusion of The Electric Company into the classroom curriculum is an important step in reversing this position.

### Learning Can Be Fun

The Electric Company conveys a very important message to children: learning can be fun and be free from racial prejudice and discrimination. CTW says of The Electric Company, ". . . creatively The Electric Company has always presented the unique challenge of offering specific teaching skills in an entertaining fashion." The program's regulars see themselves as giving children something more than just entertainment. The opportunity to teach children (especially

black and other minority children) reading skills, and thereby offer them a real chance for success in the future is considered a highly rewarding experience.

Rita Moreno, one of the show's regulars, gave a personal insight of what The Electric Company means to her.

We were helping children who couldn't read. In fact, the help came right into my own home. My daughter, who was the age of our target audience and was having great difficulty with reading in school, learned to read from watching 'The Electric Company.' Can you imagine how exciting that was, to have my child learn to read from the show I was appearing in?<sup>33</sup>

The Electric Company is an excellent example that media and education combined can have purpose and meaning. Neither suffers from the malaise of purposelessness as those involved in the show's programming and viewing (i.e., teachers and a wide body of educators) begin to honestly reexamine the direction of education, its relative value to the children they are supposed to be teaching.

The series demonstrates that with careful planning and thought the lessons of learning can be conveyed in a highly pleasurable way. Characters such as "Easy Reader," "The Blue Beetle," "Fargo North Decoder" move across the screen through a variety of entertaining experiences while simultaneously teaching children to read. "Easy Reader," for example, is a "hip dude" obsessed with the written word. He is there to inspire children with the desire to read.

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<sup>33</sup>Ibid., p. 10.



Context clues are decoded with the aid of "Fargo North Decoder."

### Impact on Classroom Learning

To demonstrate the impact of the series on classroom learning, ETS conducted tests during the programs first and second season. One hundred elementary school classrooms in Fresno, California, and Youngstown, Ohio, were involved in the study. The second study conducted in the same cities involved fewer classrooms. The population was divided into viewing and non-viewing classes. Controlled viewing conditions were maintained for each group.

The first year study clearly demonstrates that The Electric Company had contributed significantly in teaching reading skills to viewers as opposed to non-viewers. This was particularly true for the programs prime target audience of second graders in the bottom half of their class in reading achievement. It was observable for almost all of the nineteen major curriculum areas taught on the show and tested by ETS. (See Table I in Appendix for Fresno sample population study.)

Other findings indicate that the program had a measurable impact on pupils on the first grade level. This level was not within the target audience and was outside the program's original design. Gains were also noted for students in the third and fourth grades, although not as marked.



Another important outcome of the study was that the gains registered were for all groups. These included Hispanic, Black, white, male and female. It was noted that teachers generally found The Electric Company useful in teaching certain reading skills.

When the results of the first year study were in, ETS concluded in its report that "Television can be an effective tool in helping first through fourth graders learn to read."<sup>34</sup>

However, perhaps the most important results were obtained during the second study. It clearly demonstrated that the gains from the first season not only survived the summer recess, (when reading skill levels usually decline for poor readers and increase or remain stable for good readers) but were still apparent at the close of the second viewing year.<sup>35</sup> A parallel and equally important observation to arise from this study was that the increased reading skills among core target audiences were sufficient to raise them out of that group. In both cities the core target population was reduced.

### Conclusion

The Carnegie Commission on Higher Education in their report, "The Fourth Revolution: Instructional Technology in

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<sup>34</sup>Ibid., p. 17.

<sup>35</sup>Ibid.

Higher Education," write:

. . . The Electric Company created . . . to help build learning skills of young children, proved spectacularly appealing to their audience and effective in meeting their objectives.<sup>36</sup>

There is much to be learned from the success of The Electric Company. Perhaps foremost is that inventiveness in the teaching of young children is a highly desirable quality. The opportunity to incorporate modern technology to produce exciting and interesting lessons in learning is something that educators everywhere should examine without bias and prejudice. The ability to use the abundant materials available to the modern day educator are readily accessible.

The successes to both student and teacher are limitless as together they explore a communion of learning that unites them in mutually rewarding and fulfilling experiences.

"Fat Albert and the Cosby Kids:"  
A New Kind of Cartoon

Cartoons as Reinforcers of Value  
Systems in Children

In addition to regular children's television programming weekdays, Saturday mornings from 9:00 a.m. to 1:00 p.m. are considered prime viewing time by sponsors. A Nielson study taken in January/February 1970 reports that children between the ages of two to five spend on the

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<sup>36</sup>Ibid., p. 20.

average 2.45 hours watching television between the hours of 7:00 a.m. and 1:00 p.m., children 6 to 11 spend slightly less time, 2.13 hours. 40.9 percent of the population between the ages of 2 to 5 watch television on Saturday mornings, and 35.5 percent of the 6 to 11 year olds for the same period of time.<sup>37</sup> (See Table J in Appendix.)

During these hours, children are assaulted by a battery of cartoons whose purpose is to make them laugh. For the most part the cartoons are no longer of the classical nature but reflect modern society. Along with this reflection violence appears in a number of forms. It can be a large animal devouring a smaller one, fist fighting between two members of different planets, animals attacking humans in another galaxy. The list goes on.

In 1959, a task force appointed by President Eisenhower to investigate children's television programming warned broadcasters "to cut out all those harmful cartoons, the ones containing 'serious, non-comic violence.'"<sup>38</sup> Pandemonium reigned as stations began to cut violence out of the cartoons. An example of this activity is as follows. You see Bugs Bunny falling off a cliff, but you don't see the moment of impact, instead you might see the top of the cliff shaking as you hear the thud.<sup>39</sup>

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<sup>37</sup>Morris, Television's Child, p. 82.

<sup>38</sup>Ibid., p. 176.

<sup>39</sup>Ibid.

Many will argue that cartoon "violence" leaves no harmful effect on young children. That, however, is no reason not to offer children something else as an antidote. An important question to raise concerns the viewing public and who comprises it. A greater percentage of white middle class parents are taking their children away from the television set. As family involvement in mutually shared activities increases, these youngsters are watching television less. The population that remains seated around the set is the urban and lower class child whose parents are not available to participate in and share activities. The children to suffer most from any disasterous side effects will undoubtedly be from minority groups. The same urgency that exists in non-animated programming for children exists here.

#### Animation As An Emerging Medium in Educational Filming

Fat Albert and the Cosby Kids is an innovative in-road in television and educational programming. Employing animation as the primary medium to teach, its goals differ from Sesame Street and The Electric Company in that its emphasis is the affective development of young viewers.

Studies on children's television viewing agree in their analysis that children of all ages enjoy cartoons. It was stated earlier that the first type of program to



elicit favorable responses from children is the cartoon. (See Tables B, C, and D in the Appendix.) What this series attempts to do is harness this natural interest and act as a conveyor of learning, to instill an awareness of life and develop codes of behavior. The program attempts to develop positive belief systems and positive self concepts for inner-city youngsters. Although the audience is universal in nature this series, like its predecessors, focusses upon urban children.

"Fat Albert and the Cosby Kids:" A Vehicle  
to Transmit Development of Affective  
Skills in Children

Importance of Affective Development  
in School Children

Schools often concern themselves solely with the development of cognitive skills, leaving the development of the affective domain to the parents. In doing so, what they overlook is the total development of the child. Morgan writes:

. . . the development as a person means that the learner will encounter adults and peers in a spirit of trust, with a confidence in his own self worth. This worthiness of self will enable the learner to define himself as a competent individual capable of accomplishing tasks in reading, science, math and other cognitive areas.<sup>40</sup>

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<sup>40</sup> Harry Morgan, The Learning Community: A Humanistic Cookbook for Teachers, (Columbus: Charles E. Merrill Publishing Co., 1973), p. 13.

It is especially important to develop these skills in black children at an early age because they see the world from a negative perspective. Their concept of the self is held in low esteem. Consequently, they cannot learn because they think they are incapable of learning. The school establishes in their mind their uselessness as discerning individuals capable of making responsible decisions. Their inability to reason philosophically clouds their pragmatic reasoning.

Morgan continues:

To focus solely on cognitive skills or affective development as if they were independent of each other, or to consider either as the whole of the learner's needs, would deprive the learner of those very things that all learners need to develop active, thoughtful and creative ways of maximizing classroom learning.<sup>41</sup>

### Society's Mandate to Schools

The call to establish development of affective skills in elementary school children is not without precedent. In-  
low states clearly that American educational institutions were handed a mandate by the public which pressed for the following outcomes. The mandate called for the development of the individual's personality in areas of the following:

1. Emotional--to the end of self-acceptance and the attainment of other legitimate mental health outcomes;

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<sup>41</sup>Ibid.

2. Esthetic--to the end of appreciation and creation of the beautiful;

3. Ethreal--to the end of development of a sound value system;

4. Intellectual--to the end of development of knowledge, understanding and the ability to synthesize and to think clearly; and,

5. Physical--to the end of maintenance of physical health and development of wholesome habits.<sup>42</sup>

Urban schools are clearly lax in fulfilling this mandate. The goals of the mandate are not impossible to achieve. What they demand from educators, however, is an open mind to the welfare of all their pupils. It means that educators must want to see healthy, happy children, intellectually and emotionally sound, whatever their background. One school district had this vision. They state:

We believe that in our educational program we are dealing with the matters of the mind and of the spirit and that we are building an appreciation of the spiritual values into the lives of our pupils.<sup>43</sup>

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<sup>42</sup>Gail M. Inlow, Education: Mirror and Agent of Change, (New York: Holt, Rinehart, and Winston, Inc., 1970), p. 111.

<sup>43</sup>Evanston Community Consolidated School District No. 65, "School Outlook," Evanston, Illinois, 1959.

Classroom teachers are more specific in relating to these goals. They detailed such hoped for outcomes as honesty in taking tests, courteous treatment of fellow pupils, respect for those who hold differing opinions, accepting responsibility for actions, joining with others in formulating and living up to codes of action.

### A Positive Super Hero Teaches

Fat Albert is two things: He is a modern super hero, he is a teacher. He is a sympathetic hero that children, especially black children, can empathize with as he struggles with value conflicts and the peer group problems that confront children today. As he moves through these perplexing situations he teaches. Children learn by following Fat Albert as he solves his dilemmas: what to do about the big kid who uses little kids? what to do about a liar? a braggart? Playing hookey, personal courage or the lack of it. What needs to be understood is that these issues are very real and vital to young children. They are a part of their growing up processes.

Fat Albert and the Cosby Kids is geared for elementary school children. Approximately 8,000,000 children watch the program each week. CBS reports that the series is one of the most popular children's program aired on television. It's popularity is important in light of the messages it conveys.



In delineating the program's themes, CBS writes:

Fat Albert is concerned with the concepts and precepts involved in that vital learning process--growing up. Ethics and values. Personal responsibility. Judgment. Concepts of personal and public cleanliness, and the risks of neglect . . . telling lies . . . cheating on tests. Whether to tattle or not. Ganging up on a kid because he's different. Or because he's a she. Frustration and anger. Interracial relationships.<sup>44</sup>

Its format of animated characters is non-threatening both to teacher and student. As the cartoon character of Fat Albert conveys the message it does so without being intimidating. The versatility of the medium creates a fun learning experience. That is the purpose of Fat Albert: to run children through simple problems, in a highly entertaining fashion, problems that exist not only in the lower economic areas (the show's setting is low economic urban) but are encountered universally by children everywhere.

Fat Albert stresses positive personal values. The series points out that people have options, even people six to twelve years old. And it gives the reasons why certain options lead to the solution of a problem and others don't.<sup>45</sup>

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<sup>44</sup>Filmation Associates, Personal, Parental and Peer Group Value Conflicts as Catalysts of Complex Educational and Psychological Issues Confronting Children in a Contemporary Society or . . . Fat Albert and the Cosby Kids, (Los Angeles: Filmation Associates, 1972), pp. 6-7.

<sup>45</sup>Ibid., p. 32.

It is a unique educational experiment.

Fat Albert and his friends come into the classroom easily, and can be accepted by teacher and student. The incorporation of Fat Albert is helpful to the teacher. Children view her as a "hip person"--she is using a modern character to achieve a lesson goal. By doing so she displays an awareness. Fat Albert, too, condones whatever the teacher is and the two can work together so that the student finds acceptance of the film and the teacher. Ensuing discussion is something the student believes in, the value conflicts portrayed in the film are those he himself experiences.

Children are often afraid of the screen as a medium to teach. They believe that the screen projects lessons on them. This is brought about by their inability to participate in the activity which is usually far removed from their sphere of reality. Fat Albert overcomes this fear.

Conversely, teachers are sometimes reluctant to use the film medium because they fear it will relegate them to an inferior position with their students. This double fear prevents any meaningful activity from taking place. Fat Albert can alleviate this fear as he joins the teacher in presenting the lesson plan.

Importance of Success Model for  
Minority Students

Fat Albert has demonstrable value as a success model for inner-city and low income children. He is a positive character, the Cosby Kids are positive characters. They are black. They live in the ghetto. No other show previously on television has concerned itself so much with identifying with black children. For the first time black children have the opportunity to see themselves through the animated characters of Fat Albert.

A very important part of the series is that it serves as a vehicle to help eliminate the adverse effects of racism. Combining with Sesame Street and The Electric Company the programs provide a powerful block to reverse racism, and to establish in the minds of millions of television viewers and educators that black children are not by nature stupid or lazy; they are not hoodlums, they are not junkies. They are you. They are me. The fact that the "Kids" are black is neither minimized nor exploited. They are people. Their problems are universal.

Education Can Be Entertaining

The following comment appeared in the Milwaukee

Journal:

A new children's program has emerged that's well worth your while . . . Truly delightful. And carefully woven into the humor is the educational message or moral

lesson of the show . . . It's funny . . . <sup>46</sup>

Fat Albert is indeed funny. The main idea according to Gordon Berry, one of the show's advisors, "is to be entertaining--and at the same time teach, teach values and value conflicts. We're trying to get the message across but not in a preachy fashion."<sup>47</sup>

### The Results Are In

In 1974, the CBS Broadcast Group undertook a survey of Fat Albert and the Cosby Kids to study the impact of messages received by children who watch the program. Among their findings they concluded:

1. Overall, 89.3 percent of the children tested received one or more specific pro-social messages; 10.7 percent received no message; and 16 percent received a distorted message (but also received pro-social messages as well); and,

2. Older children 9 to 11 (93.4 percent) were more likely to receive pro-social messages than were younger children, 7 to 8 years old (84.6 percent). White children were more likely to receive such messages (94.2 percent,

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<sup>46</sup>Ibid., pp. 23-24.

<sup>47</sup>Ibid., p. 20.



middle class and 90 percent, lower class) than were black children of lower class background (83.7 percent).<sup>48</sup>

Now nearing the end of its second broadcasting season, Fat Albert and the Cosby Kids continues to remain high in popularity. And its popularity is spreading to adults. A New York Times article stated: "Wouldn't hurt some of the older folks any to watch." And so they do for in Fat Albert they recognize two powerful ingredients: its value as a teaching tool and as an entertaining medium. Fat Albert is an effort to expand the child's understanding both of himself and the world, through the imaginative and unorthodox use of television. And as it moves through the child's hazardous geography it brings laughter to purify the soul. The researcher feels that all of the above gives reason for the development of Fat Albert and the Cosby Kids as a teaching aid and vehicle to achieve increased learning.

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<sup>48</sup> CBS, "A Study of Messages Received by Children Who Viewed an Episode of Fat Albert and the Cosby Kids," Office of Social Research Department of Economics and Research/CBS Broadcast Group, February, 1974.

## C H A P T E R I V

### A REVIEW OF THE CREATIVE PROCEDURES INVOLVED IN THE DEVELOPMENT OF THE FAT ALBERT SERIES

Throughout the succeeding pages the creative aspects involved in the production of Fat Albert and the Cosby Kids will be reviewed. This chapter will follow the early program activities of theme development through to the final production stage of audience screen viewing. Prior to this overview a brief plot synopsis of the eight films used for this study will be made.

#### "Fat Albert and the Cosby Kids:" A Curriculum Package for the Development of Affective Skills in Elementary School Children

##### Summer Camp

Fat Albert and the Cosby Kids are off to camp-- somewhat reluctantly as they realize they will be leaving home. Arrival at camp, however, quickly assuages any fears they may have had as they are caught up in the excitement of camp life. All goes well until a second bus carrying children of differing racial backgrounds arrives. Suspicious of each other, trouble brews and mischevious pranks abound. It is Russell, Bill's brother, who unwittingly brings all the boys together as one of the

other boys attempts to rescue him after Russell falls from a broken log, putting his own safety in danger. When the summer is over the boys realize they have come to be friends after learning about each other.

### Dope is for Dopes

Fat Albert's ride on a friend's brand new motorcycle leads him into the middle of a dope ring. Anxious to make amends for breaking the motorcycle Fat Albert agrees to deliver a package for his friend's brother. Fat Albert is apprehended by the police who confident of his innocence in the affair persuade Fat Albert to help them capture the real offender. With his help the police are successful and Fat Albert returns to his friends. But he is troubled by the fact that he was an informer, and fears rejection by his friends. His friends, however, are glad to see him and confirm that he did the right thing.

### The Runt

Pee Wee is depressed because of his size. It seems he can't do anything right when it comes to playing basketball or baseball. Even some of his friends begin to laugh at him. But when a neighboring gang challenges Fat Albert and the kids to a game of football, everyone is surprised to find that Pee Wee can really kick a ball. He can kick a ball so well that the other team brings

in a surprise player of their own--a hugh boy named Kong. At that point the victory is decided. When Kong kicks the ball and it gets stuck in a hole in a nearby building, Pee Wee winds up rescuing both the football and Cluck, their duck, who gets stuck in the same hole when he goes after the ball. Everyone praises Pee Wee and he learns that short is beautiful too!

### Do Your Own Thing

A pan of fudge teaches Fat Albert and his friends that girls and boys can both be good at the same things and share activities common to one sex. The gang catches Fat Albert with a pan of fudge that he has made for his teacher. Chaos reigns supreme as the gang teases him until Penny, a new girl in class, brings them to order. Later Penny proves herself quite the 'sports' woman as she plays football and basketball with the boys. And when Penny and Fat Albert enter a baking contest the gang is afraid Penny will win that too. An improvised receipe however wins the first prize for Fat Albert and Penny and the gang find that they can all enjoy the same things and learn from each other.

### Check It Out

A movie about cowboys and indians cause Fat Albert and his friends to dismiss a new member of their class, an Indian boy from Arizona, as a phoney. The gang filled



with the movie stereotype of the Indian can't believe Johnnie is a real Indian. He looks like them, shows pain, and doesn't even know very much about Indian wrestling and rain dances. It is only after the gang talks to Mudfoot, an old Indian they respect, that they finally see the foolishness of their beliefs. Fat Albert and the kids go to the library and get as many books as they can to learn about Indians. They realize that the movie screen is not always the best way to learn about people.

### Lying

Edward, a neighborhood boy, comes back from a Florida vacation and fascinates the boys with his story of how he wrestled alligators in the swamps. The boys want to see how this is done and decide to reenact the episode at the river. They all get dirty while Edward watches. Later Edward brags how lying gets him out of trouble. The boys finally catch on to Edward and realize he lies about everything, including wrestling alligators. Fat Albert and the boys talk to Edward about his bad habit of telling lies and show him that lying can, in fact, get you into trouble, not out of it, as well as loose you friends.

### The Hospital

Russell's yearly visit to the doctor proves a calamity for both Russell and Bill as they learn they

have to have their tonsils removed. Only the promise that there will be lots of ice cream helps to assuage some of the fear the boys feel. After the operation Fat Albert and the rest of the gang come up with a clever disguise to get them into see the boys and a happy reunion follows. The reunion, however, is brought to a quick end when the doctor asks the gang if they have had their tonsils removed. The kids discover that going to the hospital is not so bad when it is really necessary.

#### What is a Friend?

Fat Albert's cousin, Benny, learns the value of real friends the hard way. A newcomer to the gang, Benny begins straight off to use the kids. They become aware of what Benny is doing when he borrows their shoeshine kit and gets all the customers, and all the money. Benny refuses to share his earnings with the other boys and they leave him to himself. Benny takes up with a rough gang who take his money and leave him hanging upside down on a clothesline. Fat Albert uses the incident to explain to Benny the importance of honesty and fair play, and that people will treat you the same way you treat them.

## Creative Production

### The Series is Launched

Fat Albert and the Cosby Kids is the direct outgrowth of the writer's childhood years in depression-era Philadelphia. All the characters and background and many of the situations are recollections of early experiences. With the support and assistance of Lou Scheimer of Filmation Studios, the idea for the series was brought to the three major television networks. Both ABC and NBC were not interested in producing an educationally oriented animated series. CBS, however, took the bait. They felt that they needed to do something that was worthwhile in this area, and that Fat Albert would provide an interesting vehicle. Because of the unique nature of the series, the network recommended that a group of people from the educational field be assembled to work with the production of the series. A panel of education scholars was gathered together to act as educational advisers and consultants.<sup>1</sup>

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<sup>1</sup>The panel consisted of the following members: Dr. Gordon L. Berry, Assistant Dean Graduate School of Education, UCLA; Dr. Nathan Cohen, Professor School of Social Welfare, UCLA; Dr. Norma Feshback, Associate Professor Graduate School of Education, UCLA; Dr. Seymour Feshbach, Professor Department of Psychology, UCLA; Dr. Simon Gonzalez, Assistant to the Chancellor Interorganizational Academic Programs, UCLA; Dr. C. Wayne Gordon, Associate Dean Graduate School of Education, UCLA; Dr. Madeline Hunter, Principal University Elementary School, UCLA; Ms. Gloria Searls, Director International Children's Center, Los Angeles; Dr. James Q. Simmons, Associate Clinical Professor Department of Psychiatry, UCLA; Dr. Arthur Smith,

During the initial stages of the program's development a plenary session was conducted at which the writer acted as host. The themes and concepts for the series were discussed at length. After this meeting the newly organized panel met with a team of writers to determine appropriate "storylines" and what could be done within the confines of the medium.

A number of subjects were suggested such as sibling rivalry, ethnic pride, and pride in parent occupations (i.e., all jobs regardless of how menial some of them may be are important). For the most part the themes were original in that they had never been a subject for animated television.

In 1971, the fruits of careful programming and planning were realized. The show was launched and became a success almost overnight. Today it occupies a position as the second most popular children's program.

#### How the Series is Produced

Storylines--two to three page treatments of where the story is going, what it is about, and the specific subject for the episode--are prepared and distributed among

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Associate Professor Center for Afro-American Studies, UCLA;  
Dr. Dwight Allen, Dean School of Education, University  
of Massachusetts.



the advisory panel for review and comment. Each episode must meet an established criteria. Each program has to deliver some social message. The writer and the panel feel that this is extremely important in that the young audience does not have the opportunity to see this kind of program on television, be it commercial or otherwise. In addition, a parallel criteria is that all the problems raised in the shows are children's problems. They are not indigenous to race. All program themes are reviewed a number of times in order to insure that the most pertinent ideas are presented, and each in the most effective way possible.

When the storyline is approved a script is written. In animation the script is only part of the finished product that has to be done before the creative process can be undertaken. After the script is written a "storyboard" is made. (For an example of a script and storyboard see Appendix B.) The storyboard is essentially like a comic book with each of the scenes graphically demonstrated. In animation there are no accidents, what is on the storyboard is what is presented. Each drawing represents a scene, each line of dialogue is put under each drawing. Each cut of the picture is another drawing. The storyboard is submitted and reviewed. It is not unusual for a storyboard to be rewritten. The process in itself is quite mechanical and leaves little room for misinterpretation.

From the preparation of the storyboard the production process moves along to the sound stage where the voices are recorded for each episode. Mechanically animation proceeds after the script is recorded. Most people believe that the animation comes first, however, in this medium this is impossible because the voice governs the actions, the expression, and the timing.

The "layout" is the fourth stage in the production process. The drawings made on the storyboard are enlarged by scale. This provides the animators with the actual size of the objects that will be animated. The layout men are essentially designers. They design the characters, the background. They do not make the moves which appear on the screen. This is done by another department.

After the layouts are finished each is put into its own scene folder. These are sent to a director of animation who takes the track and has by this time gone through the track and the storyboard and allows what time he feels is appropriate on screen. Each animated drawing is laid out on a very large piece of paper that has a representation for each frame of the film on it. The voice track is broken down on a sound reading device into consonants and vowels so that the animator listens to the track and works from the sheet that indicates the broken

down syllable. At that point the director has told the animator both through discussion and by writing on the animation sheets his directions as to what the animator should be doing with the characters at that specific frame of the film. The animator then takes the layout drawings and the director's sheets and comments and literally makes those drawings move by adding many, many drawings. The procedure is something like using a flip board where the pages are flipped causing the drawings to move.

The background which has been designed by the layout man goes to the background department. This department literally paints the pictures and provides the scenes for the animated characters to perform on. At this point in time theoretically the animation and the background are completed. The produced materials are sent through animation checking to review what has been done for mechanical correctness--to see that the drawings work mechanically for the camera.

The next step is xeroxing. The pencilled drawings are xerographically applied to a thin sheet of acetate, also called a cell, a transparent piece of cellophane or celuloid. All the cells are sent to the ink and paint department where each color is applied to the cell. This is a tedious and careful task in that the artists must constantly be cautious of colors used throughout the scenes

in order to insure conformity of color, i.e., make sure that the character's sweater, for example, doesn't change color from one scene to the next.

The cells along with the director's exposure sheets and the background paintings are sent to the camera department where each scene is reviewed. The department then shoots the scenes with the appropriate cells, movement, and backgrounds. The episode is thus transferred to film. The film is then sent to the film lab for processing. The finished rushes are returned to the studio for review to insure that no mechanical mistakes have been made anywhere along the process.

After all the film is shot the music and sound effects are cut and added at the dubbing stage. The sound and music are thus transferred and equalized so that they work well with the dialogue. The live narration for the series is written and prepared for one season. The filming for the entire series usually takes one to two days. The narrative sequence is then added to the show.

Each episode has a song which is specifically written for the particular show. The composers take the concept of each script and distill the essence into a two and one-half minute song.

What has been produced up to this stage is the finished film in its rough form. At this point, the



negative is cut and sent to the lab for a composite picture which puts the sound track on the picture. From here it is shipped to the network and aired.

The process delineated here takes approximately four months to complete from the conception of the idea to the airing stage. During this period there is an overlapping of production. A new film is begun every week so as one film is in the animation stage another may just be in the thematic development stage, etc. At some point all the films are being worked on simultaneously. Each show costs approximately eighty to eighty-five thousand dollars. Currently eight new shows are being prepared for the next viewing season.

## C H A P T E R V

### DETERMINING THE EFFECTIVENESS OF "FAT ALBERT: AS A CURRICULUM TOOL IN THE ELEMENTARY CLASSROOM

This study was designed to determine the effectiveness of the film series Fat Albert and the Cosby Kids in an elementary school curriculum. A questionnaire was designed both to establish (1) the extent to which elementary school teachers would be willing to incorporate the films as part of their educational materials and (2) the usefulness of the films as learning tools. (See Appendix A for questionnaire.)

#### The Questionnaire

The questionnaire was divided into four parts to facilitate responses both from a general overview of the film series effectiveness and to elicit specific responses of the individual films. However, in order to establish the effectiveness of Fat Albert and the Cosby Kids as a vehicle to aid teachers in the classroom, it was not necessary for respondents to answer Part IV of the questionnaire.

Part I of the questionnaire identifies the sample population by profession and locale. The purpose was to (a) determine whether respondents from one educationally associated profession tended to answer similarly to colleagues involved in some other aspect of education, i.e., the teachers' responses in correlation to administrators, to college professors'; administrators' responses to college professors', etc. A related purpose was to ascertain whether respondents from urban affiliated school districts shared similar responses to those respondents from rural and suburban areas. Another goal of Part I was to assess the availability of media equipment within the respondents' school systems, the extent to which respondents feel qualified to run the technical hardware, and to measure the interest in incorporating the visual media as a part of the classroom curriculum.

Part II evaluates the effectiveness of the film series in general. Fifteen questions were generated to determine how respondents rate the films in terms of thematic clarity, completeness, relative value and the universal nature of the end product. They also rated the series in terms of its sociological implications, particularly moral values and heightening racial awareness. Lastly responses were elicited to determine the usefulness of the films as educational materials.

Part III is a series of four questions to allow respondents to answer outside the confines of predetermined responses, such as very effective, effective, good, fair, etc. The responses from these questions are found in another section of this chapter.

Part IV allowed the sample population to respond to any or all of the eight films individually. The purpose was to enable the researcher to make a summary evaluation of each film to determine whether any one particular film was more effective than another as an instructional aid.

#### Collection of Data

Two hundred and twenty-five questionnaires were distributed to a sample population, which was selected in the following manner:

1. compilation of a list of persons familiar with the film series, Fat Albert and the Cosby Kids, and
2. selection of a school district to sample the films for possible classroom consideration.

McGraw Film Division was contacted for a list of school systems ordering the films on a preview basis. The list was not extensive (twenty-two names were supplied) due to the very recent adoption of the film series by McGraw. However, questionnaire response from this source was high with 72.7 percent return.



A number of criteria were established for the selection of the school system. These included that the school system be (1) urban, (2) represent a racial cross section of the community, and (3) both progressive and traditional in its approach to education.

The director of staff development of the selected school system was contacted to make the arrangements for viewing the films. Seven films were shown to the district teachers, each school viewing one film.

Data from the questionnaire were collated into five categories to facilitate analysis of responses: (a) occupation and locale identification, (b) media input, (c) general evaluation, (d) recommendations, and (e) individual film evaluation.

### Analysis of Data

#### Occupation and Environment

Table 1 describes the respondents by occupation and environment. One hundred forty-one respondents returned the questionnaire. Of this sample 122 (86.5 percent) are directly involved with teaching in the elementary classroom. The remainder, 19 (13.5 percent) are classified as "other." This category is comprised of persons whose occupations are complementary to, but do not directly take them into the classroom in a teaching relationship. (This category included a guidance counselor, principal, audio visual

TABLE 1

## DEMOGRAPHIC DATA ON RESPONDENTS

Description	Response Category	Frequency	Percent
Occupation	Teacher	122	86.5
	Other	19	13.5
Environment	Urban	118	83.7
	Rural	5	3.5
	Suburban	3	2.1

specialists, librarians, college professors, and higher education administrators.)

Because the respondents in the "other" category classified were limited in number no specific conclusion can be drawn as to whether populations differing in occupations respond to the films in similar fashion. It should be noted, however, that the "other" category responses are not markedly different, thereby supporting the writer's belief that the value of the films as curriculum aides is shared by persons from different educationally associated occupations.

One hundred eighteen (83.7 percent) of the individuals returning the questionnaire were from urban areas while 3.5 percent were rural, and 2.1 percent were from suburban affiliated school districts. Since an overwhelming percentage of the sample population represented an urban affiliated school system (approximately 84 percent vs 6 percent rural and suburban combined) it is not possible to determine whether environment makes a significant difference in the way people rate the films. Although those responding from suburban areas tended to rate the films lower in the three major categories (see part on crosstabulation by environment) their number is too few to draw any significant conclusions.

## Role of the Media

Availability of media equipment and personnel to operate the hardware did not present itself as a major obstacle. (See Table 2 .) One hundred twenty-one respondents (85.8 percent) said that the accessibility of media equipment in their schools was good; two (1.4 percent) said somewhat and 1 (.7 percent) said it was poor. Seventeen people did not answer this question at all.

Of personnel available to run the equipment, 117 respondents (83 percent) said it was good; 4 (2.8 percent) said somewhat, and 2 (1.4 percent) said it was poor. Eighteen people made no response. One hundred sixteen people (82.3 percent) said they knew how to run the equipment, 6 (4.3 percent) had some idea and 2 (1.4 percent) admitted they did not know how to run the media hardware. Seventeen people did not answer the question.

Interest in using the media as part of the classroom curriculum ran high; 123 respondents (87.2 percent) answered affirmatively as opposed to only 2 (1.4 percent) who were not enthusiastic about media. There were no negative responses. Sixteen respondents declined to answer.

Crosstabulations of the role of media by occupation and environment are given in Tables 3 and 4 . In both cases the sample populations outside of "teacher" and "urban" are too limited to draw conclusions. Of these



TABLE 2

RESPONSES ON MEDIA TECHNOLOGY\*

Description	Statistic	Response Category				Totals
		Good	Somewhat	Poor	Omits	
Accessibility of media equipment	Percent	85.8	1.4	0.7	12.1	100.0
	Frequency	121	2	1	17	141
Personnel available to run equipment	Percent	83.0	2.8	1.4	12.8	100.0
	Frequency	117	4	2	18	141
Knowledge of running equipment	Percent	82.3	4.3	1.4	12.1	100.0
	Frequency	116	6	2	17	141
Interest in using media as part of the curriculum	Percent	87.2	1.4	0.0	11.3	100.0
	Frequency	123	2	0	16	141

\* N = 141

TABLE 3

## RESPONSES ON MEDIA TECHNOLOGY WITH OCCUPATION\*

Description	Occupation	Statistic	Response Category				Totals
			Good	Somewhat	Poor	Omits	
Accessibility of media equipment	Teacher	Percent Frequency	86.9 106	1.6 2	0.8 1	10.6 13	100.0 122
	Other	Percent Frequency	78.9 15	0.0 0	0.0 0	21.1 4	100.0 19
Personnel to run equipment	Teacher	Percent Frequency	84.4 103	2.5 3	1.6 2	11.5 14	100.0 122
	Other	Percent Frequency	73.7 14	5.3 1	0.0 0	21.0 4	100.0 19
Knowledge of running equipment	Teacher	Percent Frequency	84.4 103	3.3 4	1.6 2	10.7 13	100.0 122
	Other	Percent Frequency	68.4 13	10.5 2	0.0 0	21.1 4	100.0 19
Interest in using media in curriculum	Teacher	Percent Frequency	87.7 107	1.6 2	0.0 0	10.7 13	100.0 122
	Other	Percent Frequency	84.2 16	0.0 0	0.0 0	15.8 3	100.0 19

\* Teacher N = 122

Other N = 19

TABLE 4  
RESPONSES ON MEDIA TECHNOLOGY WITH ENVIRONMENT\*

Description	Environment	Statistic	Response Category				Totals
			Good	Somewhat	Poor	Omits	
Accessibility of media equipment	Urban	Percent Frequency	88.2 104	0.8 1	0.8 1	10.2 12	100.0 118
	Rural	Percent Frequency	80.0 4	0.0 0	0.0 0	20.0 1	100.0 5
	Suburban	Percent Frequency	100.0 3	0.0 0	0.0 0	0.0 0	100.0 3
Personnel to run equipment	Urban	Percent Frequency	85.6 101	1.7 2	1.7 2	11.0 13	100.0 118
	Rural	Percent Frequency	80.0 4	0.0 0	0.0 0	20.0 1	100.0 5
	Suburban	Percent Frequency	100.0 3	0.0 0	0.0 0	0.0 0	100.0 3
Knowledge of running equipment	Urban	Percent Frequency	86.5 102	2.5 3	0.8 1	10.2 12	100.0 106
	Rural	Percent Frequency	60.0 3	20.0 1	0.0 0	20.0 1	100.0 5
	Suburban	Percent Frequency	100.0 3	0.0 0	0.0 0	0.0 0	100.0 3

TABLE 4 - Continued

Description	Environment	Statistic	Response Category				Totals
			Good	Somewhat	Poor	Omits	
Interest in using media in curriculum	Urban	Percent Frequency	89.0 105	0.8 1	0.0 0	10.2 12	100.0 118
	Rural	Percent Frequency	100.0 5	0.0 0	0.0 0	0.0 0	100.0 5
	Suburban	Percent Frequency	100.0 3	0.0 0	0.0 0	0.0 0	100.0 3

\* Urban N = 118

Rural N = 5

Suburban N = 3



categories "other," "rural," and "suburban" where responses are available, there seems to be no appreciable difference percentage-wise. It appears that as the number of respondents in these categories increase the responses climb proportionately. The questionnaire results therefore do not support the contention that media equipment is not available for classroom use. The questionnaire responses indicate a high rate of interest in utilizing media. Thus the writer concludes that obstacles heretofore discouraging teachers from using this technology can be overcome.

#### General Evaluation of the Films

Table 5 shows the responses for all the films in terms of product utility, sociological implications and education value. (These include, respectively, questions 1 through 4; 5 through 10; and 11 through 15.) The fifteen questions were rated high in all areas with the average response being 86.1 percent, 83.4 percent and 91.3 percent for each category respectively of those answering very effective, effective, and good. Responses for the same questions less favorable to the films in general ran 13.5 percent, 14.4 percent, and 6.8 percent respectively.

In comparison, the same questions for the films in general were cross tabulated by occupation and environment to determine whether respondents from different occupations and geographic areas tended to answer similarly.

TABLE 5

## RESPONSES FOR ALL FILMS\*

Description	Statistic	Response Category							Totals
		Very Effective	Effective	Good	Fair	Poor	Omits		
Thematic Clarity	Percent Frequency	37.6 53	39.0 55	14.9 21	7.1 10	0.7 1	0.7 1	100.0 141	
Completeness	Percent Frequency	29.1 41	36.2 51	22.0 31	10.6 15	0.7 1	1.4 2	100.0 141	
Relative Value	Percent Frequency	24.8 35	43.3 61	15.6 22	14.9 21	0.0 0	1.4 2	100.0 141	
Universality	Percent Frequency	22.7 32	31.2 44	27.6 39	12.1 17	4.3 6	2.1 3	100.0 141	
Social Value	Percent Frequency	32.6 46	29.8 42	19.2 27	14.2 20	2.1 3	2.1 3	100.0 141	
Moral Value	Percent Frequency	31.2 44	35.5 50	20.6 29	8.5 12	2.1 3	2.1 3	100.0 141	
Sociological Implications	Percent Frequency	22.0 31	38.3 54	22.7 32	12.8 18	2.1 3	2.1 3	100.0 141	
Racial Awareness	Percent Frequency	18.4 26	31.9 45	26.2 37	10.6 15	9.2 13	3.5 5	99.8 141	
Identification with Character	Percent Frequency	29.1 41	32.6 46	24.8 35	9.2 13	2.1 3	2.1 3	99.9 141	

TABLE 5 - Continued

Description	Statistic	Response Category						Totals
		Very Effective	Effective	Good	Fair	Poor	Omits	
Identification with Situation	Percent Frequency	29.8 42	36.9 52	19.2 27	11.3 16	2.1 3	0.7 1	100.0 141
Hold Interest	Percent Frequency	53.2 75	26.2 37	17.0 24	1.4 2	0.0 0	2.1 3	99.9 141
Humor	Percent Frequency	42.6 60	33.3 47	17.0 24	4.3 6	1.4 2	1.4 2	100.0 141
Ease incorporated into classroom curriculum	Percent Frequency	33.3 47	34.8 49	18.4 26	10.6 15	0.7 1	2.1 3	99.9 141
Instructional Aide	Percent Frequency	31.9 45	29.1 41	26.2 37	9.2 13	1.4 2	2.1 3	99.9 141
Educational/Entertainment	Percent Frequency	49.6 70	27.7 39	16.3 23	5.0 7	0.0 0	1.4 2	100.0 141

\* N = 141

(See Tables 6 and 7 .) The questionnaire results indicate that for occupation the responses tended to be somewhat higher of those respondents labeled "other." For example, for the three major categories as described above the ratings were as follows: 86.7 percent, 83.5 percent, and 92.4 percent for teachers and 100 percent, 95.6 percent, and 96.8 percent for others. The data indicates that people not directly involved with teaching in the classroom, i.e., those who do not perform this duty themselves, are nevertheless concerned with bringing into the school more enjoyable and effective curriculum materials. In general, all fifteen questions were rated high.

The crosstabulation by environment (urban, rural, suburban), however, yielded markedly differing results. Of the three main classifications--product utility, sociological implications and educational value--a noticeable difference exists between how urban populations and rural populations view the films in comparison with the suburban sample. Category one, the average response towards the positive (very effective - good) was 85.9 percent for "urban" as compared to 41.6 percent for "suburban" area respondents. The rural sample came in at 100 percent (very effective - good) for all questions in all categories. Fair to poor responses ran 12.2 percent for "urban" and 58.3 percent for suburban.



TABLE 6

## QUALITIES OF THE FILMS BY OCCUPATION\*

Description	Occupation	Statistic	Response Category						Totals
			Very Effective	Effective	Good	Fair	Poor	Omits	
Thematic Clarity	Teacher	Percent Frequency	36.1 44	37.7 46	16.4 20	8.2 10	0.8 1	0.8 1	100.0 122
	Other	Percent Frequency	47.4 9	47.4 9	5.3 1	0.0 0	0.0 0	0.0 0	100.1 19
Completeness	Teacher	Percent Frequency	27.0 33	36.1 44	22.1 27	12.3 15	0.8 1	1.6 2	99.9 122
	Other	Percent Frequency	42.1 8	36.8 7	21.1 4	0.0 0	0.0 0	0.0 0	100.0 19
Relative Value	Teacher	Percent Frequency	21.3 26	44.3 54	15.6 19	17.2 21	0.0 0	1.6 2	100.0 122
	Other	Percent Frequency	47.4 9	36.8 7	15.8 3	0.0 0	0.0 0	0.0 0	100.0 19
Universality	Teacher	Percent Frequency	20.5 25	32.0 39	27.0 33	13.1 16	5.0 6	2.5 3	100.1 119
	Other	Percent Frequency	36.8 7	26.3 5	31.6 6	5.3 1	0.0 0	0.0 0	100.0 19
Social Value	Teacher	Percent Frequency	29.5 36	32.1 39	18.3 23	15.1 18	2.5 3	2.5 3	100.0 122
	Other	Percent Frequency	52.6 10	15.8 3	21.1 4	10.5 2	0.0 0	0.0 0	100.0 19

TABLE 6 - Continued

Description	Occupation	Statistic	Response Category					Totals
			Very Effective	Effective	Good	Fair	Poor	
Moral Value	Teacher	Percent Frequency	27.0 33	36.9 45	22.1 27	9.0 11	2.5 3	100.0 122
	Other	Percent Frequency	57.9 11	26.3 5	10.5 2	5.3 1	0.0 0	100.0 19
Sociological Implications	Teacher	Percent Frequency	18.8 23	37.0 45	24.6 30	14.8 18	2.4 3	100.0 122
	Other	Percent Frequency	42.1 8	47.4 9	10.5 2	0.0 0	0.0 0	100.0 19
Racial Awareness	Teacher	Percent Frequency	15.6 19	32.8 40	25.4 31	11.5 14	10.6 13	100.0 122
	Other	Percent Frequency	36.8 7	26.3 5	31.6 6	5.3 1	0.0 0	100.0 19
Identification with Character	Teacher	Percent Frequency	27.0 33	32.0 39	25.4 31	10.6 13	2.5 3	100.0 122
	Other	Percent Frequency	42.1 8	36.8 7	21.1 4	0.0 0	0.0 0	100.0 19
Identification with Situation	Teacher	Percent Frequency	28.0 34	37.0 45	19.7 24	12.3 15	2.4 3	100.2 122
	Other	Percent Frequency	42.1 8	36.8 7	15.8 3	5.3 1	0.0 0	100.0 19

TABLE 6 - Continued

Description	Occupation	Statistic	Response Category						Totals
			Very Effective	Effective	Good	Fair	Poor	Omits	
Hold Interest	Teacher	Percent Frequency	51.6 63	27.0 33	17.2 21	1.6 2	0.0 0	2.5 3	100.0 122
	Other	Percent Frequency	63.2 12	21.1 4	15.8 3	0.0 0	0.0 0	0.0 0	100.1 19
Humor	Teacher	Percent Frequency	41.0 50	32.8 40	18.9 23	4.1 5	1.6 2	1.6 2	100.0 122
	Other	Percent Frequency	52.6 10	36.8 7	5.3 1	5.3 1	0.0 0	0.0 0	100.0 19
Ease in Classroom	Teacher	Percent Frequency	32.0 39	35.2 43	18.9 23	11.5 14	0.8 1	1.6 2	100.0 122
	Other	Percent Frequency	42.1 8	31.6 6	15.8 3	5.3 1	0.0 0	5.3 1	100.1 19
Instructional Aide	Teacher	Percent Frequency	30.3 37	28.7 35	27.0 33	9.8 12	1.6 2	2.6 3	100.0 122
	Other	Percent Frequency	42.1 8	31.6 6	21.0 4	5.3 1	0.0 0	0.0 0	100.0 19
Educational/Entertainment	Teacher	Percent Frequency	46.7 57	28.7 35	17.2 21	5.7 7	0.0 0	1.6 2	99.9 122
	Other	Percent Frequency	68.4 13	21.1 4	10.5 2	0.0 0	0.0 0	0.0 0.0	100.0 19

\* Teacher N = 122

Other N = 19

TABLE 7

## FILMS BY ENVIRONMENT\*

Description	Environment	Statistic	Response Category							Totals
			Very Effective	Effective	Good	Fair	Poor	Omits		
Thematic Clarity	Urban	Percent Frequency	35.6 42	40.7 48	16.1 19	6.0 7	0.8 1	0.8 1	100.0 118	
	Rural	Percent Frequency	60.0 3	40.0 2	0.0 0	0.0 0	0.0 0	0.0 0	100.0 5	
	Suburban	Percent Frequency	33.3 1	0.0 0	0.0 0	66.7 2	0.0 0	0.0 0	100.0 3	
Completeness	Urban	Percent Frequency	30.0 35	34.7 41	22.0 26	11.0 13	0.8 1	1.6 2	100.1 118	
	Rural	Percent Frequency	20.0 1	80.0 4	0.0 0	0.0 0	0.0 0	0.0 0	100.0 5	
	Suburban	Percent Frequency	33.3 1	0.0 0	0.0 0	66.7 2	0.0 0	0.0 0	100.0 3	
Relative Value	Urban	Percent Frequency	18.6 22	47.5 56	16.9 20	15.3 18	0.0 0	1.6 2	100.0 118	
	Rural	Percent Frequency	80.0 4	20.0 1	0.0 0	0.0 0	0.0 0	0.0 0	100.0 5	
	Suburban	Percent Frequency	33.3 1	0.0 0	33.3 1	33.3 1	0.0 0	0.0 0	100.0 3	



TABLE 7 - Continued

Description	Environment	Statistic	Response Category							Totals
			Very Effective	Effective	Good	Fair	Poor	Omits		
Universality	Urban	Percent Frequency	22.9 27	29.7 35	28.8 34	12.7 15	4.2 5	1.6 2	99.9 118	
	Rural	Percent Frequency	20.0 1	60.0 3	20.0 1	0.0 0	0.0 0	0.0 0	100.0 5	
	Suburban	Percent Frequency	33.3 1	0.0 0	0.0 0	33.3 1	33.3 1	0.0 0	100.0 3	
Social Value	Urban	Percent Frequency	31.0 36	31.4 37	18.6 22	14.4 17	2.5 3	2.5 3	100.0 118	
	Rural	Percent Frequency	60.0 3	20.0 1	20.0 1	0.0 0	0.0 0	0.0 0	100.0 5	
	Suburban	Percent Frequency	33.3 1	0.0 0	0.0 0	66.7 2	0.0 0	0.0 0	100.0 3	
Moral Value	Urban	Percent Frequency	26.3 31	40.7 48	18.6 22	9.3 11	2.5 3	2.5 3	99.9 118	
	Rural	Percent Frequency	80.0 4	0.0 0	20.0 1	0.0 0	0.0 0	0.0 0	100.0 5	
	Suburban	Percent Frequency	33.3 1	0.0 0	33.3 1	33.3 1	0.0 0	0.0 0	100.0 3	
Sociological Implications	Urban	Percent Frequency	19.5 23	40.0 47	23.7 28	11.9 14	2.5 3	2.5 3	100.1 118	
	Rural	Percent Frequency	20.0 1	80.0 4	0.0 0	0.0 0	0.0 0	0.0 0	100.0 5	
	Suburban	Percent Frequency	33.3 1	0.0 0	0.0 0	66.7 2	0.0 0	0.0 0	100.0 3	

TABLE 7 - Continued

Description	Environment	Statistic	Response Category						Totals
			Very Effective	Effective	Good	Fair	Poor	Omits	
Racial Awareness	Urban	Percent Frequency	15.3 18	34.7 41	28.8 34	7.6 9	10.2 12	3.4 4	100.0 118
	Rural	Percent Frequency	40.0 2	40.0 2	0.0 0	0.0 0	0.0 0	20.0 1	100.0 5
	Suburban	Percent Frequency	33.3 1	0.0 0	0.0 0	66.7 2	0.0 0	0.0 0	100.0 3
Identification with Character	Urban	Percent Frequency	26.3 31	34.7 41	24.6 29	9.3 11	2.5 3	2.5 3	99.9 118
	Rural	Percent Frequency	40.0 2	40.0 2	20.0 1	0.0 0	0.0 0	0.0 0	100.0 5
	Suburban	Percent Frequency	33.3 1	0.0 0	0.0 0	66.7 2	0.0 0	0.0 0	100.0 3
Identification with Situation	Urban	Percent Frequency	28.0 33	39.0 46	19.5 23	10.2 12	2.5 3	0.8 1	100.0 118
	Rural	Percent Frequency	40.0 2	20.0 1	40.0 2	0.0 0	0.0 0	0.0 0	100.0 5
	Suburban	Percent Frequency	33.3 1	0.0 0	0.0 0	66.7 2	0.0 0	0.0 0	100.0 3
Hold Interest	Urban	Percent Frequency	51.7 61	26.3 31	18.6 22	1.7 2	0.0 0	1.7 2	100.0 118
	Rural	Percent Frequency	80.0 4	20.0 1	0.0 0	0.0 0	0.0 0	0.0 0	100.0 5
	Suburban	Percent Frequency	33.3 1	33.3 1	33.3 1	0.0 0	0.0 0	0.0 0	99.9 3

TABLE 7 - Continued

Description	Environment	Statistic	Response Category						Totals
			Very Effective	Effective	Good	Fair	Poor	Omits	
Humor	Urban	Percent Frequency	41.0 48	33.9 40	17.8 21	5.1 6	0.8 1	1.7 2	100.0 118
	Rural	Percent Frequency	80.0 4	20.0 1	0.0 0	0.0 0	0.0 0	0.0 0	100.0 5
	Suburban	Percent Frequency	33.3 1	33.3 1	33.3 1	0.0 0	0.0 0	0.0 0	100.0 3
Ease in Classroom	Urban	Percent Frequency	33.1 39	33.9 40	18.6 22	11.9 14	0.8 1	1.7 2	100.0 118
	Rural	Percent Frequency	40.0 2	40.0 2	20.0 1	0.0 0	0.0 0	0.0 0	100.0 5
	Suburban	Percent Frequency	33.3 1	0.0 0	33.3 1	33.3 1	0.0 0	0.0 0	100.0 3
Instructional Aide	Urban	Percent Frequency	31.4 37	28.0 33	27.1 32	10.1 12	1.7 2	1.7 2	100.0 118
	Rural	Percent Frequency	40.0 2	40.0 2	20.0 1	0.0 0	0.0 0	0.0 0	100.0 5
	Suburban	Percent Frequency	33.3 1	0.0 0	33.3 1	33.3 1	0.0 0	0.0 0	100.0 3

\* Urban N = 118  
 Rural N = 5  
 Suburban N = 3

Category two, responses by "urban" and "suburban" environment were similar. 82.3 percent of the urban respondents felt the films were very effective to good for sociological implications as compared to 38.9 percent of the suburban sample; and 15.2 percent of the urban sample rated the films fair to poor as compared to 61.1 percent of the suburban population.

The last category, a educational value, received a more favorable response from the suburban sample. For example, 66.6 percent felt the films were effective as instructional tools, and only 33.3 percent rated them fair to poor. 88.9 percent of the urban population rated the films in this category very effective to good as compared to only 9.4 percent rating them fair to poor.

The data indicates that urban and rural populations where improvement in the educational process and upgrading of curriculum materials are most crucial, the films seem to attract the most interest and highest ratings. Students, especially in the urban schools are able to more readily identify with the characters although the themes are universal in nature. The suburban respondents rated the films highest in terms of educational importance, i.e., use as effective curriculum materials, ease with which they can be incorporated into the classroom, and so on. This indicates that the films are successful in the overall purpose which



is to aid the classroom teacher. While this sample population did not rate the films high in terms of sociological implications and product success, they nevertheless recognize the inherent value of the films as effective instructional tools.

Part III of the questionnaire was designed to elicit personal responses to the four questions comprising this section. Charts I, II, III, and IV present a substantive overview of the sample responses. In a number of cases the films were shown in a context other than for which the questionnaire had been designed. The responses, therefore, vary according to the viewing situation.

Responses to question 1, "What occurred after viewing the film", showed that after the films were shown to children, either discussion or some form of activity followed. Chart I references the various activities that took place. The respondent comments indicate that the activities were positive and that the children enjoyed the films in general. Adults viewing the films outside the classroom situation indicated that discussion and evaluation of the films followed. They did not elaborate.

Question 2 asked respondents to comment whether they would use the films in future curriculum exercises. Of those answering, 93.8 percent were affirmative, 6.2 percent negative. (See Chart II for responses given.) Of the negative responses only one was a categorical no, the

## CHART I

Question 1: "What developed after viewing the film(s),  
i.e., activities, discussion, etc.?"

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- singing, discussion
- talking among themselves to see if anyone had been aware
- discussion which led to teacher analysis of personal value systems and the implications which these have for the children they expect to teach
- children responded by discussing the films, i.e., "Why didn't he. . ."
- the films were used for a film festival--no activities followed, but all the children were excited about the films and discussed them among themselves
- children began to incorporate the activities of the Cosby Kids adventures into their everyday play, and made decisions based on those television characters
- the children discussed the show--usually decided if Fat Albert was the "goat"
- the students expressed their sentiments about the film by writing a paper

## CHART II

Question 2: "Would you use these films in future curricula exercises? Why?"

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- yes, they promote good behavior
- yes, to vary presentation
- yes, extremely high interest level
- yes, values social growth
- yes, personal identification of classroom students
- entertaining approach to values
- maybe
- very effective in its thematic development
- yes, children identify with the films, importance of friendship will always be of concern
- not use without some class participation
- yes, they appeal to children
- yes, children would be able to relate to the story and Bill Cosby and the Cosby Kids
- yes, good humor, combination of education with entertainment
- no
- yes, they have a message
- yes, teaching understanding to other people
- good for values
- beneficial as socializing agent
- no, children too young
- yes, high interest, good discussion base

## CHART II

Continued:

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- yes, since they use characters known to the children, they could easily identify with them
- possibly
- films could be used most effectively in doing units on social awareness and values
- yes, effectiveness high
- yes, as part of a discussion on values
- yes, for purely enjoyment and entertainment
- no, I teach music
- high interest potential and sound educationally
- yes, because children respond to media rather than textbook materials
- yes, values clarification
- this type of film reaches the children
- urban children would relate immediately with the characters; through language used, dress, environment, Bill Cosby, the Cosby Kids
- yes, to fill a void
- someone and something children can identify with
- yes, basis for discussion of roles
- for good public relations
- they could be incorporated into social development and awareness of roles and values
- good friendship material, socialization



## CHART II

Continued:

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- they hold children's interest and deal with important topics
- yes, hold children's attention, with lessons to be learned
- feel they are useful and entertaining
- best film to keep interest and show problem
- initiate discussion
- provide excellent entry at any level for discussion of many emotions, ladden with critical social issues; also, good for problem solving activities
- yes, for fun and sociological awareness
- yes, because of primary importance they capture the attention of the young people and they have a strong desire to emanate the characters
- no, not applicable to age group
- yes, effectiveness
- I would recommend them, they are fresh and appealing

remaining responses were qualified. This would indicate that given the right situation these respondents would most likely use the films in some form in other class activities. The favorable results demonstrate that teachers support the use of the films in curriculum exercises. The responses lead the writer to conclude that the films are an entertaining educational tool that can successfully aid the teacher in the presentation of lesson plans.

Question 3 was designed to determine whether respondents felt the films would be more useful to one segment of the population than another. General responses indicate that the films are universal enough to be recommended to all segments of the population. (See Chart III.) Eighteen respondents (34.6 percent) felt that the films would be more beneficial to inner-city children or black children. Thirty-four (65.4 percent) of the respondents felt that the films should be shown to all children. Ninety people did not answer this question at all. However, based upon the response from Part II of the questionnaire concerning the universality of the films 80.5 percent answered in the positive, ranging from very effective to good. This indicates that those not answering question 3 still rated the films very high as to the cosmopolitan nature of the product.

The last question, number 4, asked respondents to identify the age group for which they would recommend these films. The recommended ages ranged from kindergarten

## CHART III

Question 3: "Would you recommend these films to one segment of the populace more than another? Please explain."

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- no
- black urban boys would identify most readily with this film
- yes, urban children
- no, problems are the same throughout the populace
- no, for all communities
- yes, urban area students
- no, the films are for people, no one should be excluded from being human
- city kids would appreciate the films more I think
- appeals to black children more than white
- not necessarily
- urban schools
- inner-city children
- no, situation or point behind movie is universal
- yes, urban (schools, kids) have bigger problems
- I think the urban youngsters would benefit from these films
- effective for all
- more so to urban children that could identify
- I think that because of the Cosby Kids that these films would be most likely to appeal to younger school children

## CHART III

Continued:

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- poor socio-economic groups
- these films are adaptable to all racial backgrounds
- I feel that the film would be more effective with children of middle class moral backgrounds
- to all segments, exposure is needed, all children will respond to it
- I would recommend that the films be used with the urban child, the language and environment used in the film are something which would motivate and appeal to this type of child
- it could be beneficial to all
- I would recommend these films to all age groups to instill a better relationship with peers
- it would be good for all segments
- most people can relate to issues of the films
- especially geared to inner-city children
- blacks identify more with characters
- expose them to the film as soon as possible
- would not want to enhance stereotypes
- content is universal
- not particularly, although minority groups are represented in a positive way
- would recommend to any age group



## CHART III

Continued:

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- yes, because it finally gives young black people something "of their own" that they can identify with, from my childhood experiences it depicts the culture of black children who do not have the bourgeoisie background and must develop according to the limited experiences by comparison offered to them
- kids, teachers, schools, teacher trainers

through grade nine. The heaviest percentage recommended fall between the grade levels two through six. (See Chart IV.)

### Analysis of Individual Films

This last section of the questionnaire was designed to measure the effectiveness of the eight films as individual units. This part, however, was not necessary to drawing any overall conclusions about the films usefulness as Part II of the questionnaire addressed that question.

Tables 8 through 15 break the films down individually by thematic clarity, social and moral values, sociological implications, racial awareness, identification with character and situation, and use as teaching aides. Films 3, 7, and 8 were rated 100 percent effective in terms of thematic clarity; comparably for films 1, 2, 4, 5, and 6 the average response was 83.5 percent effectiveness. For social values films 1, 3, and 7 drew 100 percent very effective to good; 83.8 percent the average response for films 2, 4, 5, 6, and 8. Moral value was comparable with films 1, 7, and 8 rated 100 percent very effective to good, and 82.6 percent for films 2, 3, 4, 5, and 6.

Films 1, 3, and 7 were rated 100 percent in response categories very effective to good for sociological implications, while 83.8 percent answered very effective to good for films 2, 4, 5, 6, and 8.

## CHART IV

Question 4: "To what age group would you recommend the film(s)?"

Recommended By Grade	Recommendation By Number of People
K-3	3
K-5	1
K-6	4
K-8	2
K-9	8
1-4	4
1-5	3
1-6	11
1-7	5
1-8	3
2-3	1
2-4	3
2-5	9
2-6	8
2-7	3
2-8	1
2-9	1
3-5	5
3-6	7
3-8	4
3-9	3
4-6	4
4-7	1
4-9	2
5-8	1
5-9	2

TABLE 8

## RESPONSES FOR EACH FILM: THEMATIC CLARITY

Film	Statistic	Response Category						Totals
		Very Effective	Effective	Good	Fair	Poor	Omits	
Summer Camp	Percent Frequency	40.0 2	40.0 2	0.0 0	20.0 1	0.0 0	0.0 0	100.0 5
Dope is for Dopes	Percent Frequency	53.8 14	26.9 7	3.8 1	15.4 4	0.0 0	0.0 0	100.0 26
The Runt	Percent Frequency	62.5 5	25.0 2	12.5 1	0.0 0	0.0 0	0.0 0	100.0 8
Do Your Own Thing	Percent Frequency	40.0 14	20.0 7	22.9 8	11.4 4	0.0 0	5.7 2	100.0 35
Check It Out	Percent Frequency	62.5 5	25.0 2	0.0 0	12.5 1	0.0 0	0.0 0	100.0 8
Lying	Percent Frequency	37.1 13	25.7 9	20.0 7	14.3 5	0.0 0	2.9 1	100.0 35
The Hospital	Percent Frequency	83.3 5	16.7 1	0.0 0	0.0 0	0.0 0	0.0 0	100.0 6
What's a Friend	Percent Frequency	51.2 22	37.2 16	11.6 5	0.0 0	0.0 0	0.0 0	100.0 43



TABLE 9

## RESPONSES FOR EACH FILM: SOCIAL VALUE

Film	Statistic	Response Category						Totals
		Very Effective	Effective	Good	Fair	Poor	Omits	
Summer Camp	Percent Frequency	60.0 3	40.0 2	0.0 0	0.0 0	0.0 0	0.0 0	100.0 5
Dope is for Dopes	Percent Frequency	38.5 10	38.5 10	11.5 3	7.7 2	3.8 1	0.0 0	100.0 26
The Runt	Percent Frequency	50.0 4	37.5 3	12.5 1	0.0 0	0.0 0	0.0 0	100.0 8
Do Your Own Thing	Percent Frequency	25.7 9	34.3 12	11.4 4	20.0 7	0.0 0	8.6 3	100.0 35
Check It Out	Percent Frequency	62.5 5	12.5 1	0.0 0	12.5 1	12.5 1	0.0 0	100.0 8
Lying	Percent Frequency	37.1 13	25.7 9	22.8 8	11.5 4	0.0 0	2.9 1	100.0 35
The Hospital	Percent Frequency	66.7 4	33.3 2	0.0 0	0.0 0	0.0 0	0.0 0	100.0 6
What's a Friend	Percent Frequency	42.9 18	39.5 17	16.3 7	2.3 1	0.0 0	0.0 0	100.0 43

TABLE 10

## RESPONSES FOR EACH FILM: MORAL VALUE

Film	Statistic	Response Category						Totals
		Very Effective	Effective	Good	Fair	Poor	Omits	
Summer Camp	Percent Frequency	60.0 3	40.0 2	0.0 0	0.0 0	0.0 0	0.0 0	100.0 5
Dope is for Dopes	Percent Frequency	42.3 11	34.6 9	7.7 2	15.4 4	0.0 0	0.0 0	100.0 26
The Runt	Percent Frequency	62.5 5	12.5 1	12.5 1	12.5 1	0.0 0	0.0 0	100.0 8
Do Your Own Thing	Percent Frequency	20.0 7	37.1 13	14.3 5	22.9 8	0.0 0	5.7 2	100.0 35
Check It Out	Percent Frequency	75.0 6	0.0 0	0.0 0	25.0 2	0.0 0	0.0 0	100.0 8
Lying	Percent Frequency	37.1 13	28.6 10	28.6 10	2.9 1	2.9 1	0.0 0	100.0 35
The Hospital	Percent Frequency	50.0 3	33.8 2	16.7 1	0.0 0	0.0 0	0.0 0	100.0 6
What's a Friend	Percent Frequency	51.2 22	37.2 16	11.6 5	0.0 0	0.0 0	0.0 0	100.0 43

TABLE 11  
 RESPONSES FOR EACH FILM: SOCIOLOGICAL IMPLICATIONS

Film	Statistic	Response Category						Totals
		Very Effective	Effective	Good	Fair	Poor	Omits	
Summer Camp	Percent Frequency	60.0 3	20.0 1	20.0 1	0.0 0	0.0 0	0.0 0	100.0 5
Dope is for Dopes	Percent Frequency	30.8 8	42.3 11	11.5 3	11.5 3	3.8 1	0.0 0	100.0 26
The Runt	Percent Frequency	37.5 3	37.5 3	25.0 2	0.0 0	0.0 0	0.0 0	100.0 8
Do Your Own Thing	Percent Frequency	31.4 11	31.4 11	8.6 3	17.1 6	2.9 1	8.6 3	100.0 35
Check It Out	Percent Frequency	37.5 3	37.5 3	12.5 1	12.5 1	0.0 0	0.0 0	100.0 8
Lying	Percent Frequency	22.9 8	34.3 12	22.9 8	20.0 7	0.0 0	0.0 0	100.0 35
The Hospital	Percent Frequency	66.7 4	16.7 1	16.7 1	0.0 0	0.0 0	0.0 0	100.0 6
What's a Friend	Percent Frequency	37.2 16	46.5 20	11.6 5	4.7 2	0.0 0	0.0 0	100.0 43

TABLE 12

## RESPONSES FOR EACH FILM: RACIAL AWARENESS

Film	Statistic	Response Category						Totals
		Very Effective	Effective	Good	Fair	Poor	Omits	
Summer Camp	Percent Frequency	100.0	0.0	0.0	0.0	0.0	0.0	100.0
		5	0	0	0	0	0	5
Do Your Own Thing	Percent Frequency	20.0	31.4	20.0	14.3	8.6	5.7	100.0
		7	11	7	5	3	2	35
Check It Out	Percent Frequency	62.5	12.5	0.0	25.0	0.0	0.0	100.0
		5	1	0	2	0	0	8
Lying	Percent Frequency	11.4	31.4	25.7	17.1	5.7	8.6	99.9
		4	11	9	6	2	3	35
The Hospital	Percent Frequency	50.0	33.3	0.0	16.7	0.0	0.0	100.0
		3	2	0	1	0	0	6
What's a Friend	Percent Frequency	32.6	30.2	20.9	4.7	4.7	6.9	100.0
		14	13	9	2	2	3	43



TABLE 13

## RESPONSES FOR EACH FILM: IDENTIFICATION WITH CHARACTER

Film	Statistic	Response Category						Totals
		Very Effective	Effective	Good	Fair	Poor	Omits	
Summer Camp	Percent Frequency	40.0 2	40.0 2	0.0 0	0.0 0	0.0 0	20.0 1	100.0 5
Dope is for Dopes	Percent Frequency	30.8 8	34.6 9	15.4 4	11.5 3	3.8 1	3.8 1	99.9 26
The Runt	Percent Frequency	50.0 4	37.5 3	12.5 1	0.0 0	0.0 0	0.0 0	100.0 8
Do Your Own Thing	Percent Frequency	20.0 7	45.7 16	11.4 4	8.6 3	8.6 3	5.7 2	100.0 35
Check It Out	Percent Frequency	37.5 3	25.0 2	12.5 1	12.5 1	12.5 1	0.0 0	100.0 8
Lying	Percent Frequency	22.9 8	40.0 14	22.9 8	5.7 2	5.7 2	0.0 0	100.0 35
The Hospital	Percent Frequency	66.7 4	33.3 2	0.0 0	0.0 0	0.0 0	0.0 0	100.0 6
What's a Friend	Percent Frequency	41.9 18	44.2 19	11.6 5	2.3 1	0.0 0	0.0 0	100.0 43

TABLE 14  
 RESPONSES FOR EACH FILM: IDENTIFICATION WITH SITUATION

Film	Statistic	Response Category						Totals
		Very Effective	Effective	Good	Fair	Poor	Omits	
Summer Camp	Percent Frequency	20.0 1	60.0 3	20.0 1	0.0 0	0.0 0	0.0 0	100.0 5
Dope is for Dopes	Percent Frequency	30.8 8	38.5 10	15.4 4	15.4 4	0.0 0	0.0 0	100.0 26
Check It Out	Percent Frequency	37.5 3	37.5 3	12.5 1	12.5 1	0.0 0	0.0 0	100.0 8
Lying	Percent Frequency	25.7 9	37.1 13	20.0 7	14.3 5	0.0 0	2.9 1	100.0 35
The Hospital	Percent Frequency	100.0 6	0.0 0	0.0 0	0.0 0	0.0 0	0.0 0	100.0 6
What's a Friend	Percent Frequency	48.8 21	27.9 12	16.3 7	7.0 3	0.0 0	0.0 0	100.0 43

TABLE 15

## RESPONSES FOR EACH FILM: TEACHING AIDE

Film	Statistic	Response Category							Totals
		Very Effective	Effective	Good	Fair	Poor	Omits		
Summer Camp	Percent Frequency	60.0 3	20.0 1	20.0 1	0.0 0	0.0 0	0.0 0	0.0 0	100.0 5
Dope is for Dopes	Percent Frequency	42.3 11	30.8 8	7.7 2	11.5 3	3.8 1	3.8 1	0.0 0	99.9 26
The Runt	Percent Frequency	37.5 3	37.5 3	25.0 2	0.0 0	0.0 0	0.0 0	0.0 0	100.0 8
Do Your Own Thing	Percent Frequency	28.6 10	31.4 11	8.6 3	20.0 7	0.0 0	11.4 4	0.0 0	100.0 35
Check It Out	Percent Frequency	62.5 5	25.0 2	0.0 0	0.0 0	0.0 0	12.5 1	0.0 0	100.0 8
Lying	Percent Frequency	31.4 11	31.4 11	25.7 9	11.4 4	0.0 0	0.0 0	0.0 0	100.0 35
The Hospital	Percent Frequency	100.0 6	0.0 0	0.0 0	0.0 0	0.0 0	0.0 0	0.0 0	100.0 6
What's a Friend	Percent Frequency	48.8 21	32.6 14	18.6 8	0.0 0	0.0 0	0.0 0	0.0 0	100.0 43

Films 2 and 3 did not show a response to the category racial awareness. Of those films where respondents answered this question, film 1 was again rated 100 percent in response categories very effective to good. The average response for these categories was 76.4 percent for films 4, 5, 6, 7, and 8.

For character and situation identification, film 7 rated 100 percent very effective to good for both questions; film 3 received a 100 percent very effective to good response for character identification alone. The average response for films 1, 2, 4, 5, 6, and 8 was 82.7 percent very effective to good. Films 3 and 5 had no response for situation identification.

The last question, effectiveness as a teaching aid showed films 1, 3, 7, and 8 were considered 100 percent very effective to good in this area, films 2, 4, 5, and 6 averaged 81.3 percent.

Overall the individual films received favorable ratings in all areas. Film 1 received the highest rating from individuals viewing this particular film. Films 3 and 7 also received high ratings with most questions in the 100 percent very effective to good response categories. 96.8 percent of the respondents rated film 8 very effective to good. All films, however, in general were favorably reviewed by the sample population. This supports the



writer's belief that any one or all the films can serve as useful and effective instructional materials.

Tables 16 through 23 provide a comparison of the individual films by each variable. Specific questions were generated for each film to determine whether the objectives of the films were clearly met. The data indicates that viewers felt that films 1, 3, and 7 were most successful in terms of meeting their stated goals of bringing prosocial messages to children. Films 2, 4, 5, and 8 received ratings which averaged 85.9 percent for response categories very effective to good. Although the suburban respondents considered the films to be less effective than the urban and rural respondents, it can be concluded that the films are universally effective in nature.

TABLE 16

COMPARISON OF FILMS ON EACH VARIABLE: "SUMMER CAMP"

Variable	Statistic	Response Category							Totals
		Very Effective	Effective	Good	Fair	Poor	Omits		
Friendships between children of different races	Percent Frequency	40.0	40.0	20.0	0.0	0.0	0.0	100.0	
		2	2	1	0	0	0	5	
Children of different racial backgrounds can help each other at work and play	Percent Frequency	60.0	40.0	0.0	0.0	0.0	0.0	100.0	
		3	2	0	0	0	0	5	
Fighting is not a way to settle differences	Percent Frequency	20.0	80.0	0.0	0.0	0.0	0.0	100.0	
		1	4	0	0	0	0	5	

TABLE 17

COMPARISON OF FILMS ON EACH VARIABLE: "DOPE IS FOR DOPES"

Variable	Statistic	Response Category						Totals
		Very Effective	Effective	Good	Fair	Poor	Omits	
Dealing with drugs can get one into trouble	Percent Frequency	42.3 11	30.8 8	15.4 4	7.7 2	3.8 1	0.0 0	100.0 26
Drugs can hurt a lot of people	Percent Frequency	26.9 7	30.8 8	19.2 5	15.4 4	7.7 2	0.0 0	100.0 26
Real friends stick by you when you've done right	Percent Frequency	34.6 9	46.2 12	15.4 4	3.8 1	0.0 0	0.0 0	100.0 26

TABLE 18

COMPARISON OF FILMS ON EACH VARIABLE: "THE RUNT"

Variable	Statistic	Response Category							Totals
		Very Effective	Effective	Good	Fair	Poor	Omits		
Social awareness	Percent Frequency	50.0 4	37.5 3	12.5 1	0.0 0	0.0 0	0.0 0	0.0 0	100.0 8
Regardless of size everyone has some value	Percent Frequency	62.5 5	37.5 3	0.0 0	0.0 0	0.0 0	0.0 0	0.0 0	100.0 8
It is not good to make fun of people because they are different	Percent Frequency	75.0 6	12.5 1	12.5 1	0.0 0	0.0 0	0.0 0	0.0 0	100.0 8



TABLE 19

COMPARISON OF FILMS ON EACH VARIABLE: "DO YOUR OWN THING"

Variable	Statistic	Response Category						Totals
		Very Effective	Effective	Good	Fair	Poor	Omits	
Boys and girls can be interested in the same things	Percent Frequency	48.6 17	20.0 7	20.0 7	5.7 2	0.0 0	5.7 2	100.0 35
Children can feel free to try activities they like regardless of their sex	Percent Frequency	40.0 14	25.7 9	22.9 8	5.7 2	0.0 0	5.7 2	100.0 35
Boys and girls can be good at the same things	Percent Frequency	37.1 13	31.4 11	17.1 6	8.6 3	0.0 0	5.7 2	99.9 35
Boys and girls can play together as friends	Percent Frequency	42.9 15	22.9 8	8.6 3	17.1 6	2.9 1	5.7 2	99.9 35

TABLE 20

COMPARISON OF FILMS ON EACH VARIABLE: "CHECK IT OUT"

Variable	Statistic	Response Category						Totals
		Very Effective	Effective	Good	Fair	Poor	Omits	
Movies are not always the best place to learn about people of differing backgrounds	Percent Frequency	50.0 4	25.0 2	0.0 0	0.0 0	12.5 1	12.5 1	100.0 8
Children should not be cruel to other children	Percent Frequency	37.5 3	37.5 3	12.5 1	12.5 1	0.0 0	0.0 0	100.0 8
Educational books can be used to gain a better understanding of people	Percent Frequency	50.0 4	25.0 2	0.0 0	12.5 1	0.0 0	12.5 1	100.0 8

TABLE 21

COMPARISON OF FILMS ON EACH VARIABLE: "LYING"

Variable	Statistic	Response Category						Totals
		Very Effective	Effective	Good	Fair	Poor	Omits	
It is always better to tell the truth	Percent Frequency	34.3 12	40.0 14	20.0 7	5.7 2	0.0 0	0.0 0	100.0 35
Lying can get you into trouble	Percent Frequency	42.9 15	28.6 10	20.0 7	8.6 3	0.0 0	0.0 0	100.0 35

TABLE 22

COMPARISON ON FILMS ON EACH VARIABLE: "THE HOSPITAL"

Variable	Statistic	Response Category						Totals
		Very Effective	Effective	Good	Fair	Poor	Omits	
Doctors and other hospital personnel can help you when you are sick	Percent Frequency	66.7 4	16.7 1	0.0 0	0.0 0	0.0 0	16.6 1	100.0 6
Regular checkups are important to keep the body healthy	Percent Frequency	50.0 3	33.3 2	16.7 1	0.0 0	0.0 0	0.0 0	100.0 6
Children should not be afraid of doctors and hospitals because they are there to help	Percent Frequency	83.3 5	0.0 0	0.0 0	0.0 0	0.0 0	16.6 1	100.0 6



TABLE 23

COMPARISON OF FILMS ON EACH VARIABLE: "WHAT IS A FRIEND"

Variable	Statistic	Response Category						Totals
		Very Effective	Effective	Good	Fair	Poor	Omits	
Friends need to be honest with each other	Percent Frequency	58.1	23.3	9.3	4.7	0.0	4.6	100.0 43
		25	10	4	2	0	2	
Good friends are to be valued	Percent Frequency	55.8	27.9	11.6	4.7	0.0	0.0	100.0 43
		24	12	5	2	0	0	

## C H A P T E R V I

### IMPLICATIONS, CONCLUSIONS, AND RECOMMENDATIONS

This study was undertaken in the belief that there exists a constant need for the development of innovative instructional materials to provide elementary school teachers with the widest possible range of educational tools to motivate and create a more positive learning environment for children; as well as an environment free from racial bias and prejudice. The creation of Fat Albert and the Cosby Kids film series can serve as a useful addition to existing curriculum materials to achieve increased learning and to provide a wholesome climate in which educational growth can take place. The questionnaire results indicate that these films are an entertaining and practical tool that can effectively be incorporated in teachers' pedagogical repertoire. The subsequent evaluation of the films further demonstrates their potential acceptance in the classroom milieu. This is especially important since any number of good educational software materials never find their way into the classroom due to a lack of interest.

The questionnaire responses received indicate that the study successfully completed its two major objectives:

- 1) the development of an innovative learning tool that is both educational and entertaining, and
- 2) the assessment of the films' effectiveness as supplementary curriculum materials to aid the classroom teacher.

In determining the films' usefulness, a parallel objective emerged--the general acceptance of the films as part of the classroom learning environment.

The responses generated by the questionnaire demonstrate the enthusiasm with which these films were received and indicate a definite need for materials of this nature.

#### Implications

That education is an ever changing, ever growing process is an undeniable fact to anyone who is at all seriously concerned with the entire teaching/learning relationship. In the past few years alone, the educational marketplace has been inundated with a Pandora's Box of educational innovations--open classroom, team teaching, differentiated staffing, computer assisted instruction, computer assisted management, language laboratories, modular scheduling, educational television, and cable television networks to name only a few. Thus the prospect that the schools in the next decade will be dramatically different, in fact, bear little resemblance to schools as we know them today is not altogether an absurd idea.

In order for schools to keep pace with our fast moving society they will have to incorporate a diversified curriculum--a curriculum which will make use of the technology available to them in the form of educational hardware and software. Perhaps one of the most useful and least expensive innovations will be the widespread incorporation of the television set as a vehicle to promote learning. The impact of television on children has already been established through numerous research. Chapter II of this study looked at some of the data collected and reviewed several educational television programs to help put into perspective the force of this medium.

The television set occupies a highly unique position in this society. It is found in almost every household and it is not unusual for many households to have more than one set. Every day millions of children escape to the front of the television set to be transported to a world filled with fantasy where they vicariously experience a host of adventures. And from each adventure in which they participate they walk away having learned something. In many cases this learning happens on a subconscious level, but to deny its existence would be to give way to our narrowmindedness and prejudices about a medium that can play a very important role in the future of education.



Television is the vehicle by which such highly successful educational programs as Sesame Street and The Electric Company have been introduced to the young audience. And more recently Fat Albert and the Cosby Kids has helped children learn without all the pain they commonly associate with learning. Through the animated character of Fat Albert and his neighborhood side kicks, they move through a world which is highly akin to their own reality. Fat Albert and the Cosby Kids suffer the same fears and dilemmas they do about school, parents, and life in general; and they share their like joys--making new friends, winning at some game. They learn moral values and ethics, responsibility and judgement. And throughout this an important discovery was made by teachers and students alike: learning can be fun.

More importantly, too, Fat Albert can help teachers combat the insidious effects of racism. The animated characters provide positive images black children can relate to to help develop confidence and self esteem. In addition, the universal themes do not isolate these youngsters from actively participating in reality-based decision making concepts. Racial awareness is heightened while racial barriers are transcended because the films do not exploit a "black" world, rather they explore the child's world. Fat Albert helps to bring children together in the formation of

common alliances and common pleasures.

The success of this series has great ramifications for future television programming. It demonstrates that programs with an educational emphasis can be entertaining and that they can attract a wide audience. It is well known that sponsors are concerned only with merchandising and as such care little for the nature of the program. Their one criteria is that the program have a high Nielson rating-- the more people watching, the better the chance of selling their product. Because this is the only clearly established criteria that allows itself to be identified the television public has been inundated for years with a variety of programs that serve to demoralize and dehumanize. This, however, need no longer be the case. A demand for a better quality of television programming can be made. And with documented successes to draw upon for support, it should no longer be necessary to camouflage educationally based programs in order to ellicit sponsor interest.

### Conclusions

The concept that the only real learning takes place in the classroom is slowly becoming a myth. Teachers with a realistic perspective of the classrooms of the future are beginning to see that the school is only one place where the education process transpires, and a small place at that. Our technological advances enable us to extend beyond the

traditional definition of the teaching environment to include the home, the community, and the visual media can play an extremely important role in this changing definition.

One of the challenges of the future will be to harness the potential power of the television as a diversified teaching tool. Already this visual medium has made its impact as an influence on "public recreational and informational activities and patterns," and as a provider of general education to students of all ages and backgrounds.<sup>1</sup> Ofiesch summarizes that this medium is an efficient tool to assist learners in surmounting obstacles to learning without a demand for high verbal proficiency.<sup>2</sup> By the very nature of its diversity it can help motivate and teach children where more traditional methods have failed.

The world around us is too fast moving to allow us to ignore large segments of our population and by miseducation to conveniently displace them from roles of decision-making, authority, and power. We cannot afford to waste millions of young minds capable of solving the complex problems brought on by a highly technological age and providing exciting challenges for future growth. Education as an institution operating in this free society must serve as an equalizer of the human condition and afford all the nation's citizenry an opportunity to participate meaningfully.

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<sup>1</sup>Ofiesch, "Instructional Media," p. 272.

<sup>2</sup>Ibid.

The results of this study demonstrate that there is a significant interest in developing more effective teaching methods that are simultaneously educational and entertaining. The review of literature substantiates that children can learn, and in fact do, with the aid of visual media, specifically, in this case, the use of the television to achieve desired learning levels.

This study is by no means conclusive by itself. Rather it points to further research that could be undertaken to complement what has already been done. For example, future areas of activity might include the development of specific instructional manuals to incorporate the eight films as a regular part of the curriculum, the development of lesson plans to best emphasize the various areas of the affective domain for individualized learning, and the development of activity guides to extend the effectiveness of the films.

With the evergrowing responsibility of teachers and schools in general to become more accountable for the education of children, it is crucial that diversified academic programs be generated to encompass a host of methods which teachers can include in their repertoire of teaching skills. Also, too, in a time of tight school budgets, the utilization of these films is an inexpensive cost in terms of increasing student learning. For school systems which have a depressed budget, the Fat Albert series can be even



more feasible because of the films' appearance on public television. Children can view the films in their homes and participate in activities designed by the teacher when they return to school.

### Recommendations for Future Study

The purpose of this study was to develop an alternative source of instructional materials to aid the elementary classroom teacher in the preparation of a curriculum that is both educational and entertaining. Review of the questionnaire results indicate the following as areas for future research:

1. The study should be replicated by specific geographic areas to determine whether established learning goals are identical for the regions sampled;
2. Similarly, data should be obtained as to specific class composition in terms of racial make up, sex, and age to measure effectiveness of the films as vehicles to achieve increased learning for the populations sampled;
3. A study should be undertaken to determine the manner in which the films are being utilized by the classroom teacher with the subsequent development of a teacher's handbook or film activities guide. The handbook could also

include a section on media in general with an annotated index of media hardware containing operating instructions;

4. A follow up study should be conducted to measure the development of affective skills in children watching Fat Albert and the Cosby Kids as part of a routine curriculum, and those children not watching the programs; and
5. The development of a cost analysis study to measure the monetary expenses of the utilization of the media as vehicles of learning against the more traditional methods of instruction and the educational benefits derived.

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APPENDIX A

The following questionnaire has been designed to assist in the evaluation of the effectiveness of the FAT ALBERT AND THE COSBY KIDS film series in relation to its relative usefulness as educational materials for adoption into the classroom curriculum. Your assistance in completing the questionnaire will be helpful in arriving at some general conclusions regarding the films overall effectiveness as teaching aides at the elementary school level.

PART I.

Please fill in the following:

1. Occupation \_\_\_\_\_
2. School District affiliated with (include city/state) \_\_\_\_\_
3. School system is a. urban      b. rural      c. suburban (please circle one)
4. To what age group did you show these film(s) \_\_\_\_\_
5. Describe composition of class (percentage wise) in terms of
  - a. sex (male) \_\_\_\_\_ (female) \_\_\_\_\_
  - b. racial make-up \_\_\_\_\_

Please circle one of the following:

- |   |      |      |          |
|---|------|------|----------|
| 6. Accessibility of media equipment:                                      | Good | Poor | Somewhat |
| 7. Personnel available to run equipment:                                  | Good | Poor | Somewhat |
| 8. Knowledge of running media equipment:                                  | Good | Poor | Somewhat |
| 9. Interest (in general) in using visual media as part of the curriculum: | Good | Poor | Somewhat |

## PART II.

This section is designed to evaluate the effectiveness of the film(s) in general. Please answer the following questions by circling that answer which best summarizes your choice. Possible score ranges are Very Effective, Effective, Good, Fair and Poor. If you have not seen any of the films, please watch one FAT ALBERT AND THE COSBY KIDS show on television. The series is shown on the CBS television network Saturday mornings. Please check your directory for the time appropriate to your viewing station.

Please circle your choice.

HOW WOULD YOU RATE THE FILM(S) IN TERMS OF:

1. Thematic clarity?

Very Effective	Effective	Good	Fair	Poor
----------------	-----------	------	------	------

2. Completeness?

Very Effective	Effective	Good	Fair	Poor
----------------	-----------	------	------	------

3. Relative value?

Very Effective	Effective	Good	Fair	Poor
----------------	-----------	------	------	------

4. Universality (appeals to cross section of populace)?

Very Effective	Effective	Good	Fair	Poor
----------------	-----------	------	------	------

5. Social values portrayed?

Very Effective	Effective	Good	Fair	Poor
----------------	-----------	------	------	------

6. Moral values portrayed?

Very Effective	Effective	Good	Fair	Poor
----------------	-----------	------	------	------

7. Sociological implications?

Very Effective	Effective	Good	Fair	Poor
----------------	-----------	------	------	------

8. Racial awareness?

Very Effective	Effective	Good	Fair	Poor
----------------	-----------	------	------	------

(continued)

## PART II (Continued)

Please circle your choice.

HOW WOULD YOU RATE THE FILM(S) IN TERMS OF:

- |  |                |           |      |      |      |
|--|----------------|-----------|------|------|------|
| 9. Children identifying with the character?  | Very effective | Effective | Good | Fair | Poor |
| 10. Children identifying with the situation?   | Very effective | Effective | Good | Fair | Poor |
| 11. Holding children's interest?   | Very effective | Effective | Good | Fair | Poor |
| 12. Humor?   | Very effective | Effective | Good | Fair | Poor |
| 13. Ease with which can be incorporated into the classroom as educational materials? | Very Effective | Effective | Good | Fair | Poor |
| 14. Utilized as instructional aides?   | Very effective | Effective | Good | Fair | Poor |
| 15. Combining education with entertainment?  | Very effective | Effective | Good | Fair | Poor |

---

PART III. Please answer the following as briefly as possible.

1. What developed after viewing the film(s), i.e., activities, discussion, etc.?
2. Would you use these films in future curricula exercises? Why?
3. Would you recommend these films to one segment of the populace more than another? Please explain.
4. To what age group would you recommend the film(s)?



PART IV. In the following section please evaluate those specific films which you have seen. If you have not viewed any of these particular films, please disregard this section. Thank you for your time and effort in completing the questionnaire to this point.

FILM I: SUMMER CAMP (The kids learn that friendships can be made with children of other races.)

Please circle your choice.

HOW WOULD YOU RATE THE FILMS IN TERMS OF:

1. Thematic Clarity?

Very Effective	Effective	Good	Fair	Poor
----------------	-----------	------	------	------

2. Social Values portrayed?

Very Effective	Effective	Good	Fair	Poor	N/A*
----------------	-----------	------	------	------	------

3. Moral values portrayed?

Very Effective	Effective	Good	Fair	Poor	N/A
----------------	-----------	------	------	------	-----

4. Sociological implications?

Very Effective	Effective	Good	Fair	Poor	N/A
----------------	-----------	------	------	------	-----

5. Racial awareness?

Very Effective	Effective	Good	Fair	Poor	N/A
----------------	-----------	------	------	------	-----

6. Children identifying with character?

Very Effective	Effective	Good	Fair	Poor	N/A
----------------	-----------	------	------	------	-----

7. Children identifying with situation?

Very effective	Effective	Good	Fair	Poor	N/A
----------------	-----------	------	------	------	-----

8. To what extent did the film enable the viewer to better understand that friendships can develop between children of different races?

Very effective	Effective	Good	Fair	Poor
----------------	-----------	------	------	------

9. How effective was the film in demonstrating that children of differing racial backgrounds can help others when they work and play together?

Very Effective	Effective	Good	Fair	Poor
----------------	-----------	------	------	------

10. ...in demonstrating that fighting is not the way to settle differences?

Very effective	Effective	Good	Fair	Poor
----------------	-----------	------	------	------

11. Utilization as teaching aide in the classroom?

Very Effective	Effective	Good	Fair	Poor
----------------	-----------	------	------	------

FILM II: DOPE IS FOR DOPE (The kids learn that selling drugs is bad and illegal.)

Please circle your choice.

HOW WOULD YOU RATE THE FILM'S EFFECTIVENESS IN TERMS OF:

- |   |                 |           |      |      |      |      |
|---|-----------------|-----------|------|------|------|------|
| 1. Thematic clarity?  | Very Effective  | Effective | Good | Fair | Poor |      |
| 2. Social Values?   | Very Effective? | Effective | Good | Fair | Poor | N/A* |
| 3. Moral Values?  | Very Effective? | Effective | Good | Fair | Poor | N/A  |
| 4. Sociological Implications?                                       | Very Effective  | Effective | Good | Fair | Poor | N/A  |
| 5. Character identification?  | Very Effective  | Effective | Good | Fair | Poor | N/A  |
| 6. Usefulness?  | Very Effective  | Effective | Good | Fair | Poor |      |
| 7. Situation identification?  | Very Effective  | Effective | Good | Fair | Poor | N/A  |
| 8. Demonstrating that dealing with drugs will get one into trouble? | Very Effective  | Effective | Good | Fair | Poor |      |
| 9. Drugs can hurt a lot of people?                                  | Very Effective  | Effective | Good | Fair | Poor |      |
| 10. Real friends will stick by you when you have done right?        | Very Effective  | Effective | Good | Fair | Poor |      |
| 11. Utilization as teaching aide in the classroom?                  | Very Effective  | Effective | Good | Fair | Poor |      |

FILM III: THE RUNT (Story about boy who is smaller than his friends.)

Please circle your choice.

HOW WOULD YOU RATE THE FILM IN TERMS OF:

1. Thematic Clarity?

Very Effective                      Effective                      Good                      Fair                      Poor

2. Social Values?

Very Effective                      Effective                      Good                      Fair                      Poor                      N/A\*

3. Moral Values?

Very Effective                      Effective                      Good                      Fair                      Poor                      N/A

4. Sociological Implications?

Very Effective                      Effective                      Good                      Fair                      Poor                      N/A

5. Social Awareness?

Very Effective                      Effective                      Good                      Fair                      Poor                      N/A

6. Character Identification?

Very Effective                      Effective                      Good                      Fair                      Poor                      N/A

7. Demonstrating that regardless of size everyone has some value?

Very Effective                      Effective                      Good                      Fair                      Poor

8. It is not good to make fun of people because they are different?

Very Effective                      Effective                      Good                      Fair                      Poor

9. Utilization as teaching aide in the classroom?

Very Effective                      Effective                      Good                      Fair                      Poor

FILM IV: DO YOUR OWN THING (Boys and girls learn to participate in things they like to do.)

Please circle your choice.

HOW WOULD YOU RATE THE FILM IN TERMS OF:

- |  |                |           |      |      |      |     |
|--|----------------|-----------|------|------|------|-----|
| 1. Thematic Clarity?   | Very Effective | Effective | Good | Fair | Poor |     |
| 2. Social Values?  | Very Effective | Effective | Good | Fair | Poor | N/A |
| 3. Moral Values?   | Very Effective | Effective | Good | Fair | Poor | N/A |
| 4. Sociological Implications?  | Very Effective | Effective | Good | Fair | Poor | N/A |
| 5. Racial Awareness?   | Very Effective | Effective | Good | Fair | Poor | N/A |
| 6. Character Identification?   | Very Effective | Effective | Good | Fair | Poor | N/A |
| 7. Demonstrating that boys and girls can be interested in the same things?     | Very Effective | Effective | Good | Fair | Poor |     |
| 8. Children can feel free to try activities they like regardless of their sex? | Very Effective | Effective | Good | Fair | Poor |     |
| 9. Boys and girls can be good at the same things?                              | Very Effective | Effective | Good | Fair | Poor |     |
| 10. Boys and girls can play together as friends?                               | Very Effective | Effective | Good | Fair | Poor |     |
| 11. Utilization as teaching aide in the classroom?                             | Very Effective | Effective | Good | Fair | Poor |     |



FILM V: CHECK IT OUT (Story of how easy it is to misjudge a person you don't know, and that movies are not the way always to learn the truth about a group of people.)

Please circle your choice.

HOW WOULD YOU RATE THE FILM IN TERMS OF:

1. Thematic Clarity?
 

Very Effective	Effective	Good	Fair	Poor	
----------------	-----------	------	------	------	--
2. Social Values?
 

Very Effective	Effective	Good	Fair	Poor	N/A
----------------	-----------	------	------	------	-----
3. Moral Values?
 

Very Effective	Effective	Good	Fair	Poor	N/A
----------------	-----------	------	------	------	-----
4. Racial Awareness?
 

Very Effective	Effective	Good	Fair	Poor	N/A
----------------	-----------	------	------	------	-----
5. Character identification?
 

Very Effective	Effective	Good	Fair	Poor	N/A
----------------	-----------	------	------	------	-----
6. Situation Identification?
 

Very Effective	Effective	Good	Fair	Poor	N/A
----------------	-----------	------	------	------	-----
7. Sociological Implications?
 

Very Effective	Effective	Good	Fair	Poor	N/A
----------------	-----------	------	------	------	-----
8. Demonstrating that movies are not always the best place to learn about people of differing backgrounds?
 

Very Effective	Effective	Good	Fair	Poor	
----------------	-----------	------	------	------	--
9. That children should not be cruel to other children?
 

Very Effective	Effective	Good	Fair	Poor	
----------------	-----------	------	------	------	--
10. Educational books can be used to gain a better understanding of people you don't know about?
 

Very Effective	Effective	Good	Fair	Poor	
----------------	-----------	------	------	------	--
11. Utilization as teaching aide in the classroom?
 

Very Effective	Effective	Good	Fair	Poor	
----------------	-----------	------	------	------	--

FILM VI: LYING (Edward's telling of lies gets everyone into trouble.)

Please circle your choice

HOW WOULD YOU RATE THE FILM IN TERMS OF:

- |  |                |           |      |      |      |     |
|--|----------------|-----------|------|------|------|-----|
| 1. Thematic Clarity?   | Very Effective | Effective | Good | Fair | Poor |     |
| 2. Social Values?  | Very Effective | Effective | Good | Fair | Poor | N/A |
| 3. Moral Values?   | Very Effective | Effective | Good | Fair | Poor | N/A |
| 4. Racial Awareness?   | Very Effective | Effective | Good | Fair | Poor | N/A |
| 5. Sociological Implications?                                | Very Effective | Effective | Good | Fair | Poor | N/A |
| 6. Character Identification?                                 | Very Effective | Effective | Good | Fair | Poor | N/A |
| 7. Situation Identification?                                 | Very Effective | Effective | Good | Fair | Poor | N/A |
| 8. Demonstrating that it is always better to tell the truth? | Very Effective | Effective | Good | Fair | Poor |     |
| 9. Lying can get you into trouble?                           | Very Effective | Effective | Good | Fair | Poor |     |
| 10. Utilization as teaching aide in the classroom?           | Very Effective | Effective | Good | Fair | Poor |     |

FILM VII: THE HOSPITAL (Bill and Russell go to the hospital to have their tonsils removed.)

Please circle your choice.

HOW WOULD YOU RATE THE FILM IN TERMS OF:

1. Thematic Clarity?

Very Effective                      Effective                      Good                      Fair                      Poor

2. Social Values?

Very Effective                      Effective                      Good                      Fair                      Poor                      N/A

3. Moral Values?

Very Effective                      Effective                      Good                      Fair                      Poor                      N/A

4. Sociological Implications?

Very Effective                      Effective                      Good                      Fair                      Poor                      N/A

5. Racial Awareness?

Very Effective                      Effective                      Good                      Fair                      Poor                      N/A

6. Character Identification?

Very Effective                      Effective                      Good                      Fair                      Poor                      N/A

7. Situation Identification?

Very Effective                      Effective                      Good                      Fair                      Poor                      N/A

8. Demonstrating that doctors and other hospital personnel can help you when you are sick?

Very Effective                      Effective                      Good                      Fair                      Poor

9. That regular checkups are important to keep the body healthy?

Very Effective                      Effective                      Good                      Fair                      Poor

10. Children should not be afraid of doctors and hospitals because they are there to help?

Very Effective                      Effective                      Good                      Fair                      Poor

11. Utilization as teaching aide in the classroom?

Very Effective                      Effective                      Good                      Fair                      Poor

FILM VIII: WHAT IS A FRIEND (Fat Albert's cousin has to learn to be fair and honest with friends if he expects to be treated the same.)

Please circle your choice.

HOW WOULD YOU RATE THE FILM IN TERMS OF:

- |  |                |           |      |      |      |     |
|--|----------------|-----------|------|------|------|-----|
| 1. Thematic Clarity?   | Very Effective | Effective | Good | Fair | Poor |     |
| 2. Social Values?  | Very Effective | Effective | Good | Fair | Poor | N/A |
| 3. Moral Values?   | Very Effective | Effective | Good | Fair | Poor | N/A |
| 4. Sociological Implications?                                    | Very Effective | Effective | Good | Fair | Poor | N/A |
| 5. Racial Awareness?   | Very Effective | Effective | Good | Fair | Poor | N/A |
| 6. Character Identification?                                     | Very Effective | Effective | Good | Fair | Poor | N/A |
| 7. Situation Identification?                                     | Very Effective | Effective | Good | Fair | Poor | N/A |
| 8. Demonstrating that friends need to be honest with each other? | Very Effective | Effective | Good | Fair | Poor |     |
| 9. Good friends are to be valued?                                | Very Effective | Effective | Good | Fair | Poor |     |
| 10. Utilization as teaching aide in the classroom?               | Very Effective | Effective | Good | Fair | Poor |     |





*The Commonwealth of Massachusetts*

161

*University of Massachusetts*

*Amherst 01002*

SCHOOL OF EDUCATION

May 26, 1976

Dear Friend:

I am writing to you as a person, who I think, shares my concern for improving the education of our youngsters. I know many folks have spent a lot of time and effort on this very same problem, but I believe that what has been overlooked in the process of developing more effective educational programs is that education can be entertaining--learning can be fun.

Historically, education and the whole art of teaching was envisioned as a very rigid and serious activity with a lot of regimented discipline. This is all well and good for there is nothing funny about going to school; it is a very important part of everyone's life, and as such, should be counted among our most rewarding learning experiences. So when I hear kids say "Ugh, I hate school," or "school's a prison," I really get sad because I think there has to be something more for them. I want to see kids going to school with a smile, with the expectation of something good about to happen.

It's tough being a kid these days. They need all the help they can get and I believe that that help can be entertaining. That's why FAT ALBERT AND THE COSBY KIDS was created. These films take you through the hazardous geography of the child's world--a world in which the process of growing up is explored, replete with ethics and values conflicts, personal responsibility, inter-racial relations, how to cope with authority--parents, teachers, policemen, even an old junk man.

Because I am confident that you do share my interest I hope you will take a few minutes to complete this questionnaire. Your responses will be helpful to me in determining whether or not FAT ALBERT AND THE COSBY KIDS have succeeded in creating a more enjoyable and motivating learning environment. In order to tabulate your responses, it is important to return the questionnaire by June 15th. I have enclosed a self-addressed, stamped envelope for your convenience.

On behalf of Fat Albert and all the Cosby Kids, I want to thank you.

HEY, HEY, HEY,

Bill Cosby

APPENDIX B

## THE RUNT

FADE IN  
 ANIMATION  
 EXT. PLAYGROUND BASKETBALL COURT - DAY

The court is surrounded by a battered chain-link fence and is situated between two multi-story buildings in the latter stages of decay. The blacktopped court is full of cracks and chuck-holes with weeds growing up through them. The basket rims are bent and netless, and the wooden backboards have several planks missing. The Cosby Kids stand in the center of the court choosing up teams. Their pet duck, Cluck, stands in the middle watching the action. They all wear beat-up tennis-shoes and ragged pants. Bill is captain of the "skins" team (no shirts) and Fat Albert is captain of the "shirts". Weird Harold stands between them holding a bottle cap. He flips it in the air.

WEIRD HAROLD

Call it, Bill.

BILL

Heads!

The cap hits the ground and everyone bends over to see what it is. Weird Harold picks it up.

WEIRD HAROLD

It's heads. Bill gets first pick.

BILL

I pick Weird Harold.

Harold smiles and walks over behind Bill.

FAT ALBERT

I'll take Rudy.

Rudy walks over behind Fat Albert.

BILL

Russell.

FAT ALBERT

Bucky.

As they continue choosing up sides we see Pee Wee, a little bit of a guy, walk up and stand shyly off to one side. He watches for a moment then finally gathers the courage to speak.

PEE WEE

Can I play?

They all look around but don't see Pee Wee because he only comes up to their knees.

FAT ALBERT  
Who said that?

Pee Wee tugs on Albert's trouser leg.

PEE WEE  
He, down here.

FAT ALBERT  
(Looking down)  
Oh, sorry, Pee Wee, but we got enough guys.

RUDY  
Yeah, but if we need somebody that's two-foot-three we'll call ya. (Laughs)

The kids turn and walk out onto the court. Pee Wee watches briefly then turns and crosses to the fence where he slumps down, chin in hands and waits.

CUT TO

Rudy dribbling downcourt like he was a Harlem Globetrotter. Behind the back, through the legs, etc. Fat Albert walks in front of him providing an unpenetrable wall of flesh. Then, from mid-court, Rudy unleashes a right-handed hook shot that falls five feet short of the basket, ricochet's off Weird Harold's head and falls through the hoop. Cosby's team moans.

CUT TO

A shot looking through the kids legs as the game resumes. In the distance we see the solitary figure of Pee Wee sitting glumly against the fence. ~~Camera moves in close on Pee Wee and we see~~ ~~in the background we hear the yelling and scuffling~~ of the basketball game. Camera-moves in close on-Pee Wee and we--

DISSOLVE TO:

LIVE ACTION

EXT.-ASPHALT SCHOOLYARD-DAY

We're close on a basketball hoop. The frayed net and part of a wooden backboard are visible. From off we hear the sound of a dribbling basketball drawing closer. Suddenly two hands appear holding the ball and slam-dunk it down through the net.

PAN TO

Close shot of Bill Cosby. His head is level with the rim of the basket. He wears a sweatband around his head and a white t-shirt with 'Temple University' stenciled across the front. He addresses the audience:



COSBY

(smugly)

In case you didn't know, that was a slam-dunk, a difficult shot made famous by guys seven feet tall.

PULL BACK TO REVEAL

Cosby standing on a wheeled stepladder.

COSBY

Unfortunately, I'm not one of them.

He descends the ladder and starts dribbling the ball around.

COSBY

But what's so great about bein' tall? You're always bumpin' your head on doorways, pants are too small and you can't ride in sports cars. Little guys always get the short end of things. I mean have you ever heard of a cowboy riding small in the saddle? Take Pee Wee over there for instance...

CUT TO

ANIMATION

We see Pee Wee still sitting sadly against the fence. The shadows are long now and the sky is turning orange. In the background the sounds of the game are still going on. Over this:

COSBY

He's a real sharp little guy, but he made one mistake. He stopped growing too soon.

CUT TO

Bill and Fat Albert standing on the court.

AL: THAT MAKES IT EIGHT MILLION TO TWO BILL HEY, HEY, HEY,

BILL: YOU'RE CRAZY, ALBERT IT'S EIGHT MILLION TO FOUR

AL: OK, BUT YOU STILL DON'T STAND A CHANCE AGAINST US, MAN. HEY, HEY, HEY,

Fat Albert starts dribbling down court and everything within a two block area is shaking like there was an earthquake in progress. More cracks appear in the asphalt court and several boards topple from the backboards.

CUT TO

Rudy down near the basket. He's dying to shoot the ball.

RUDY

C'mon, Albert! Quit hoggin'  
the ball!

Albert ships a pass across to Rudy and he has so much on it, the ball slams into Rudy's hands and drives him backward into the chain-link fence. The fence stretches out like a rubber band, then recoils, sending Rudy hurtling along the ground on the soles of his shoes, clutching the ball in both hands and leaving a trail of black skid marks behind him. He slides around the court like an out-of-control hockey player, heading straight for the basket. Cosby runs after him.

Rudy approaches the basket at a high rate of speed and reaches out with one hand, grabbing the pole supporting the backboard and whips around it in circles a half dozen times at a dizzying speed. He slows to a stop just as the other kids come up. Then, handing the ball to Fat Albert he walks off clutching his stomach.

FAT ALBERT  
Hey, Rudy, where ya goin'?

RUDY  
(Weakly)  
Home. I don't feel so good.

He staggers out of scene leaving Albert's team one player short.

FAT ALBERT  
Guess we can't play anymore, Bill.  
You lose. Hey, hey, hey!

PEE WEE (Over)  
I can take Rudy's place, Albert.

Everyone looks down to see Pee Wee standing between Bill and Fat Albert.

BILL  
Yeah, great idea, Pee Wee. C'mon,  
Albert, let's play!

DISSOLVE TO

A shot of Pee Wee dribbling down court. He's so small that every time the ball bounces up in the air he goes up with it. The ball starts bouncing higher and higher as Pee Wee moves forward. Suddenly he's out of control, moving haphazardly in and out of the other kids legs. From off we hear the voices of his teammates shouting at him.

FAT ALBERT (Over)  
C'mon, Pee Wee, pass it!

BUCKY (Over)  
Pee Wee, over here!

DUMB DONALD (Over)  
Back here, Pee Wee!

The voices only confuse him more as he looks around vainly for a teammate, but all he sees are a forest of legs. Suddenly the ball is snatched from his hands and he sprawls to the ground.

CUT TO

Bill driving to the basket and laying the ball in the hoop.

CUT TO

Fat Albert helping a long faced Pee Wee up off the ground.

PEE WEE  
Sorry, Albert. I really blew  
that one.

FAT ALBERT

Don't sweat it, Pee Wee. We're  
still ahead by two hundred points.

DISSOLVE TO

A montage of shots showing Pee Wee making every mistake possible on a basketball court. The staging on these scenes should all be from Pee Wee's P.O.V. to enhance his size even more.

- (A) We see Pee Wee struggling to raise the ball over his head so he can shoot at the basket. He heaves the ball at the hoop but it is easily blocked by Weird Harold's knee.
- (B) The ball is passed to Pee Wee and it knocks him over like a bowling pin. He hangs on with his arms and legs as he and the ball roll out of bounds.
- (C) We see Fat Albert dribbling the ball. Pee Wee inadvertently runs under him causing Albert to trip, drop the ball and topple to the ground like a giant redwood. There is a loud rumble and the whole earth seems to vibrate as Albert lies on his back like a turtle, his arms and legs hanging in mid-air. Bill grabs the ball and makes a basket.

BILL

Four thousand and six to four  
thousand and six. Tie score,  
Albert.

CUT TO

All the kids pitching in to help Albert to his feet. It would be a tough job for a three-ton crane. Weird Harold and Dumb Donald are pulling from the front and Russell and Mushroom are pushing from the rear. Bill enters shot and lends a hand. They all moan and groan loudly, finally managing to get Albert in a standing position.

RUSSELL

You alright, Albert?

FAT ALBERT

Hey, hey, hey!

WEIRD HAROLD

He's all right, but our court isn't!

PULLBACK TO REVEAL

That the entire court has sunken five or six feet below ground level.

BILL

Yeah, all we need now is a roof and  
we'd have an indoor court.

CUT TO

Pee Wee walking slowly away, his head bowed.

FAT ALBERT  
(Calling out)  
Hey, Pee Wee, where you goin'?  
The game ain't over yet.

Pee Wee stops and looks back at the kids.

PEE WEE  
(Crestfallen)  
Aww, I can't do anything right.  
I'm too small.

Fat Albert crosses to Pee Wee and puts an arm around the little guys' shoulders.

FAT ALBERT  
You can't quit now, man. The score's  
tied. C'mon, Pee Wee, you can do it.

Pee Wee looks up at Fat Albert for a moment then shrugs his narrow shoulders.

PEE WEE  
O.K., I'll give it one more try.

Pee Wee shuffles slowly back towards the court and we—

CUT TO

Pee Wee dribbling down court. He wears a determined expression on his face and seems to have pretty good control of the ball. Suddenly Bill runs up and grabs the ball, but Pee Wee refuses to let go and wraps his arms and legs around the ball like a possum. Bill rifles a pass across to Russel who bounces it to Weird Harold and back to Bill, who shoots it toward the basket with Pee Wee hanging on tenaciously.

CUT TO

The basket as the ball misses and bounces off the rim and Pee Wee ends up jammed in the basket with ~~his~~ both feet sticking straight up in the air.

CUT TO

Weird Harold grabbing the rebound and shooting. The ball arcs straight toward the basket and bounces off Pee Wee's head.



BILL  
 (Pointing at Pee Wee)  
 Goaltending! Goaltending on Pee  
 Wee! We win!

CUT TO

Close-up. Pee Wee. He is crushed as the happy shouts of the winning team are heard from below and as a tear rolls slowly down his cheek, we--

DISSOLVE TO

EXT.-GHETTO STREET-SWELLING

The kids walk along the sidewalk past overflowing trashcans and old tenement buildings. The sky is a dark gray now and the street lights have been turned on. Fat Albert and Pee Wee walk in front of the others and Pee Wee has his head down. In the background we hear ad-libs about the game. Things like: "Man, you guys sure were lucky to win that game!" "That wasn't luck, that was skill!"

CUT TO

Fat Albert and Pee Wee.

FAT ALBERT  
 Come on, Pee Wee, cheer up. We all  
 make mistakes sometime.

PEE WEE (baffled)  
 Yeah, but for bein' so small,  
 my mistakes sure are big.

CUT TO

Group shot.

BUCKY  
 -- You can say that again, Pee Wee.  
 -- It's your fault that we lost the  
 game.

Fat Albert stops suddenly and all the others pile into him. He turns to face the kids.

FAT ALBERT  
 (Angry)  
 Lay offa Pee Wee! Just 'cause he's  
 small don't mean nothin'. He can do  
 lotsa things you guys can't do.

DUMB DONALD  
Yeah? Like what?

RUSSELL  
Yeah. Like what?

WEIRD HAROLD  
Like tie his shoes without bendin'  
over!

They all laugh but Bill and Fat Albert. Pee Wee clenches his fist and glares at the gang.

PEE WEE  
(To Harold)  
Keep it up, Harold ~~and~~ I'm gonna tie one on your head without bendin' over!

WEIRD HAROLD  
(Mocking tone)  
Hey, man, that kinda jive makes me nervous. I'm splittin'.

DUMB DONALD  
Me too. My mama'd be awful mad if I came home with a black eye... on my kneecap.

There's more laughter and suddenly Pee Wee wheels and tears up the steps of the brownstone they were standing in front of and disappears through a battered old pet door.

CUT TO

The kids down on the sidewalk.

BILL  
Now look what you clowns have done. Pee Wee can't help it if he's small.

FAT ALBERT  
Yeah, Pee Wee's cool, so why don't you guys let up on him and try bein' his friend for a change?

They all walk out of shot and as camera pans up to the second floor of the old brownstone we see the silhouette of Pee Wee looking down out of the window and the faint sound of him crying as we—

FADE OUT.

END ACT I

ACT II

FADE IN:

LIVE ACTION

EXT. - GHETTO-DAY

Cosby sits on a stoop and addresses the audience.

COSBY

Poor 'ol Pee Wee really had a rough day yesterday. (He looks off)

CUT TO

ANIMATION

EXT. - GHETTO-DAY

Pee Wee sits on the front stoop of his apartment building, his chin in his hands.

COSBY (Over)

And it looks like today isn't going to be much better.

CUT TO

LIVE ACTION

BACK TO

Cosby sitting on stoop. He looks at camera.

COSBY

Course all the little guys of the world have it rough. Take ants for instance--they are really cool, man. I mean we'll be eating a cookie or a piece of bread--slopping crumbs all over the place--and here come the ants, hoistin' up pieces of bread fourteen times their size and draggin' 'em clear across the sidewalk on their little backs. In five minutes the place is picked clean. And what thanks do they get? We cover up their holes. So ya see, the little guys of the world have to put up with a lot of hassle.

Suddenly the scene starts to shake and we hear thunderous footsteps approaching. Cosby looks off and we--

CUT TO

ANIMATION

Pee Wee sitting on the front steps.

FAT ALBERT

(from off)

Hey! Hey! Hey!... (he walks  
into scene)... Whaddaya say?

Albert is carrying a baseball bat on his shoulder with two mitts hanging from it and clutches a football in his other hand. Cluck waddles along beside him.

PEE WEE

(despondent)

Hi, Albert. What's up?

FAT ALBERT

You and I are goin' to play  
some ball.

PEE WEE

Naw, I'm no good at it. Besides,  
I'm tired of being laughed at.

FAT ALBERT

Nobody's gonna laugh at you because  
nobody's gonna be there except you  
and me. Man, here's your chance to  
get in some practice and find out  
what you're good at.

PEE WEE

I already know what I'm good at--  
messin' up.

FAT ALBERT

-- Look, everybody makes mistakes;  
-- and everybody's good at something,  
too. (he stands up) let's go  
find out what your specialty is!

CUT TO

Kathy walking along sidewalk.

KATHY

Can I watch?

CUT TO

Three-shot. Pee Wee and Albert on steps. Kathy at  
the foot of the steps.

FAT ALBERT

Sure.

PEE WEE

But only if you promise  
not to laugh.

KATHY

I promise.

The three of them walk off with Cluck trailing behind.

DISSOLVE TO

A vacant lot between two multi-story tenement buildings. Junk is scattered about. Pee Wee strikes a batting stance, the huge bat resting heavily on his shoulder. Albert stands a short distance away on an improvised pitcher's mound. In between the two we see Kathy and Cluck sitting against the base of the board fence, watching. Albert starts windmilling his arm.

FAT ALBERT

Here comes the wind-up...!

His arm windmills faster and faster and Kathy and Cluck find themselves caught in the powerful propwash. Suddenly Albert stops, his arm freezing in mid-air and leaving a circular skid mark that quickly evaporates.

FAT ALBERT

Hey, Pee Wee, hold that bat  
off your shoulder!

Pee Wee strains and grunts, finally succeeding in lifting the bat off his shoulder.

FAT ALBERT

OK, here we go with the wind-up...!  
(he starts windmilling again.)

But Pee Wee is starting to slowly teeter to his right, unsuccessfully struggling to keep the bat aloft.

FAT ALBERT

...and the pitch!

Albert lets the ball fly. Just then Pee Wee succumbs to gravity and the big bat slowly pulls him off his feet. He disappears out the bottom of the scene with a thud just as the pitched ball whistles through. The ball rebounds off a wall behind Pee Wee and bounces off the grounded bat before rolling to a stop. Kathy covers her mouth in an effort to suppress her giggles, while Cluck lies on the ground laughing hysterically.

PEE WEE (still on ground) (indignant)

What're you laughin' at? I got  
a piece of it, didn't I?



FAT ALBERT

Don't worry about those clown,  
man. We'll just forget about  
the batting practice and try  
some pitching.

WIPE TO

Fat Albert, wearing his mitt, crouched in a catcher's pose.

FAT ALBERT

Okay, Pee Wee, put one right  
over the plate!

Pee Wee, also wearing a glove, goes through an elaborate wind-up  
and lets fly.

Pee Wee's proud expression suddenly changes to chagrin as he looks  
down at his bare left hand and his bare right hand--in which he  
still clutches the ball.

CUT TO

Albert still crouched behind the plate. He has caught Pee Wee's  
hurled mitt in his own. The guys on the fence roar.

ANGLE ON

Pee Wee as he goes through his involved wind-up again and pitches  
the ball.

CUT TO

Albert crouched behind the plate as the ball dribbles across on  
the ground.

FAT ALBERT  
Try again, Pee Wee. A little  
closer this time.

Again Pee Wee pitches and again the ball barely rolls across the  
plate.

FAT ALBERT  
Move a little closer.

Another feeble pitch.

~~FAT ALBERT~~  
~~Move a little closer.~~

CLOSEUP ON PEE WEE

PEE WEE  
It's no use, Albert...

CAMERA PULLS BACK

To reveal Pee Wee is toe to toe with Fat Albert.

PEE WEE  
(cont'd)  
...I'm just not a pitcher.

WEIRD HAROLD  
(perched on the fence)  
Let's face it, Pee Wee, there's  
only one position ~~there~~ --: WE HAVE FOR YOU  
shortstop!

The guys atop the fence burst into laughter again. Suddenly they  
all duck as a football sails past and nearly takes their heads  
off. The sound of raucous laughter makes them look over their  
shoulders.

CUT TO

A dramatic, backlit shot of nine guys from the rough part of town.  
They have toothpicks in their mouths, wear leather jackets and  
swagger as much as possible.

LEADER  
How 'bout that? I almost got  
me seven turkeys with one "bullet".

Fat Albert steps up to a hole in the fence and tosses their football  
back to them.

FAT ALBERT  
Hey, you guys are interrupting  
our baseball practice.

LEADER

What's all this jive about  
baseball? We're here to discuss  
a man's game--football!

WEIRD HAROLD

So discuss, man, discuss.

LEADER

Look here, man, we hear you guys  
think you're some kinda bad dudes.  
Well ~~we~~ challenge you to the Football  
Championship of the World!

2ND GANG MEMBER

Yeah, so be at 12th and Madison in  
one hour...or we'll hafta come and  
getcha!

The leader looks down at Pee Wee who's standing beside Albert  
in the fence opening.

LEADER

And bring your mascot along.

His boys all burst into laughter, turn on their heels and saunter  
away. Bill, Rudy, Weird Harold and the others sit on the fence  
looking worried.

BILL

Man, those guys are tough!  
We don't stand a chance.

RUDY

They challenged us though, so  
we gotta go through with it.

PEE WEE

(still angry)

We can lick 'em! Don't worry!

HAROLD

What do you mean "we"? Man, you  
can't go--; you wouldn't last five  
minutes with those guys.

MUSHMOUTH

Yeah! You're too short.

Pee Wee, furious, grits his teeth, angrily kicks Albert's football  
lying on the ground and starts walking away, his head down.

CUT TO

The ball soaring through the air as it dwindles to a speck.

CUT TO

The guys sitting on the fence, looking skyward as they follow the course of the football.

FAT ALBERT

Hey! Hey! Hey! Pee Wee, don't go 'way!

CUT TO

Pee Wee trudging down the street. He stops and looks back to hear the guys exclaiming--

RUDY

Wow! What a kick!

BILL

Pee Wee, my man, welcome to the team!

PEE WEE

(beaming)

Do you really mean it?

FAT ALBERT

Do we mean it? Man, if you can kick like that during the game today, we're a gonna win!

WEIRD HAROLD

(excited)

I'm goin' home and get ready!

FAT ALBERT

Me too!

They all depart except for Pee Wee, Kathy and Cluck the duck.

KATHY

What about you, Pee Wee?

PEE WEE

(kicking a dent in the ground with his heel)

There's plenty of time to get ready. I've got some practicing to do first.

He sets the football upright in the dent and steps back.

PEE WEE

(motioning)

Clear the area!

He runs at the ball and kicks it as hard as he can.

CUT TO

Kathy and Cluck looking skyward.

KATHY

Wow!

Cluck jumps up and down, quacking excitedly and we—

CUT TO

The tough gang spying through cracks in the wooden fence.

2ND GANG MEMBER

Hey, that little dude can really kick!

LEADER

Those sneaks! They're tryin' to pull a fast one by bringin' in a ringer!

2ND GANG MEMBER

Whadda we do now?

LEADER

We bring along a secret weapon of our own.

2ND GANG MEMBER

Secret weapon?

LEADER

(Grins)

Yeah.

The leader whispers in his buddies ear.

2ND GANG MEMBER

(Grinning)

Oh! That secret weapon!! That's very cool man.

LEADER

Let's go, you guys. We gotta couple things to take care of before the slaughter---I mean, game this afternoon!

They all laugh and walk out of scene as we—

FADE OUT.

END ACT II



CUT TO

Bill kneeling in the street five yards behind the ball. The other kids are huddled around him. Bill is diagramming pass patterns on the asphalt using bottle caps, rocks and pieces of glass to represent the various players.

LEADER

Okay, Albert, you ready?

BILL

~~Okay, we're gonna score on the first play.~~

He slides the bottle cap over to one side.

BILL

~~Russell, you're the bottle cap, see~~

RUSSELL

~~I don't wanna be the bottle cap,  
I wanna be the pieces of glass!~~

WEIRD HAROLD

~~Yeah, and it's my turn to be a  
piece~~

RUDY

~~It's my turn~~

The whole team starts in on Bill with each guy shouting out what he wants. Bill can't even hear himself think.

BILL

(shouting)

~~QUIET!! (instance/silence) Alright,  
I'm the quarterback so lissen up!  
Donald you go down ten steps and  
cut left behind the black convertible.  
Harold you run to my house and wait  
in the living room. Albert, go to  
Third Street, catch the "J" bus, have  
'em open the doors at Nineteenth Street  
and I'll fake it to ya!~~

CUT TO

Pee Wee standing next to Bill. He tugs on his shirt. Bill looks around.

PEE WEE

~~Whadda ya want me to do, Bill?~~

BILL

Hike the ball, Pee Wee, and then go long.

PEE WEE

Okay.

BILL

Ready, one, two, three--hike! -

Pee Wee centers the ball as hard as he can, but it still falls three feet short of the quarterback and bounces along the ground. Luckily Bill grabs it on the second bounce, but by now two opposing linemen are charging down on him. In desperation, Bill passes the ball over the linemen's heads to Fat Albert.

CUT TO

Fat Albert as he catches the ball and starts to run. The ground shakes under the strain.

FAT ALBERT

Hey, hey, hey! Outta my way!!

Albert lumbers on down the street with the entire opposing team hanging on his arms, legs and back. He crosses the goal line and we--

CUT TO

The Cosby Kids as they react happily to the touchdown.

BILL

(Shouts)

Touchdown! Touchdown! We lead.

WIPE TO

Other gang slides across goal to make touchdown.

WIPE TO

Fat Albert's gang slides across goal to make another touchdown, digging trench.

WIPE TO

Other gang slides across goal to make another touchdown.

WIPE TO

Fat Albert's gang slides across goal backward to make another touchdown, digging trench.

CUT TO

The leader and Fat Albert and Pee Wee standing in the street.

LEADER

Hey, what's the score, man?

PEE WEE

(Proudly)

Fifty six to twenty three--our favor.

LEADER

Guess it's time, then.

FAT ALBERT

Time for what, man?

LEADER

Time for our secret weapon! You  
turkeys don't stand a chance!

CUT TO

A full shot of Rudy and Weird Harold.

RUDY

(Laughs)

What kinda secret weapon could  
you dudes have?

WEIRD HAROLD

Maybe they discovered a new way  
ta cheat!

The Cosby Kids all start to laugh.

LEADER

Go ahead, turkeys--laugh while  
ya can. (He turns and calls off)  
O.K., Kong, come on out!

CUT TO

A shot looking down on the Cosby Kids who are still laughing.  
Suddenly a huge, dark shadow slowly falls over them. Their  
laughter stops.

PEE WEE

Hey! What happened to the sun?

DUMB DONALD

There must be an eclipse or  
somethin'.

Finally the entire scene is in shadow. Then the kids look up  
and spot the source, their eyes bugging and their mouths falling  
open.

CUT TO

A dramatic upshot of Kong, the tough gang's secret weapon. He  
is a gigantic, hulking kid, built like an ape with an I.Q. to  
match. He mutters and grunts unintelligibly and has all the  
grace of a woolly mammoth as he lumbers out into the street.

CUT TO

The Cosby Kids as they all run behind Fat Albert for protection and stare up at Kong in awe.

PEE WEE

Gee, he's bigger'n you are, Albert.

BILL

Yeah, lookit all those muscles.

Fat Albert looks up at Kong then glances down at his own protruding gut. He hitches up his pants and, taking a deep breath, sucks in his stomach until it becomes an enormous chest.

FAT ALBERT

(Holding his breath)

He doesn't scare me.

KONG

(Growls)

FAT ALBERT

(Cupping hand to ear)

What's that, your stomach?

KONG

(Low, husky voice)

Is that yours?

Kong pokes a finger into Albert's "chest" and it collapses sending the mass of blubber sliding to the ground like an avalanche of fat. It hits the ground and rebounds into its normal position. This brings a rousing round of laughter from the tough gang. Albert glares at them.

FAT ALBERT

Awright, cut the laughin' and let's play ball!

CUT TO

Close-up of football resting on "kicking tee" (the tin can). Camera pulls back as Pee Wee approaches the ball and kicks it. It's a great kick, but Kong reaches up with an ape-like arm and snatches it out of the air, then stands there looking at the ball. Pee Wee is stunned. The gang leader and a couple of the other guys walk up to Kong and simply point him in the direction of Fat Albert's goal line.



LEADER  
Run, Kong!!

Kong takes off in a thundering lope that leaves footprints in the asphalt. He carries the ball in one hand like it was a peanut.

CUT TO

Kong running through Albert's team and knocking them into the air like they were bowling pins. Bill ricochets off Kong's tree-like leg and lands in the street on the seat of his pants. He looks down the street after the departing Kong.

BILL  
(Shouts)  
Here he comes, Albert! Stop him!

CUT TO

Fat Albert standing with his legs apart and his arms out in front of him. He looks hungry.

FAT ALBERT  
Hey, hey, hey!

Kong runs into scene hits Albert head on and they both disappear out the far side of frame and we--

CUT TO

Kong running along pushing Fat Albert along in front of him. Albert has both arms extended stiffly in front of him, his hands flattened against Kong's stomach. His sliding feet are accompanied by a loud skidding sound.

CUT TO

The tough gang lying around relaxing on the sidewalk, hands behind their heads. The leader looks off down the street.

LEADER  
(Shouts)  
Stop right there, Kong! Now touch the ball down!

CUT TO

Kong standing in the end zone which is marked by chalk lines in the street. He bends over, touches the tip of the ball to the pavement and looks back at the leader, beaming proudly. Fat Albert sits nearby, the bottoms of his tennis shoes smoking. Kong tosses the ball into the air and exits shot as the ball bounces off Albert's head and we--

## DISSOLVE TO

A montage of shots showing Kong running through Albert's team like they were standing still. Some repeat animation can be used here, flopping directions for variety.

- 1) We see Fat Albert running with the ball. As he runs through the opposing team, Kong stomps one of his big feet down on the ground causing a mild earthquake and vibrating the ball right out of Albert's hands. Kong grabs-it-in-mid-air and lumbers for another touchdown.
- 2) A shot of Pee Wee hanging on to Kong's running ankle and being carried helplessly across the goal line.
- 3) A quick shot of Kathy standing on the sidewalk keeping tabs on the scoring. On the wall of the building behind her we see the score written in white chalk: "US-- 56--THEM-78."
- 4) The tough gang pointing Kong in the right direction. (RPT ANIMATION)
- 5) Fat Albert being flattened again by Kong. (RPT ANIMATION)
- 6) A shot of Pee Wee kicking off from the tin can and Kong catching the ball and running. (RPT ANIMATION)

## DISSOLVE TO

The ghetto skyline. The sun is setting and camera--

## PANS TO

The leader of the tough gang stretched out on the sidewalk sound asleep. The other gang members are nearby in a similar state. Heavy footsteps approach and Kong's feet and legs up to his knee step into the shot. The football drops from the top of the frame and lands on the leader's stomach. He sits bolt upright and looks up at Kong.

KONG (Over)

Made another touchdown.

LEADER

(Yawning)

Good goin', man. (Turns and calls off) Hey, girl, what's the score?

## CUT TO

Kathy standing beside her scoreboard. Cluck is beside her. She looks off, hands on hips.

KATHY

- It's ninety eight to fifty six, your favor.

CUT TO

The Leader.

LEADER  
(Calling off)  
Hey, Albert, you guys give up? We're  
ahead by seven touchdowns!

CUT TO

Fat Albert and the kids.

FAT ALBERT  
We ain't givin' up! Go ahead and  
kick off, man!

BACK TO

The Leader and his gang.

LEADER  
Okay, Kong, really put your  
foot in it and show these turkeys  
who's cool around here.

Kong smiles dumbly and walks out of shot as we—

WIPE TO

Close-up of football resting on tin can. Camera pulls back to reveal Kong approaching at a run. He kicks the ball and it takes off with the sound of a jet plane, sailing way over everyone's heads.

CUT TO

The rear wall of a condemned building facing the street at the far end of a vacant lot. The only windows are ten feet up the wall and are heavily boarded up. The ball sails into the shot, hits the ground, takes a crazy bounce, and shoots right through a small, ragged hole at the base of the wall, disappearing inside.

CUT TO

Kong and the Leader.

LEADER  
Hey! Whad' you do that for, Kong?

KONG  
(Baffled)  
You told me to...

LEADER

(Interrupting)

That's my big brothers ball and if  
I lose it he's gonna really whip  
up on me!

CUT TO

Fat Albert, Pee Wee and the others standing next to the hole in  
the building. Albert calls off to the leader:

FAT ALBERT

Take it easy! Cluck'll get it  
for you!

CUT TO

Medium shot of Kong and Leader walking toward building.

LEADER

Cluck! Who's Cluck?!

FAT ALBERT

Cluck's our pet duck!

LEADER

A duck? Don't jive me, man. I gotta  
get that ball outta there fast!

PEE WEE

Cluck, go get the ball.

CUT TO

Cluck as he looks over at the rival gang, "hmphs" and tosses his  
beak high in the air, throws out his chest and struts proudly up  
to the hole. But, at the last second, he stops, looks into the  
inky blackness and swallows hard, his legs shivering and knees  
knocking.

2ND GANG MEMBER

Hey, Albert. Looks like your duck turned  
out to be a chicken!

The rival gang bursts into laughter. Cluck looks around at them,  
his temper flaring, then marches purposefully into the opening  
and disappears.

CUT TO

A series of quick cuts on the kids faces showing their concern  
for Cluck. Pee Wee, Albert, Bill, Kathy and the Leader of the  
rival gang. There is no sound, then frightened quacks shatter  
the silence.

Pee Wee falls on all fours and peers in the hole. Albert stands next to him.

FAT ALBERT

Can ya see anything, Pee Wee?  
What's wrong with Cluck?

PEE WEE

His foot is caught in something  
and he can't move!

KATHY

(Alarmed)

Cluck!

LEADER

(Uptight)

Nevermind that stupid duck! I  
gotta get my brothers ball!

He shoves Pee Wee out of the way and starts to crawl into the hole but only gets in as far as his neck and stops.

LEADER

(Muffled)

Hey! I'm stuck! Get me outta here!

His gang lines up behind him, their hands around each other's waists, and starts tugging with much grunting and groaning.

2ND GANG MEMBER

(Looking around)

Don't just stand there, Kong! Give  
us a hand!

Kong steps in at the end of the line and puts his arms around the last guy's waist.

KONG

Heave...Ho!

He yanks, the leader pops free and they all tumble backwards out of scene with a big crash..

CUT TO

Leader sitting on ground with his gang.

LEADER

Man, there ain't anybody small  
enough to get in that little  
hole!

CUT TO

Group shot. From off we hear Cluck quack again.



FAT ALBERT

Hey, Pee Wee, I bet you could do it.

PEE WEE

I dunno, Albert. That hole looks awful small.

BILL

C'mon, man, you ~~could~~ <sup>CAN</sup> do it!

From off we hear more frightened quacks from Cluck.

PEE WEE

(Determined)

Comin', Cluck.

He starts toward the hole.

KATHY

Be careful, Pee Wee.

Pee Wee get's down on his knees and starts to crawl into the hole.

2ND GANG MEMBER

(Sarcastic)

Man, you ~~are~~ makin' me hungry! First ya send in a chicken and now you're sendin' a shrimp!

LEADER

(Angry)

Cool it! This isn't funny, man!

There is instant silence from the gang and we—

CUT TO

A shot of the hole with all the kids waiting anxiously. There is no sign of Pee Wee. Then the excited quacks of Cluck can be heard and he comes bounding out of the hole and leaps into Kathy's arms, kissing her profusely all over the face.

KATHY

Cluck, you're alright!

Cluck then jumps into Fat Albert's arms and starts kissing him.

ALBERT

(Trying to shield his face)

Nice goin', Pee Wee!

DUMB DONALD

Hey, where is Pee Wee?

CUT TO

The hole--it's vacant. Bill drops to his hands and knees and yells:

BILL  
 Pee Wee? (Echo) Hey, man, are  
 you alright? (More echo)

Suddenly the football bounces out of the hole and Pee Wee sticks  
 his head out, grinning.

PEE WEE  
 I'm fine. Just had to go back  
 for the ball!

CUT TO

The Leader grabbing the ball out of Pee-Wee's hands and clutching  
 it to his breast. He then gives Pee Wee the "soul-slap."

LEADER  
 Pee Wee, you are really cool, man!  
 I ain't ever gonna make fun of you  
 little dudes again. Short is beautiful,  
 man!

He turns and looks over at Fat Albert who is grinning from ear  
 to ear.

LEADER  
 (Cont'd)  
 Course, that doesn't go for you  
 fat guys.

Fat Albert's smile drops into a look of exasperation.

LEADER  
 See ya later, ... Fat Albert!

The gang exits laughing.

PEE WEE  
 Don't mind them, Albert. You  
 got yourself ten of the best  
 friends in the world!

Albert looks around at his buddies, from Pee Wee to Weird Harold  
 to Kathy and Cluck. Suddenly he sucks in a deep breath and with  
 a big grin yells to the heavens--

FAT ALBERT  
 Hey! Hey! Hey!

FADE OUT.

FADE IN:

LIVE ACTION

EXT.-CITY STREET-DAY

Cosby stands in the street holding a battered old football. He throws it up in the air and catches it as he talks to audience.

COSBY

Looks like my man, Pee Wee is walkin' a lot taller now even though he hasn't grown an inch. Guess it just proves that you can be short and still measure up to the bigger dudes in every other way--and sometimes even outdo them. It's something to remember. (He looks at ball) I wonder if I still remember how to kick this old pigskin?

He holds the ball out in front of him, takes several quick steps and kicks it. He stands there shading his eyes and watches it go.

CUT TO

ANIMATION

We see the hole in the wall as the animated version of the football bounces inside and disappears.

CUT TO

LIVE ACTION

Cosby does a "take", looks at camera with a non-plussed expression, then yells off:

COSBY

PEE WEE-E-E!!

DISSOLVE TO

ANIMATION

EXT.-JUNKYARD-DAY

Fat Albert and the gang are singing song. Pee Wee is featured on a plumbing xylophone.

THE END

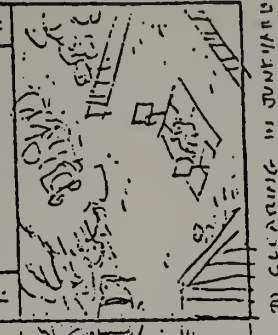
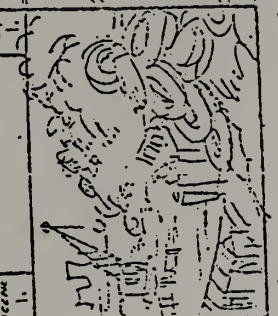
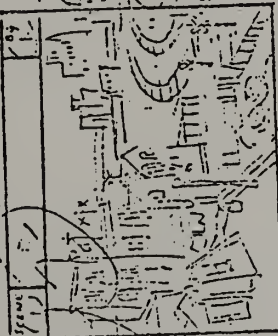
5590  
 (181)  
**FAT ALBERT**  
 #2

NOTE: DIALOGUES SC 2, SC 23  
 SC 31 IS THE BIG SINGING TITAN OMS IN SCRIPT  
 SC 41, 45 IN SCRIPT

ACT I.

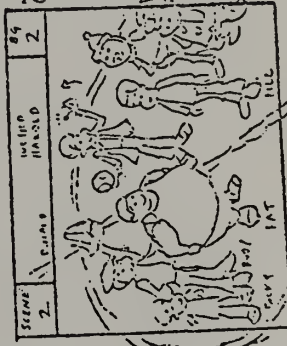
SCENE 4  
 "THE BUNT"  
 FA # 2

SCENE 4  
 FATE BASKETBALL  
 FAT'S TEAM  
 FAT  
 RUDY  
 BUCKY  
 DONALD  
 (PCE WEE)  
 MUSHMOUTH!  
 FAT'S TEAM ALWAYS MOVES L TO R  
 BILL'S TEAM ALWAYS MOVES R TO L

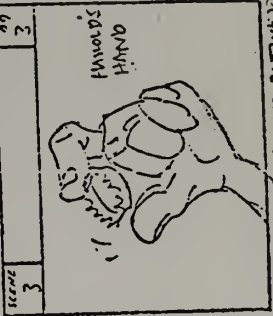


FROM GHETTO BLOSS - PAST PAIL YARDS, WATER TOWER

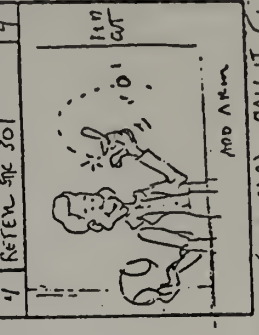
PILES OF JUNK, CRANES



WILF HAROLD, HOLDING BASKETBALL, RAISES HAND WITH BOTTLE CAP.



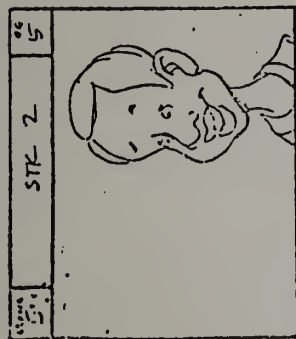
HAROLD TUCKS CAP BETWEEN FINGERS



HAROLD: (ELIPS CAP) - OALL IT, BILL!

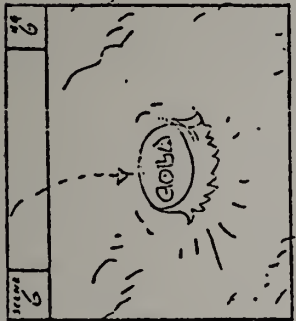
SCENE 4  
 RETEN SH 301  
 ADD ALIEN

TO CLEARING IN JUNKYARD WITH MESSIET BASKETBALL GOAL. SLOTS OF KIDS STRAINING



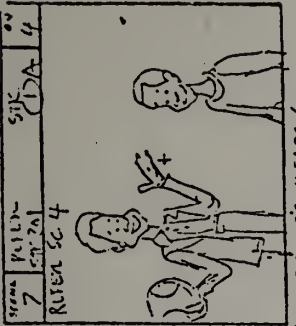
BILL: HEADS!

3

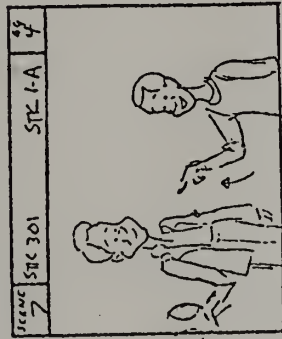


BOTTLE CAP LANDS HEADS

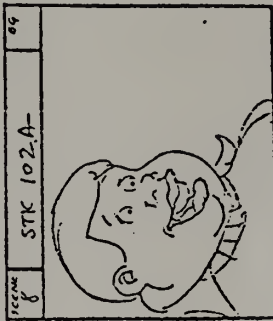
NOTE  
LIME  
CHANGE



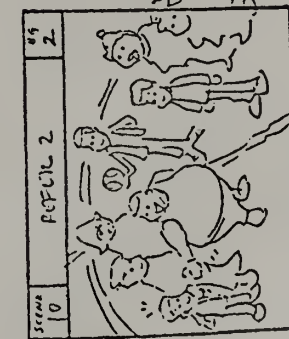
HAROLD: ITS HEADS!  
BILL GETS FIRST PICK!



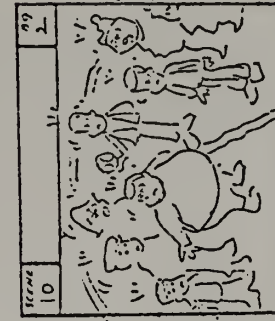
BILL: I PICK WEIRD HAROLD!



FAT: I'LL TAKE RUDY!

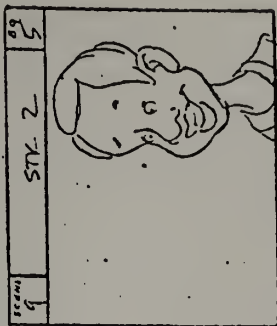


FAT: --BUCKY!

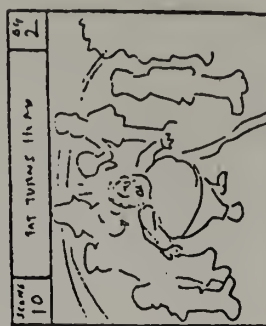


PEE MEES VOICE: (VO)... CAN I PUM?  
(GROUP TAKES)

3



BILL: --RUSSELL!



FAT: --WHO SAID THAT?

2



3



SCENE 11  
 PLE WALK! (VO) (STICK OUT HAND, WAVES)  
 --- ME, DOWN HERE!



SCENE 11  
 PEE: WEE WALKS OUT FROM  
 BEHIND TAT ALBERT

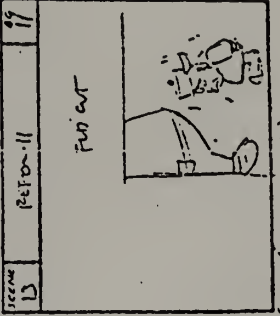


SCENE 11  
 FAT: OH, SORRY, PEE WLL,  
 BUT WE GOT ENOUGH GUNS!



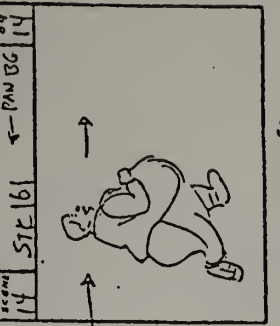
SCENE 12  
 PETER STK 602A

RUDY: YEAM, BUT IF WE NLED  
 SOMEBODY THATS 2'3" NELL  
 CALL YA! (LAVENS)



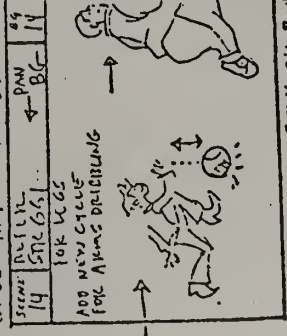
SCENE 13  
 PETER-11

(VO) - (ALL LAUGH)



SCENE 14  
 STK 161 ← PAN BG

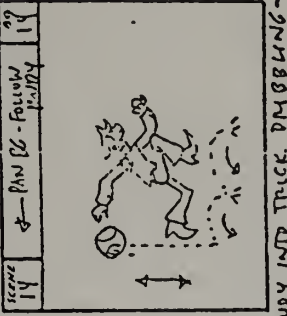
FAT GAINS INTO SC -



SCENE 14  
 PAN STK 603  
 FOR LEGS  
 ADD NEW CTUE  
 FOR AIMS DRIBLING

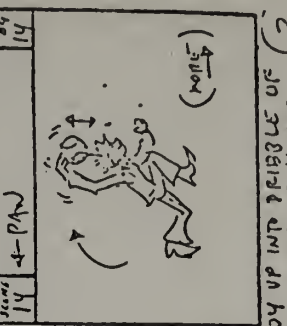
FAT  
 GAINS  
 OUT  
 AS  
 RUDY  
 GAINS  
 IN

- FOLLOWED CLOSELY BY RUDY  
 DRIBBLING BASKETBALL



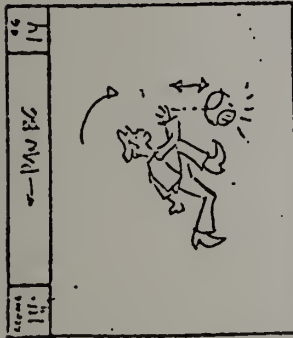
SCENE 14  
 PAN BG - FOLLOW  
 RUDY

RUDY INTO TRUCK. DRIBBLING -  
 WITH NO BALL

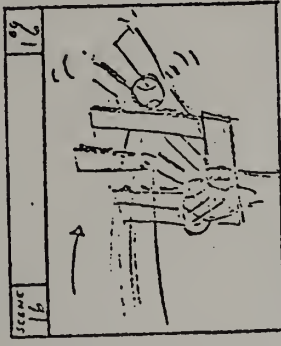


SCENE 14  
 PAN ← PAN

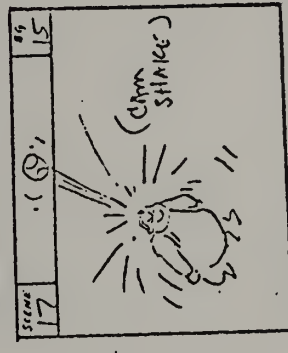
RUDY UP INTO TRIBBLE OF  
 BALL ON TOP OF HEAD (3)



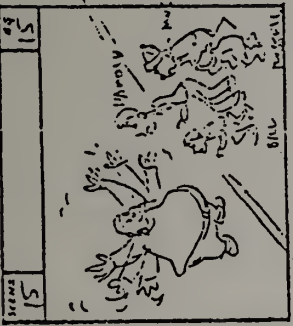
← MAIN BG  
(BACK INTO START OF DEBRIS CYCLE)



BALL INTO SC - HITS BACK BOARD  
+ KNOCKS SLATS OF WOOD BACK



BALL HITS FATS HEAD - BOUNCES UP OUT OF SC. AT GREAT SPEED



FAT WAVES ARMS IN AIR, BLOCKING ALL OF FATS TEAM



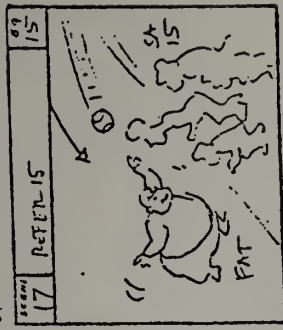
SLATS REBOUND AND TISS FALL BACK OUT OF SC



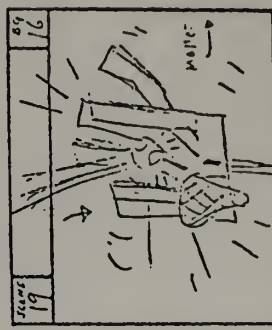
BALL UP - UP - INTO DISTANT SPEY  
↓ BACK DOWN AGAIN. SEX SLIDE WHISTLE UP, THEN DOWN



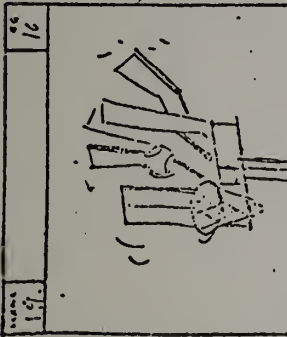
FAT INTO SC - THROWS BALL OVER FATS HEAD & OUT OF SC.



FALL INTO SC, TOWARD FAT



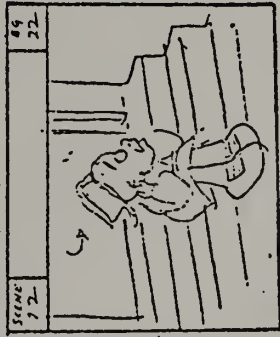
BALL INTO SC - HITS SLATS  
↓ TURNS BETWEEN THEM AND STOPS -



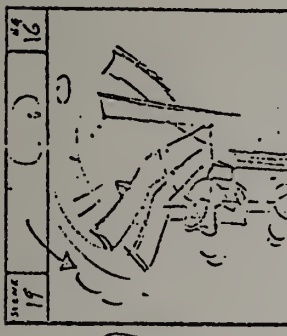
HOLD A BEAT, AS SIGNS VIBRATE, THEN --



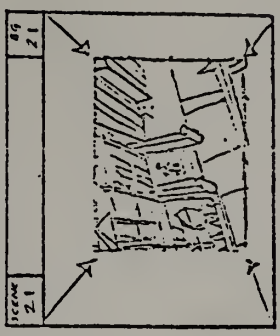
EDWINSTONE - PEE WEE ON STEPS SIX: (YELLING + SCUFFLING OF BASKETBALL GAME)



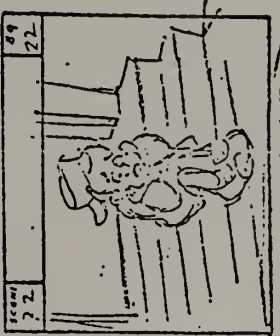
PEE WEE TURNS & LOOKS O.C. TOWARD GAME



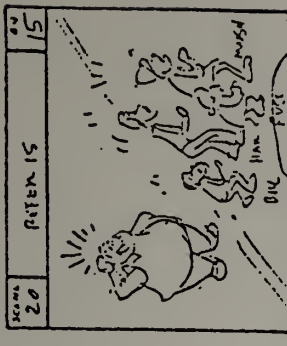
SOME PUSH & DRILL THRU NET LIKE BIG FINGERS



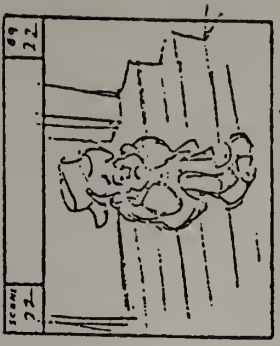
TWIGG TOWARD PEE WEE, THEN CUT TO



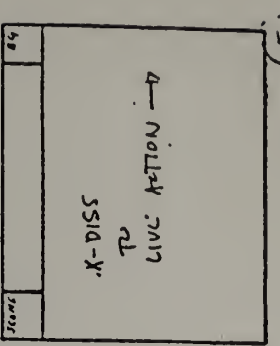
SIGNS THEN BACK TO DEPRESSED POSE



COSEY'S TEAM (WOMENS) FAT MRS HERO & GINS



C.U. PEE WEE ON STEPS HAND RUBBED IN HANDS SEX: (BASKETBALL GAME)



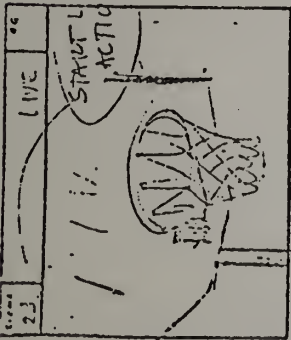
X-DISS TO LIVE ACTION

5.

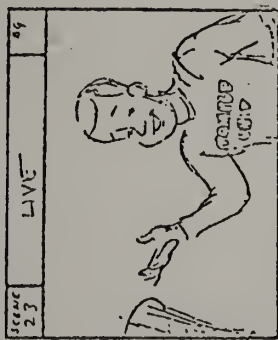
15

THIS IS A PIN IN SC 16 PULL 4200 SC 22 4682

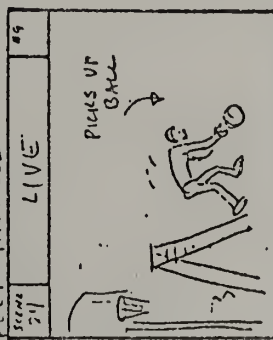
10



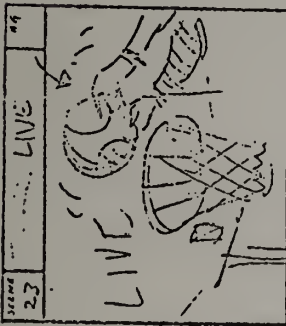
Scene 23  
C.V. BASKETBALL HOOP  
SEX: (DRIBBLING, THEN PAUSE A BEAT--)



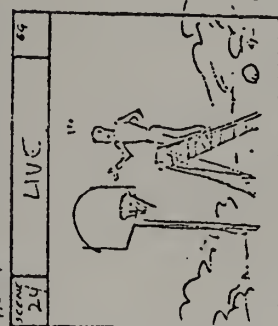
Scene 23  
COSBY: IN CASE YOU DIDN'T KNOW THAT WAS A CLAM-DUNK, A DIFFICULT SHOT MADE FAMOUS BY GUYS SEVEN FEET TALL ---



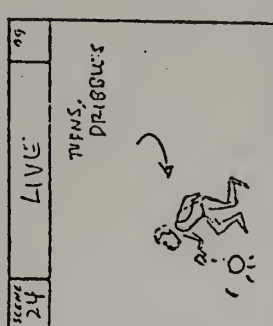
Scene 24  
COSBY: --- PANTS ARE TOO SMALL AND YOU CAN'T MOVE IN SPORTS CARS ---



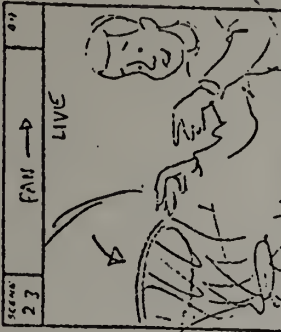
Scene 23  
DUE COSBY'S HANDS INTO SC-DROPS BKS KITCHEN THRU HOOP



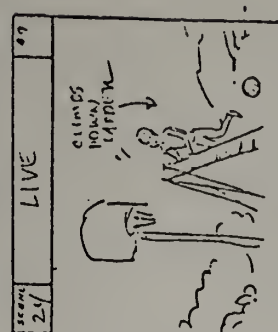
Scene 24  
COSBY: -- UNFORTUNATELY, I'M NOT ONE OF THEM!



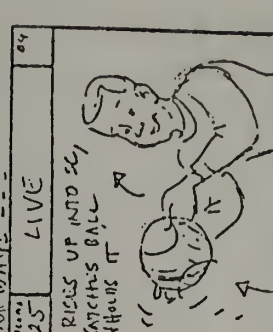
Scene 24  
COSBY: -- LITTLE GUYS ALWAYS GOT THE SHORT END OF THINGS!



Scene 23  
PAN TO BILL  
AS BILL DROPS THRU

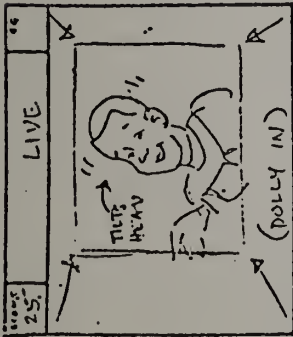


Scene 24  
COSBY: BUT WHAT'S SO GREAT ABOUT BEING TALL? YOU'VE ALWAYS BOUNCED YOUR HEAD ON DOORWAYS ---

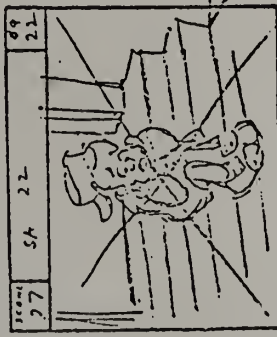


Scene 25  
COSBY: I MEAN HAVE YOU EVER HEARD OF A COWBOY RIDING SMALL IN THE SADDLE?

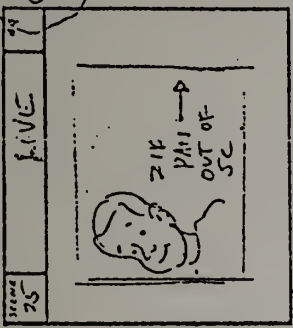
7



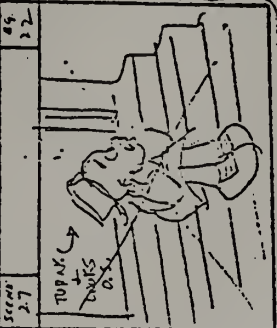
SCENE 25  
 COSBY: (GESTURES O.S. SCREEN MIGHT WITH HEAD) -- TAKE PEE WEE OVER THERE FOR INSTANCE --



SCENE 27  
 SA 22  
 COSBY (VO) -- BUT HE MADE ONE MISTAKE --



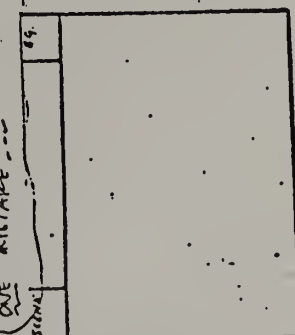
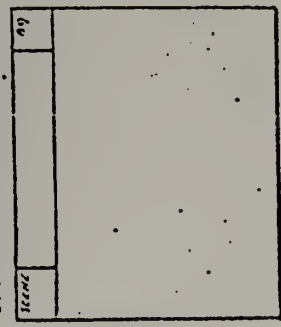
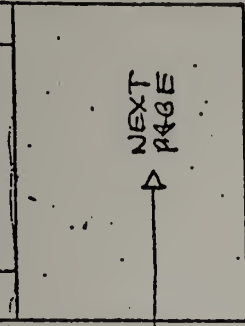
SCENE 25  
 (QUICK ZIP PAN TO SCREEN RIGHT)



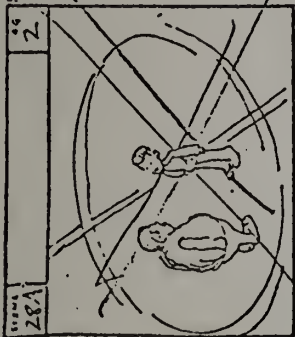
SCENE 27  
 COSBY (VO) -- HE STOPPED CROWING TOO SOON!



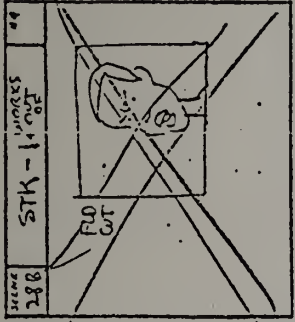
SCENE 27  
 (MATCHING QUICK PAN IN FROM LEFT TO STOP COSBY (VO) HAS A REAL SHARP LITTLE GUY...)



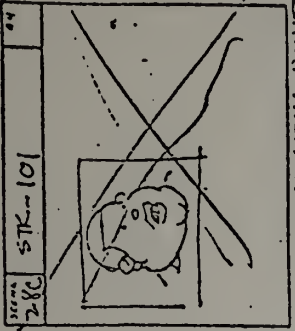




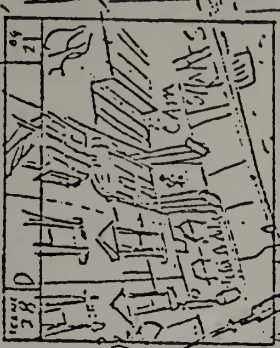
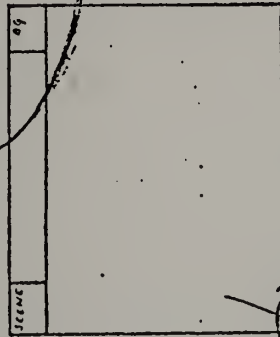
AL: THAT MAKES IT EIGHT MILLION TO TWO, BILL. ~~HE'S NOT~~



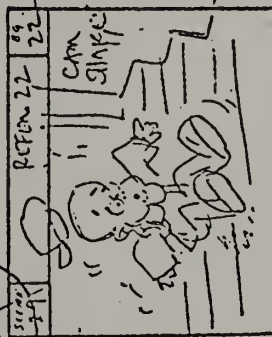
BILL: YOU'RE CRAZY, ALBERT. IT'S EIGHT MILLION TO FOUR!



AL: OK, BUT YOU STILL DON'T STAND A CHANCE AGAINST US, MAN. He's boy boy



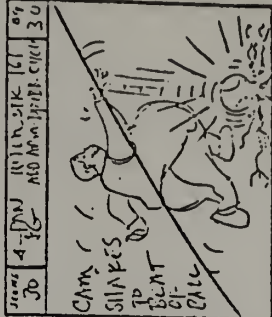
START STAKES OF CAMM SLINKS TO BEAT OF: STY (LOUD DRIBBLING)



CONT. CAMM SLINKS TO BEAT OF (LOUD DRIBBLING) PLE: WEE BOUNCES --



PEL: WEE HURTS HAT TO HEAD HE DRIBBLING



STY: (LOUD DRIBBLING) GROUND SMACKS AS FAT DRIBBLES (7A)

CONTINUES



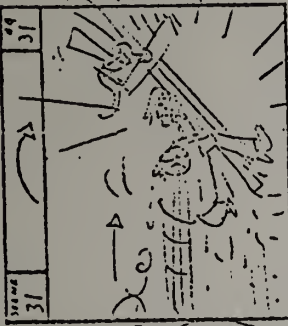
BACK STOP POLE PLUMBING FOR-  
WARD, TYPICAL OFF FOAMING  
SLATS OF BACKSTOP - ENTANGLED  
RUDY SOLS WITH IT SEX: (ZING!)



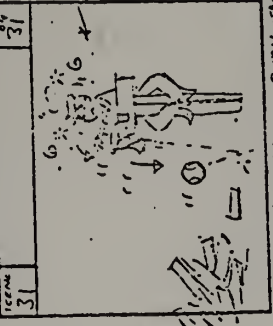
FAT CHEERS + CLAPS



RUDY THROWS - STAGGERS OUT OF SC. (P.)  
FALL: HEY RUDY, WHERE YA GOIN'?



BASKETBALL ZOOMS INTO SC WITH  
GREAT FORCE - RUDY CATCHES IT AND  
IS PUNTER DICK AGAINST BACKSTOP POLE  
SEX: (POING!)

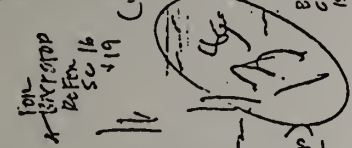


STOP  
ROBT  
LOOKS  
DIZZY  
AND  
CONFUSED

VIBRATION STOPS AND RUDY EASILY  
DROPS BALL THRU HOOP TO  
MAKE SCORE -



RUDY HANDS BASKETBALL TO FAT



NON-  
BACKSTOP  
BE FOR  
SC 16  
419



NO  
BOARDS  
LEFT  
ON  
ON  
BACKSTOP

BACKSTOP SETTLES INTO PLACE  
STILL VIBRATING (SEX: TWIN-A-ANG!)  
RUDY STILL HOLDS BASKETBALL

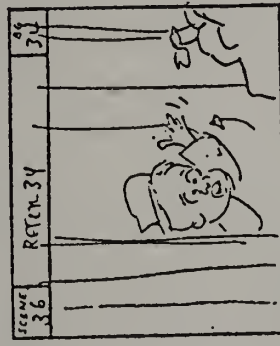


REFER  
811-601

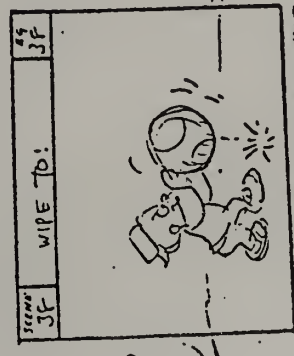
RUDY DIZZILY STAGGERS INTO SC  
HOLDING BASKETBALL - FAT SURPRISED



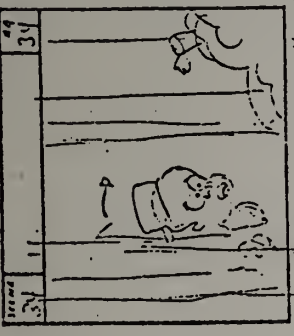
SCENE 33: 33  
RUDY: (VO) (WEAKLY) - HOME, I DON'T FEEL SO GOOD!



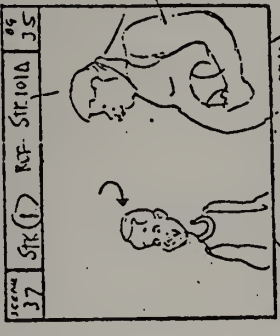
SCENE 34: 34  
RUDY: (VO) - I CAN TAKE YOUR PLACE ALBERT!



SCENE 35: 35  
RUDY: (VO) - I CAN TAKE YOUR PLACE ALBERT!



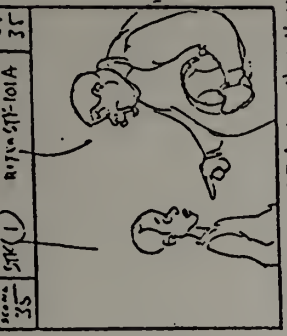
SCENE 36: 36  
RUDY: (VO) - I CAN TAKE YOUR PLACE ALBERT!



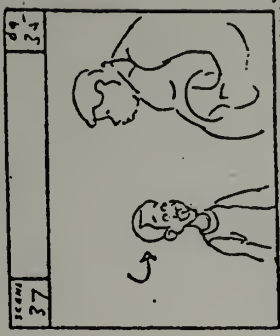
SCENE 37: 37  
RUDY: (VO) - I CAN TAKE YOUR PLACE ALBERT!



SCENE 38: 38  
RUDY: (VO) - I CAN TAKE YOUR PLACE ALBERT!



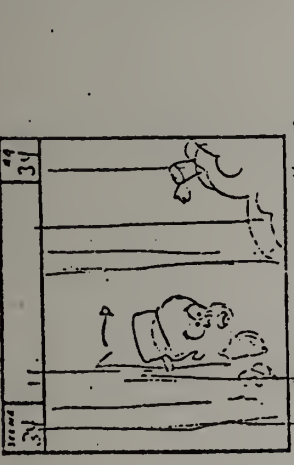
SCENE 39: 39  
RUDY: (VO) - I CAN TAKE YOUR PLACE ALBERT!



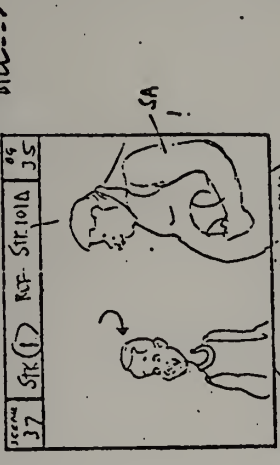
SCENE 40: 40  
RUDY: (VO) - I CAN TAKE YOUR PLACE ALBERT!



SCENE 41: 41  
RUDY: (VO) - I CAN TAKE YOUR PLACE ALBERT!



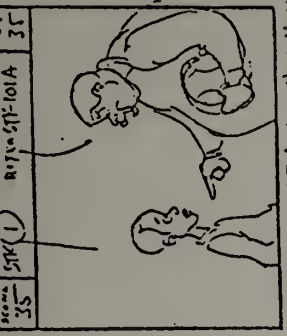
SCENE 42: 42  
RUDY: (VO) - I CAN TAKE YOUR PLACE ALBERT!



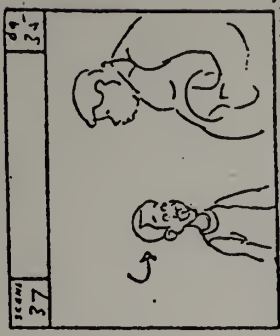
SCENE 43: 43  
RUDY: (VO) - I CAN TAKE YOUR PLACE ALBERT!



SCENE 44: 44  
RUDY: (VO) - I CAN TAKE YOUR PLACE ALBERT!



SCENE 45: 45  
RUDY: (VO) - I CAN TAKE YOUR PLACE ALBERT!



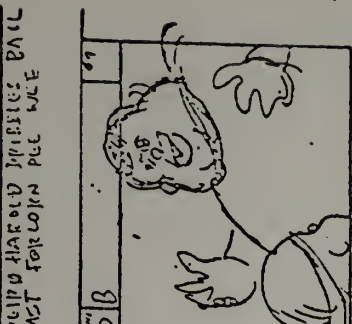
SCENE 46: 46  
RUDY: (VO) - I CAN TAKE YOUR PLACE ALBERT!



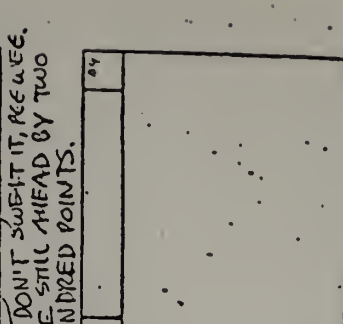
SCENE 47: 47  
RUDY: (VO) - I CAN TAKE YOUR PLACE ALBERT!



SCENE 34  
 PLO OUT TO START PLS  
 34  
 ENVIANCE  
 L.C.  
 CIRCLE  
 FROM STIC  
 361-A  
 AND DRIBBLE  
 CIRCLE



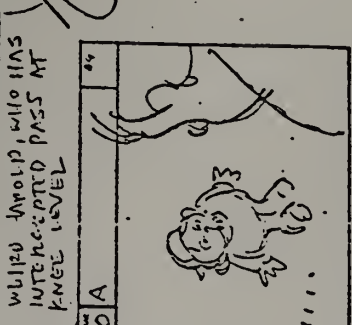
SCENE 40A  
 WELPO HARBOLD INTEREE BALL  
 PAST FORLOIN PLE WLE



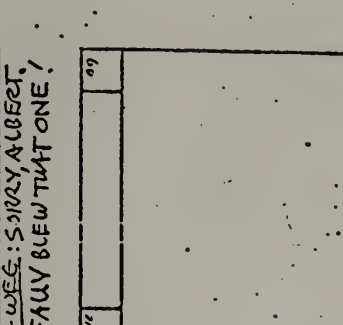
SCENE 40B  
 A.C. DON'T SWEAT IT, REE WEE.  
 WERE STILL AHEAD BY TWO  
 HUNDRED POINTS.



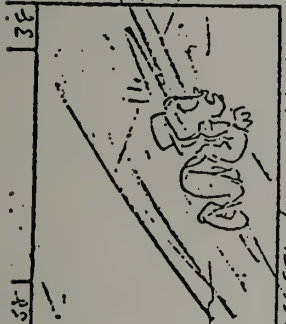
SCENE 35  
 2F PAN  
 35  
 HILL  
 CAP  
 PANT  
 SHIRT



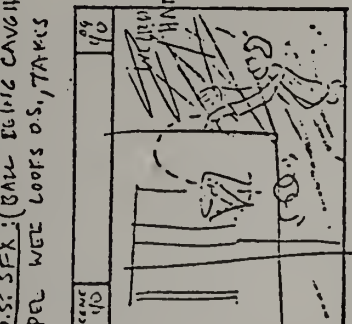
SCENE 40A  
 WELPO HAROLD, WHO HAS  
 INTERCEPTED PASS AT  
 KNEE LEVEL



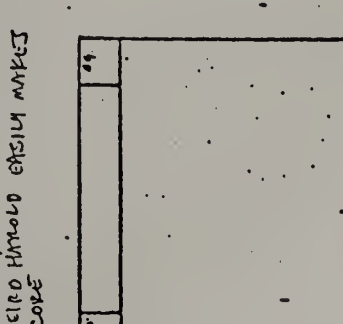
SCENE 40B  
 REG WEE: SORRY, ALBERT,  
 I REALLY BLEW THAT ONE!



SCENE 36  
 O.S. SEX: (BALL BEING CAUGHT)  
 PEL WEE LOOKS O.S., TAKES



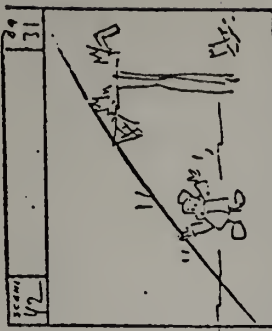
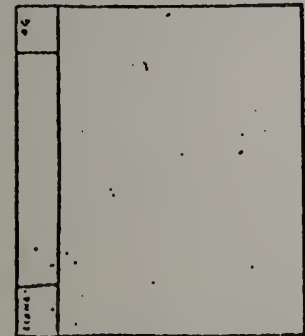
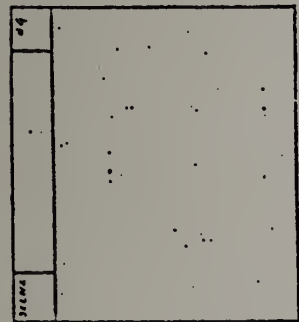
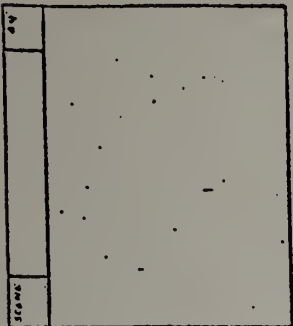
SCENE 40  
 WELPO HAROLD EASILY MAKES  
 SCORE



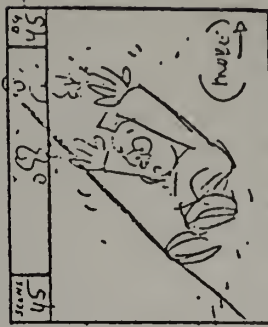
SCENE 40

10

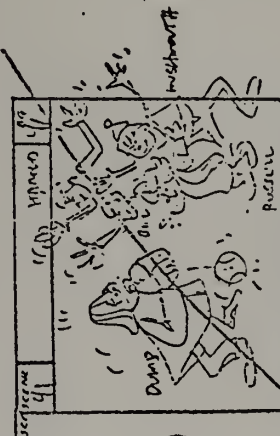




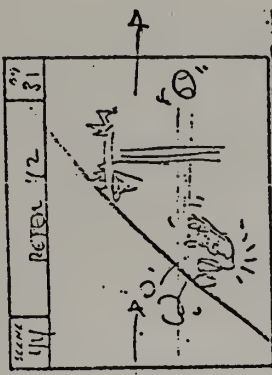
PEE WEE IN CLEAR, HEAR GONG, SIGNALS FOR DUMB D. TO PASS TO HIM



PEE WEE ON GROUND, HANS UP (10A) SEX: (STEAM HISSTING)

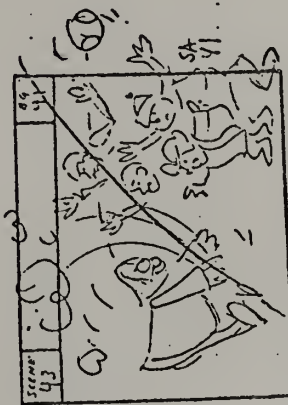
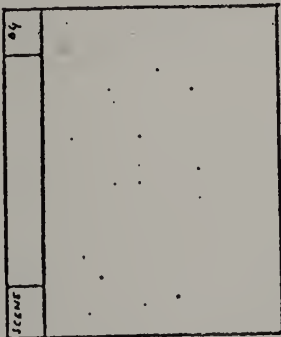


DUMB DONALD DIBBLES, AS HE IS BLOCKED BY BILLS TEAM, ALL WAVING ARMS



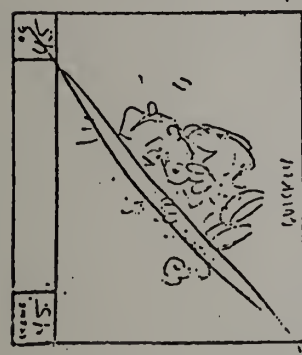
BALL ZOOMS THRU SC. SO PAST IT JUST GUIDES PEE WEE'S HANDS

WIPE TO:



DUMB D. THROWS BALL OUT OF SC. WITH GREAT FORCE





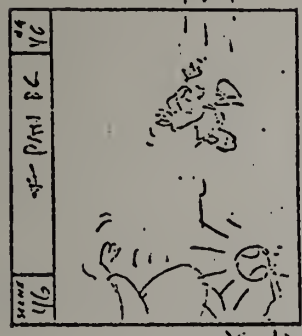
45  
 PEE WILL PUNCH OH PHANS TO  
 COOL THEM OF  
 SEX: (POOF! POOF!)

Wipe  
 to:

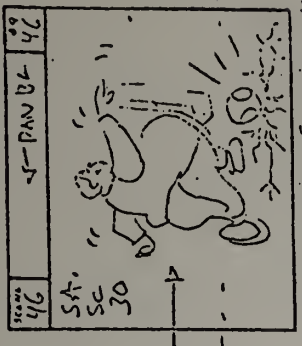
*[Handwritten scribbles]*



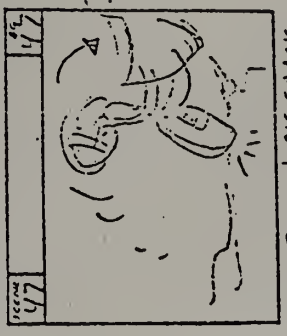
46  
 PEE WEE PUNG INTO SC ---



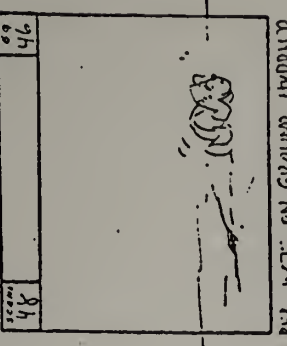
46  
 PEE WEE PUNG, WAVING ARMS -  
 COMING OUT OF SC - HE IS COUNTING  
 FOR FAT MURBERT, WIFE ---



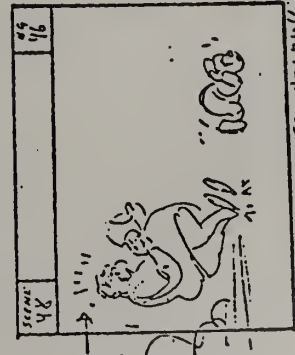
46  
 PEE WEE GAINS INTO SC, FOLLOWING  
 A SHORT DISTANCE BEHIND PEE  
 WEE



47  
 STUFFS TUBE ON BIG CRACK  
 IN GROUND - FALLS OUT OF SC



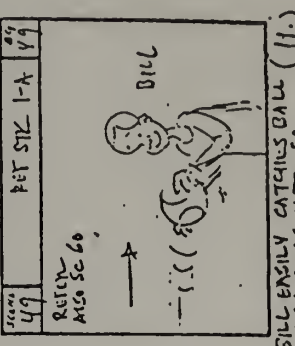
48  
 PEE WEE ON GROUND, Huddled  
 IN FEAR SEX: (DIAL UP DIE  
 BIR AIKCS SEARCHING)



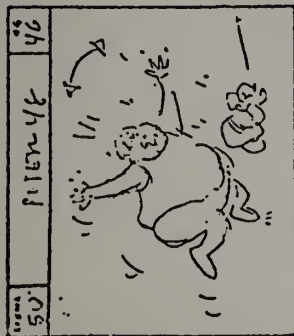
46  
 FAT SLIDES INTO SC, HOLDING BALL



48  
 FAT STOPS JUST SHORT OF HITTING  
 PEE WEE - BUT BALL SLIPS OUT OF  
 GRIP + KEEPS GOING OUT OF SC -

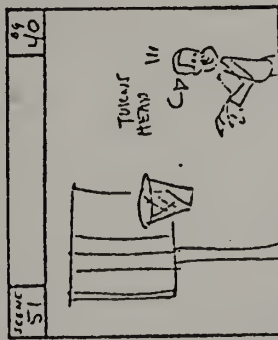


49  
 PEE STK 1-A  
 RETCH  
 ALSO SC 60  
 BILL  
 BILL EASILY CATCHES BALL  
 WHICH FALLS INTO SC - (11)

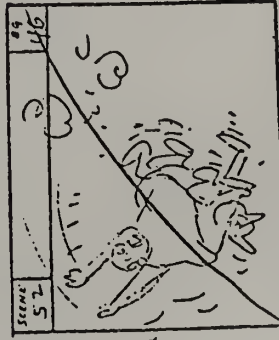


PEE WEE

FAT TERTERS BACK AND FORTH, TRYING TO BEGIN DANCE, BUT ABOUT TO FALL ON PEE WEE



BILL: 4,006 to 4,006! THE SCORE, ALBERT!

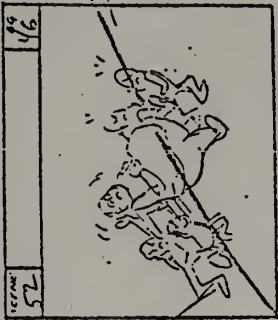


LOSING BALANCE AGAIN FAT TERTERS BACKWARD, LEGS SPINNING



BIG CAM SHAK!

FAT FALLS FAT ON BACK SIX (BIG TRIP)

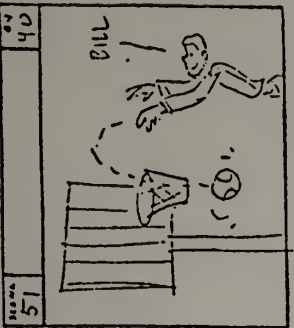


NO BILL NO RUSTLE NO WEIGHT IN THIS SC.

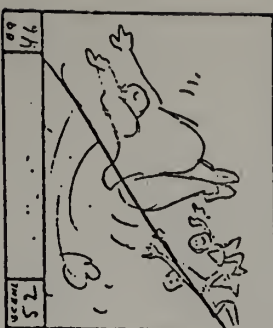
SEVERAL BOYS HELP FAT TO GET UP



FINALLY FALLS FORWARD IN BALANCE (RUSTLE) YOU ALRIGHT, ALBERT?



BILL EASILY MAKES SCORE



FAT TERTERS FORWARD LIKE BALLET DANCER, ON TIPTOES



FAT: HEY, HEY, HEY!

12

SCENE 55  
PAGE 55  
PMU DS →

THINK AS SCENE AS STC 151A WAVE →

PEE WEE - DEPRESSED WAAK  
Ed's kid went to

SCENE 55  
PAGE 55  
STC 151A

YOU CANT QUIT NOW! MAN THE SCORES TIED!

SCENE 59  
PAGE 59

WIPC TO SC 59 →

13.

SCENE 54  
PAGE 54

(ENTIRE COURT IS SHUT OUT) BILLI YORRI! ALL WE NEED NOW IS A ROOF AND WED HAVE AN INDOOR COURT!

SCENE 55  
PAGE 55  
STC 151A

WIPED INTO SC

PEE WEE: AM - I CANT DO ANYTHING RIGHT! IM TOO STUPID!

SCENE 58  
PAGE 58

PEE WEE: OKAY -- ILL GIVE IT ONE MORE TRY!

35

CUT TO →

SCENE 53  
PAGE 53  
STC 302 (AND) 53

CLIP FORWARD! HES ALRIGHT! OUT OUR COURT TENT!

SCENE 56  
PAGE 56  
STC 101A

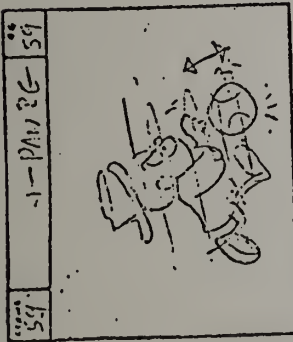
App from →  
MOVES .05 →

PA: HEY, PEE WEE! WHERE YOU GOING? THE GAME AINT OVER!

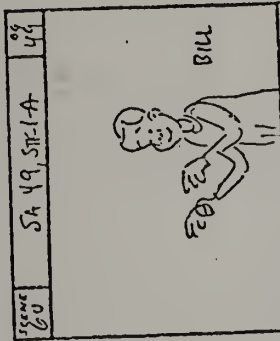
SCENE 58  
PAGE 58

PEE WEE: (!!) C'MON, PEE WEE! YOU CAN DO IT!

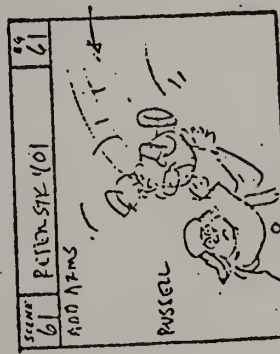
PATS HAND INTO SC →



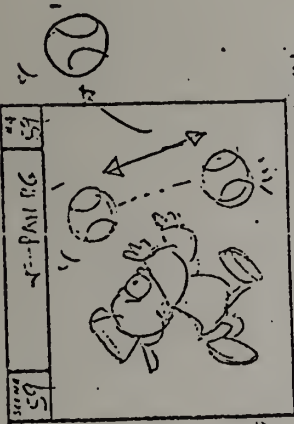
PEE WEE RUNS + DRIBBLES BALL



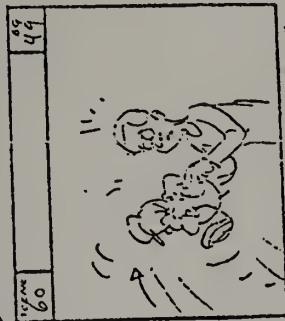
BILL WHIMS - SEX: (BALL HITTING, BOUNCING) -- THEN



BALL WITH PEE WEE INTO SC - RUSSELL CATCHES IT



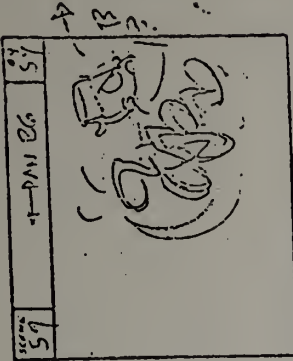
PEE WEE BOUNCING UP + DOWN BALL - GOES OUT OF CONTROL, THEN BOUNCES UP OUT OF SC -



PEE WEE BOUNCES UP INTO SC WITH DEATH GRIP ON BALL - BILL CATCHES BALL



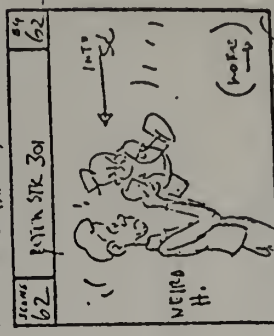
RUSS THROWS BALL OVER SHOULDER OUT OF SC - RUSSELL CATCHES BALL



DETERMINED PEE WEE CHASIS AFTER BALL + GAINS OUT OF SC



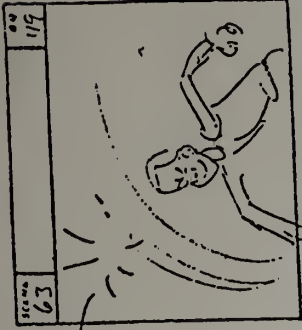
BILL THROWS BALL OUT OF SC WITH PEE WEE STILL GRIPPING IT - BILL "TRICKS", BLINKS



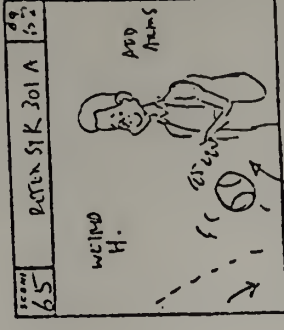
WENRO HAROLD CATCHES BALL WITH PEE WEE

STABEY  
CATCHES  
THE BALL

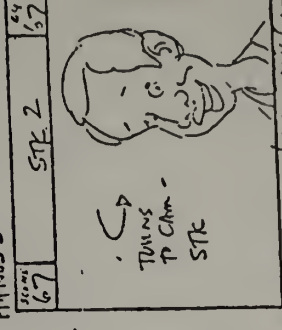




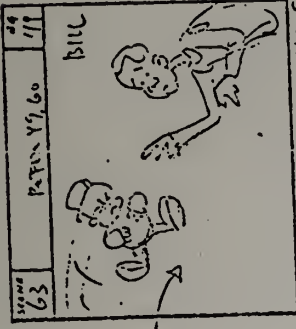
BILL TIPS BALL BACK OUT OF SC



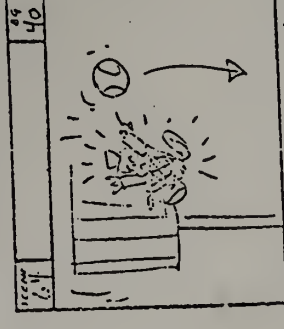
BALL DROPS THRU SC, BOUNCES BACK UP INTO WELIND'S HANDS -



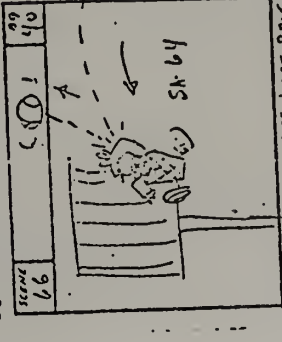
BILL: GOAL-KICKING! CELEBRATING ON PEE WEE! WEE WIN!



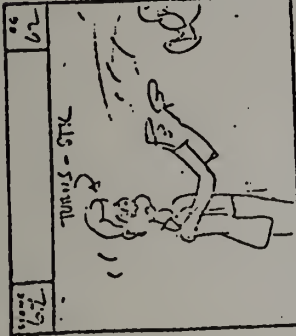
BALL WITH PEE WEE INTO SC - BILL REACHES UP



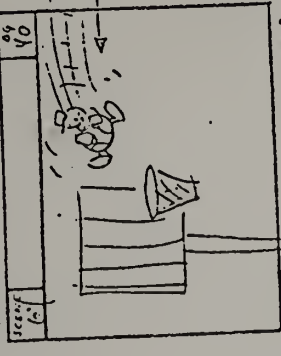
PEE WEE LANDS IN NET GETS CAUGHT - BALL FALLS OUT OF SC WITH NO SCORE



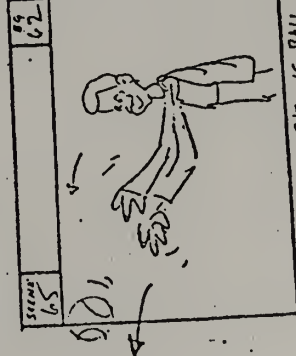
BALL INTO SC... PEE WEE DROPPES IT AWAY TO KEEP P FROM GETTING HIT.



WELIND THROWS BALL - PEE WEE OUT OF SC - TURNS, "PAGES" Blinks



BALL WITH PEE WEE INTO SC TOWARD GOAL



WELIND HARROW THROWS BALL UP OUT OF SC.



SCENE 68

WINNING TEAMS

SCENE 71

PAN BE →

PEE WEE  
WEE  
WEE

PEE WEE: YEH, BUT FOR BEING SO SMALL, MI MISTAKES SUPE ARE BIG!

SCENE 74

(STOPPED)

SCALE OF PEE WEE

FAT: I'M OFF PEE WEE, JUST CAUSE HIS SMALL DONT MEAN NOTHIN!

TAPE OUT  
STANDY IN  
SILOS

SCENE 69

PAN EC →

SILOS OF REDUCED STR-51A WALKS

PEE WEE → FAT → OTHERS

KIDS: (NO LBS ABOUT GAMES)

SCENE 72

STK 552A

PAN BE →

SUCKY

LUCKY: YOU CAN SAY THAT ANYMAN, PEE WEE! HIS YOUR FAULT IINT WE LOST THE GAMES!

SCENE 75

PETER EC SK

PEE WEE (GROANS)

FAT: (VO) ...HE CAN DO LOTST THINGS YOU GUYS CANT DO!

SCENE 70

STK 152A

PAN BE →

FAT

FAT: COME ON, PEE WEE! CHELL UP! WE ALL MAKE MISTAKES SOMETIME!

SCENE 73

STK 252A

PAN BE →

DUMB DONALD

NOTE SWITCH OF LINE TO THIS CHARACTER

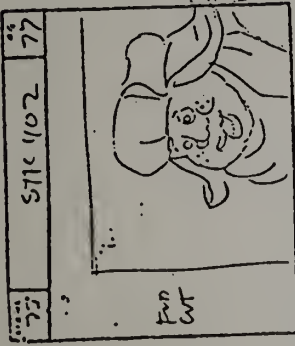
DUMB DONALD: YUH! WE W.L.R.C. A THOUZAND POINTS AHEAD OF THOSE TURKIES BEFORE YOU CAME IN!

SCENE 76

STK 202

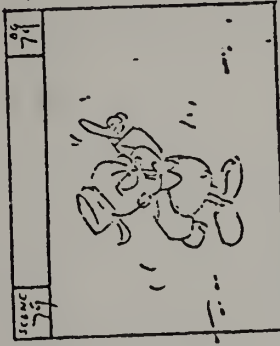
DUMB DONALD: YEH? LIKE WIKAT?

16



RUSSELL

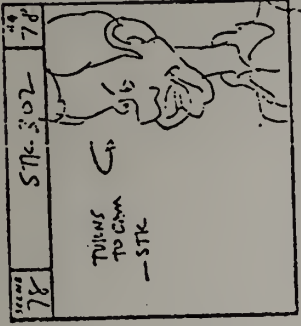
RUSSELL: 'HEATH -- LIKE WHAT?



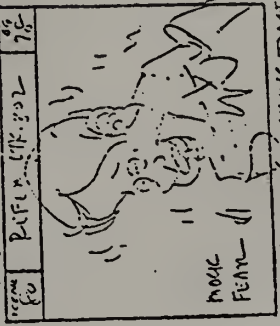
PEE WELL: KEEP IT UP, HAROLD, AND I'M GOING TO BE ON YOUR HEART WITH OUT BENDING OVER!



DUMB DONALD: -- ON MY KNEECAP!!



WEIRD HAROLD: -- LIKE THE HIS SHOULDERS WITHOUT BENDING OVER!



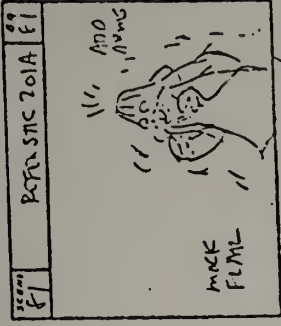
WORLD HAROLD: (MOCKING TONGUE) HEY, MAN, THAT BENDIN' GIVES MAKE ME NERVOUS! I'M SPLITTING!



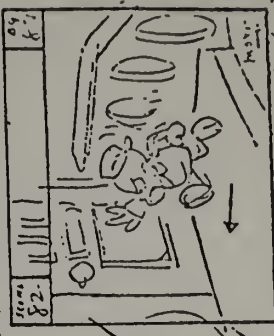
SEX: (KIDS LAUGHING) PEE WEE AT TOP OF HIS STEPS, FURIOUS



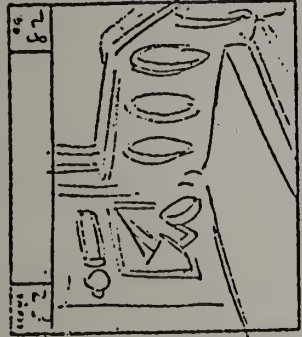
SEX: (VO) (KIDS ALL LAUGHING) PEE WEE SWIINS --



DUMB DONALD: ME TOO! MY MAMA'D BE ANVIL KNOB IF I CAME HOME WITH A BUCK EYE! --



PEE WEE STOMPS TOWARD HIS DUE -- EXTENSIVE PIANO ---

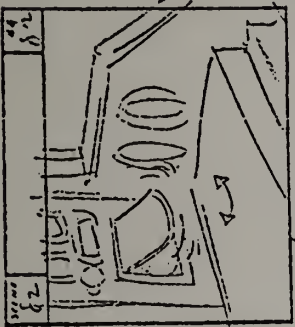


PET WE GOES THRU DOGGIE DOOR INSTEAD OF MAIN DOOR

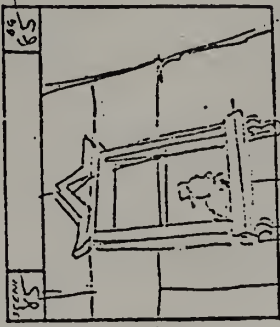


FAT: YEAH! PEE WE'S COOL, SO WHY DON'T YOU GUYS LET UP ON HIM ANYTIME BEING HIS FEELING FOR A CHANGE?

80

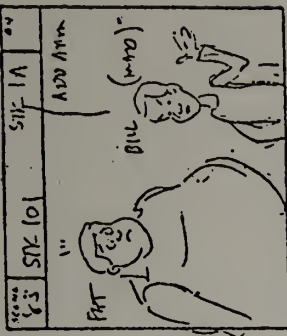


STX: (DOGGIE DOOR FLAPPING)



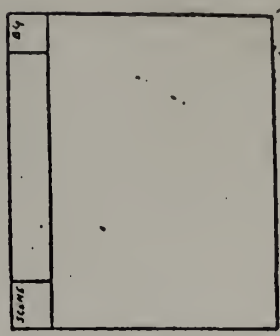
SIL. OF PET WE ON WINDOW SHADE SEX (JOBING) BULLER IN HANDS

(FRAME OUT)




BILL: NOW LOOK WHAT YOU CLOWNS HAVE DONE! PET WE CAN'T HELP IT IF HE'S SMALL!

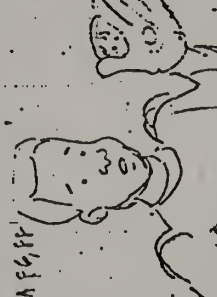
END ACT I  
FA # 2




18

FA #2  
ACT II


SA 86  
LIVE  


SA 86  
LIVE  



COSEY: COURSE ALL THE LITTLE GUYS OF THE WORLD HAVE IT TOUGH!  
COSEY: AND WHAT THANKS DO THEY GET? ...WE COVER UP THEIR HOLES!

78  
LIVE  


COSEY: (HE'S BASEBALL INTO MITT AS TAKES POOL OF PEZ WLC REALLY HAD A ROUGH DAY YESTERDAY. (SIGURES SEPTUAGINT))

89  
LIVE  
PROP ANHILL  


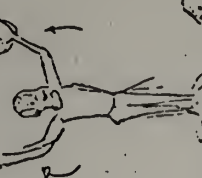
COSEY: TIFE AHS FOR INSTANCES. THEY ARE REALLY COOL! MAN I MEAN WE'LL BE EATING A COOKIE OR A PIECE OF BREAD, SWOPPING SPINNERS ALL OVER THE PLACE, AND HERE COME THE ANTS...

SA 89  
LIVE  


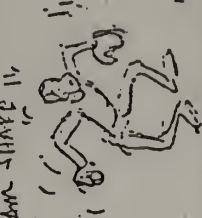
COSEY: SO YA SEE, THE LITTLE GUYS OF THE WORLD HAVG TO PUT UP WITH A LOT OF HAGGLE!

87  
LIVE  


COSEY: (VO) --AND IT LOOKS LIKE TODAY ISNT GOING TO BE MUCH BETTER!

89  
LIVE  


COSEY: HOUSTING UP PIECES OF BREAD 14 TIMES THEIR SIZE AND DRAGGING 'EM ACROSS THE SIDEWALK ON THEIR LITTLE BASSINETS, THE ANTS...

91  
LIVE  
CAMA SHAKE IT!  


SEX: (HANDS ILLUS FOOTSTEPS) (17)

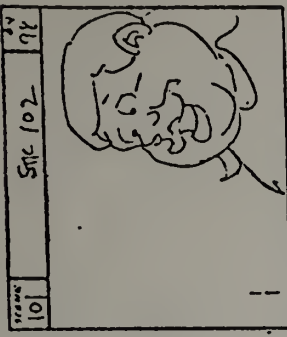
4970

408

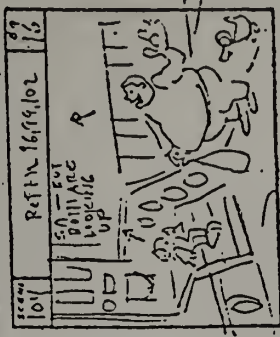




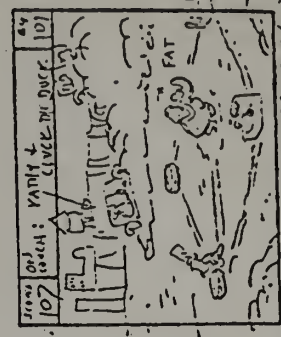




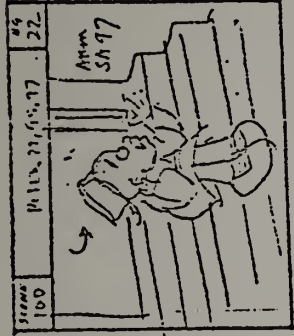
101  
REFLX 102  
FAT: LOOK, EVERYBODY MAKES MISTAKES, AND EVEN I SPOOKY GO AWAY AT SOMETIME TOO!



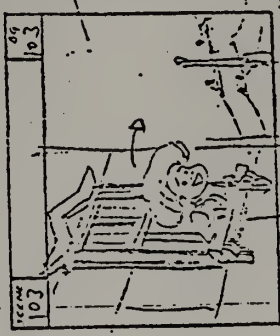
104  
REFLX 104, 102  
FAT: ...SURE!



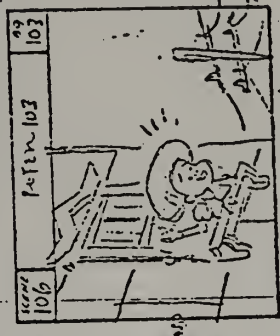
107  
REFLX 107  
FAT: BASEBALL BIRMINGHAM IN JUNE YAKO CLEARING (21)  
FAT PAYS DASH INTO GLOVE



100  
REFLX 100, 97, 97  
PEE WEE: I ALREADY KNOW WHAT I'M GOOD AT --- MESSIN' UP!



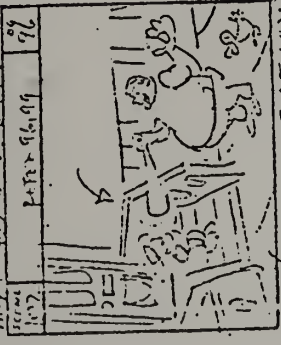
103  
REFLX 103  
KATILY: (POKES HEAD OUT OF WINDOW + LOOKS DOWN) --- CAN I WATCH?



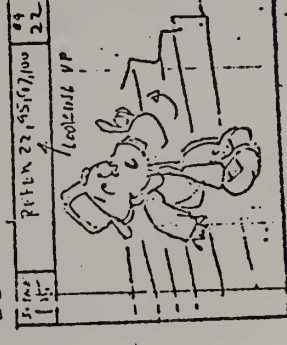
106  
REFLX 106  
KATILY: I PROMISE!



96  
REFLX 96  
T.I.: (GESTURES WITH FAT) MAMA HITLES YOUR CHANCE TO GET IN SOME PRACTICE AND FIND OUT WHY YOU'RE GOOD AT

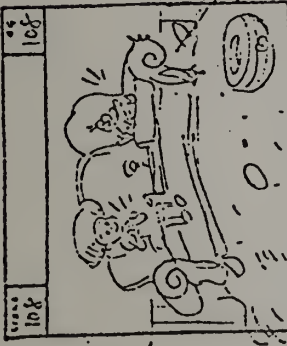


97  
REFLX 97, 99  
T.I.: (POINTS ENT AT PEE WEE) ... LETS GO FIND OUT WHAT YOUR SPECIALTY IS!



99  
REFLX 99, 100, 22  
PEE WEE: ... BUT ONLY IF YOU PROMISE! NOT TO LAUGH!

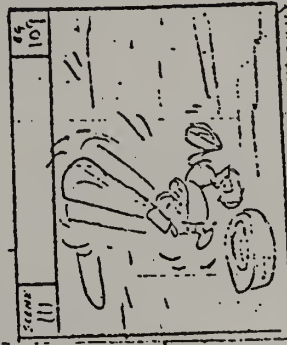
109  
WIPIC TO:  
PEE WEE  
W



SCENE 108  
KATHY + GUYE THE DUCK SIT ON OLD  
CUSH ON PILE OF JUNE -  
BOTH REFLAND



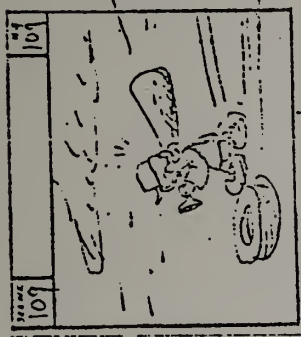
SCENE 110  
SUDDENLY FAT STOPS - TAKES -  
TELEZES IN MID ACTION



SCENE 109  
PETE WEE TECTENS UNSURELY  
FACT (10) OUCH! HERE WE GO WITH THE  
WIND-UP

SC 111 A

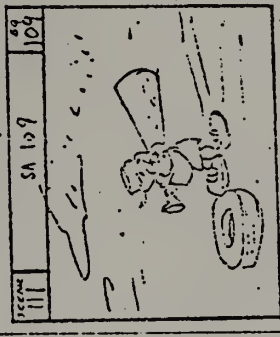
KATHY  
+  
GUYE



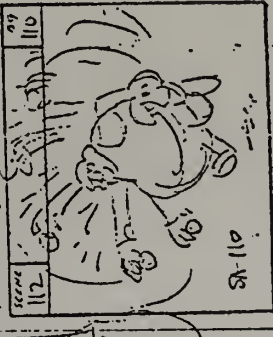
SCENE 109  
PETE WEE IN BATTLES BOX  
DUE (10) -- HERE COMES THE  
WIND-UP!

-BAT IS  
HEAD  
LOW -  
SEE  
SC III

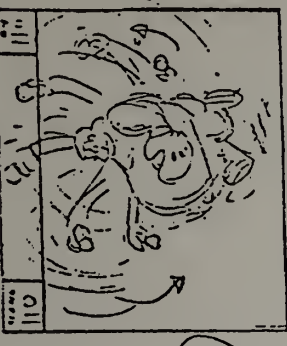
40



SCENE 109  
JAI: (10) --HEY, PETE WEE!  
HOLD THAT BAT UP OF YOUR  
SHOULDER!



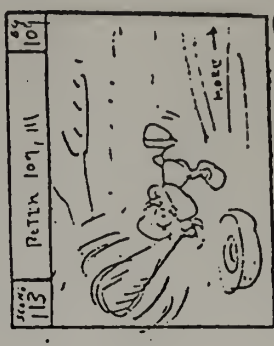
SCENE 110  
FAT IN WINDMILL ACTION



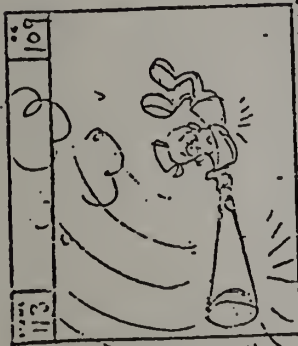
SCENE 110  
FAT IN WINDMILL ACTION  
SPX - (AN WHIRRING)



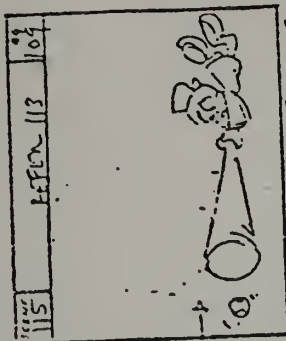
SCENE 109  
PETE WEE LIFTS UP BAT WITH  
GREAT EFFORT



SCENE 113  
PETE WEE TECTENS EVEN  
MORE UNSTABLE! (22)



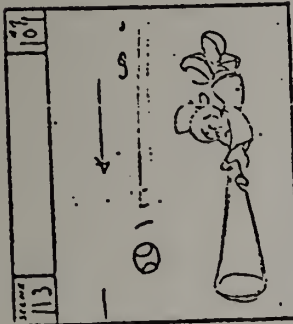
WRIGHT OF BAT PULLS PEE WEE DOWN  
INT. (V) --- AND THE PITCH !!



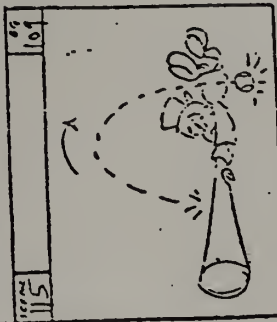
BASEBALL ROLLS INTO SC, GOES  
BEHIND BAT



DUCK: (REAL LOUD GUFFAWS)



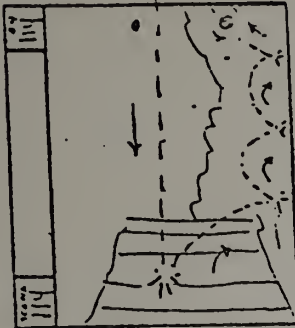
BASEBALL ZOOMS THRU SC, FLYS  
ABOVE PEE WEE'S HEAD



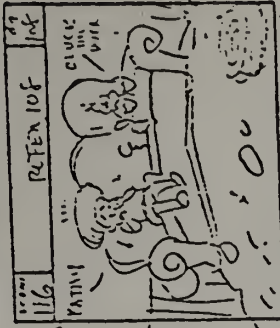
BAT HITS BACK OF BAT, BOUNCES  
UP + FALLS ON GROUND, STOPS  
SFX: (SMALL BONK!)



KATHYGRABS DUCK, COVERS  
HIS MOUTH, STUSHES HIM



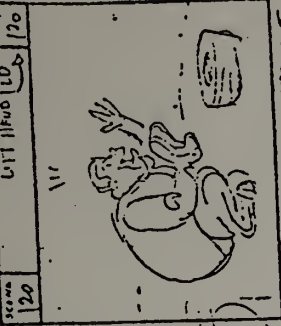
BASEBALL INTO SC - HITS FENCE -  
BOUNCES BACK A WIDE GROUND -



KATHY: (SUPPRESSED GIGGLE)  
DUCK LOOKS O.S. A BEAT, THEN --



PEE WEE: WHAT ARE YOU LAUGH-  
ING AT? I GOT A PIECE OF IT, DIDN'T I?



EAT: OKAY, PEE WEE, PUT ONE RIGHT OVER THE PLATE!



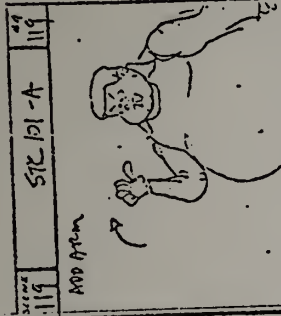
KATHIL: WHY'D YOU GO, PEE WEE, WHY'D YOU GO IN THERE!



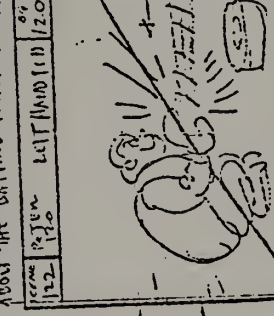
PEE WEE TAKES HAND, PULLS OUT LEFT HAND - SAYS IT IS EMPTY WITH NO PITCHER'S MITT -

76 120 IS A  
37 PAN - B  
56 SC 128  
PATERALGO  
T BC 109  
4 DG 110

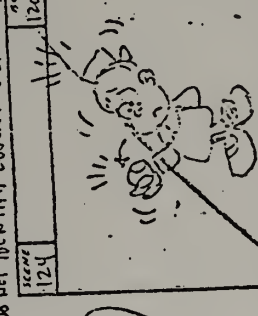
WIPE TO: 2



EAT: DON'T WORRY ABOUT THOSE ECONOMIS, MAN! WE'LL JUST FORGET ABOUT THE BATTING PRACTICE & TRY SOME BITCHING!



BEHIND OBJECT ZOOMS INTO SC. REAL THIT - HITS CATCHER'S MITT SIX (SMACK) (OO WE IDENTIFY OBJECT - JUST BUBB)

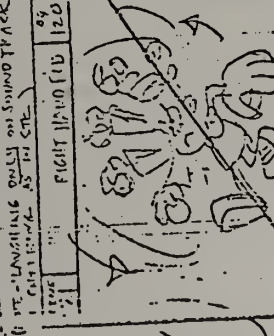


PULLS HIS RIGHT HAND AWAY FROM CHEST AND NOTICES HE IS STILL HOLDING BASEBALL

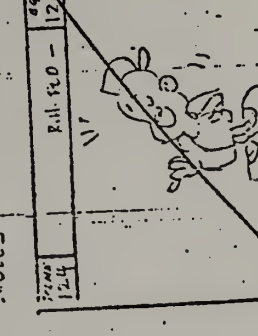


LAUGH (ALL)

LAUGHING ONLY ON SOUND TRACK



WE WEE IN WINDMILL WINDUP SUCLES



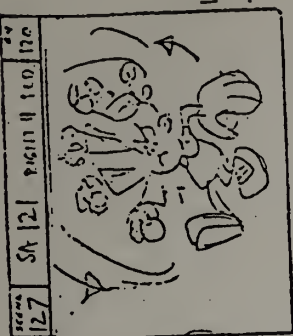
PEE WEE THROWS OUT CHEST AND BEGINS WITH PHONE

2+

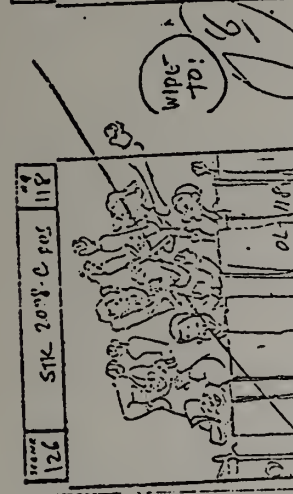
14

8

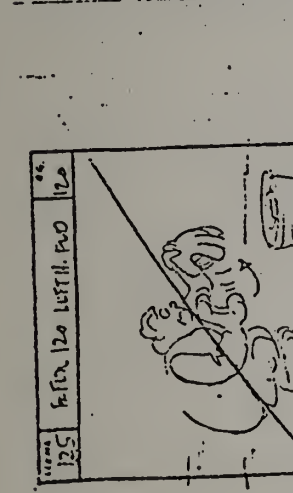




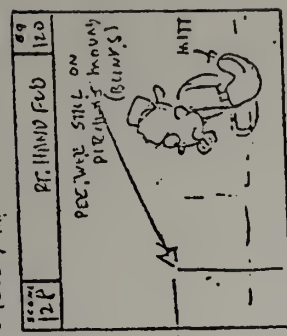
PEE NEE WINGS UP - WINDMILL CYCLE, THEN -



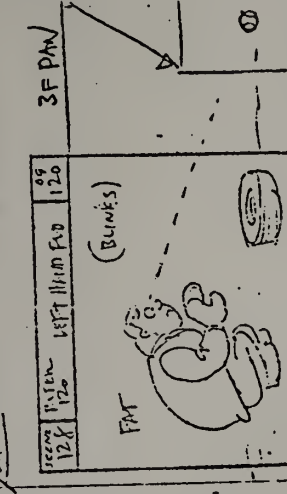
BANG: (BEHIND FENCE) (ALL LAUGH)



FAT PULLS PEE WALL'S PITCHER'S MITT OUT OF HIS CATCHER'S MITT



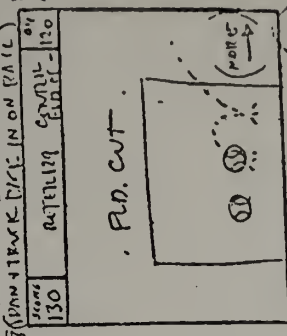
PEE NEE SINK ON PITCHER'S MOUTH (BLINKS)



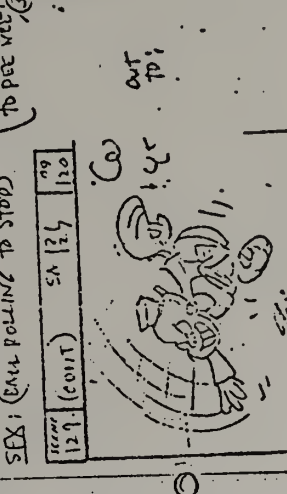
FAT (BLINKS)

FAT (NO) TRY AGAIN, PEE NEE. A LITTLE CLOSER THIS TIME

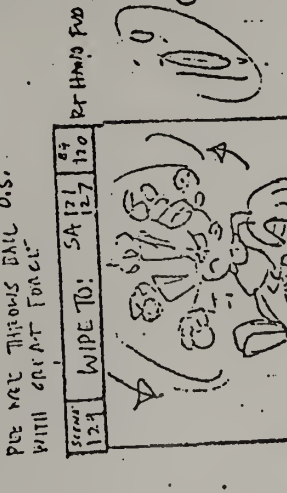
PAN ALL THE WAY TO PEE NEE (PITCHER TAKE PEE IN ON BALL)



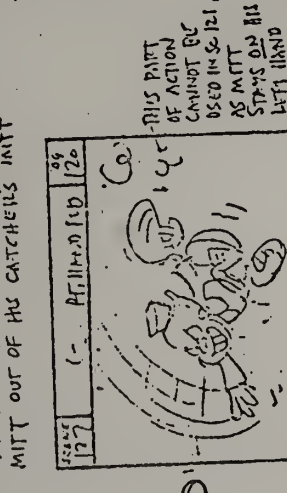
PAN. CUT



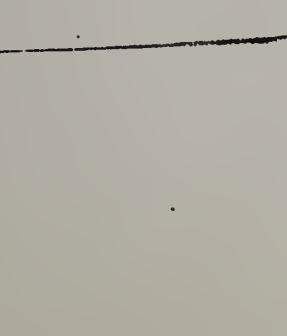
THEN THROWS BALL D.S.



PEE NEE THROWS BALL D.S. WITH GREAT FORCE



THIS PART OF ACTION CANNOT BE USED IN SC. 121 AS MITT STAYS ON HIS LEFT HAND



PEE NEE WINGS UP - WINDMILL

2ND BIGGAL MID SC (25)



SCENE 131	SA 122	126
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BOULED OBJECT INTO SC FROM  
FAST - HIS MITT SEX (BIG  
SMILE)

SCENE 132	STK	137
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FUD CUT

W/CLIP  
H/CLIP

W/CLIP HOLD: LETS FACE IT, PLE  
WE, THERE ONLY ONE POSITION  
FOR YOU... SLOTT STOP!

SCENE 133	INT "A" POS, STK 2008	118
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(BOUL STOP W/CLIPING) 26

SCENE 131	SA 120 LEFT HAND POS	120
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FAT: MOVE A LITTLE CLOSER!  
(HOLD ON FAT A BEAT, THEN --)

SCENE		118
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NOT A PITCHER!

WE HAVE

SCENE 133	STK 2008 - "C" POS	118
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SIDEBY, FOOTBALL ZOOMS THRU SC  
IN FRONT OF BOUL LAUGHING

SCENE 130	(CONT)	END OF 120
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FUD CUT:

END BASEBALL BOULS ON WAY TO 1ST -  
JUST MIGHTS IT SURELY  
STV: (POUL BALLS CLICK)

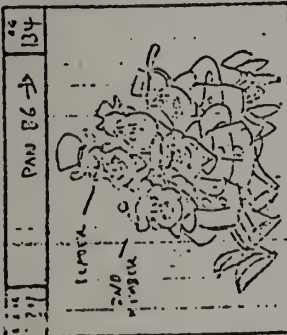
SCENE 131	PTER 125	126
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FAT BOULS  
"ONE BULLOUT  
OF MITT

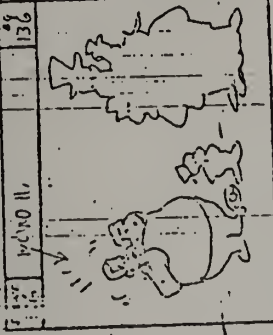
ALL... IT'S A HAIR CLOSER!  
FEE WEE! IT'S IN USE, ARGENT - - - I'M JUST  
(SLOTT Z.F. PAN TO PLE WEE) →

SCENE 133	STK 2008 - "C" POS	118
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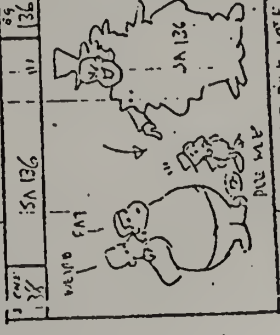
BOUL: (BEHIND FENCE) (ALL LAUGH)



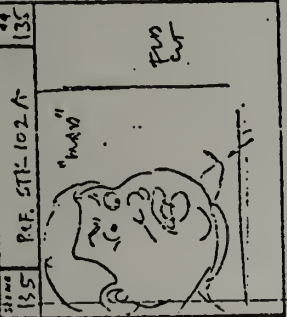
GIVE LEADER: HOW 'BOUT THAT?  
ALMOST GOT ME 7 TURKENS  
IN MY ONE BULLCITY!



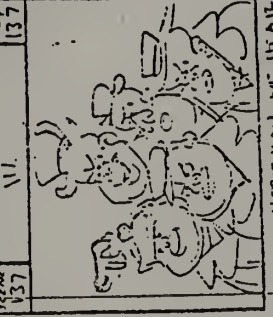
WIND HAROLD: (BOYS HEAD UP FROM  
B. HIND FAT) --- TO DISCUSS, HAH,  
D BOYS!



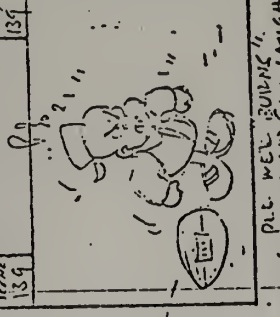
LET THEM: (POINTS AT PEE VEE)  
--- AND BRING YOUR MISSET ALONG!



FAT: HEY, YOU GUYS ARE  
INTERUPTING CIVIL BASE BALL  
PRACTICE!



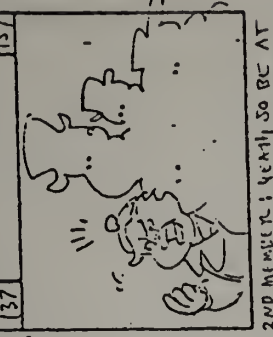
LEADIS: LOOK HERE MAN, WE HEAR YOU GUYS  
THINK WE'RE SOME KINDA EAD BUDS. WELL, WE  
CHALLENGE YOU TO THE FOOTBALL CHAMPIONSHIP  
OF THE WORLD!



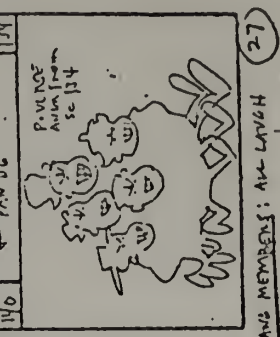
PLE WEL BULNIC!  
GANG MEMBERS: (ALL LAUGH)



LEADIS: WHAT'S ALL THIS JIVE ABOUT  
BAG-BALL? WE'VE HEARD TO DISCUSS  
A MAJUS GAMM, -FOOT BALL!



2ND MEMBER: I HEATH SO BE AT  
P311 + MADISON IN ONE HOUR --  
OR WE'LL HEATH GAME + GETCHA!



P. VANCE  
Aim from  
sc 134

ALL GANGS IN  
MADISON  
LEATHA JICEBTS  
CUTTING  
GROOV ON  
100 MOVES  
AS A UNIT -  
SIGHT N'S  
MOVEMENT  
ANIMATE ONVI  
LEGS - WALK  
IN SYNC

PETCH  
#250  
5291

FOOTBALL  
ANIMATE  
IN SC 136

GANG MEMBERS: ALL LAUGH

SCENE 143 09 136

MARGE H. SA 136  
ALPHABETICALLY  
BILL  
RUBY  
FAT SA 136  
SA 136  
RE WORK  
A  
BING D.  
RUBY  
FAT SA 136  
SA 136

REST OF THE GANG ALL POKE HEADS OUT FROM BEHIND FAT

SCENE 144 09 137

MARGE H. SA 136  
SA 136 + 141

MARGE H.: WHAT DO YOU MEAN "WOW"? WHEN YOU CAN'T GO! YOU WOULDN'T LAST 5 MINUTES WITH THOSE GUYS!

SCENE 146 09

PIKES FOOTBALL IN DISGUST

PIKES FOOTBALL IN DISGUST

SCENE 142 09 142

FAT-SAZ 101-110 BUL  
MARGE - NO BUL  
BILL  
RUBY

MARGE ALSO 145

BILL: MAN THOSE GUYS ARE TOUGH, WE DON'T STAND A CHANCE! BUT IF THEY CHALLENGED US THROUGH, SO WE GOTTA GO THROUGH WITH IT!

SCENE 145 09

SA 142  
MUSHMOUTH'S HEAD! YOU'RE TOO STUBB!

9

SCENE 147 09

FOOTBALL SKILLS UP, UP, UP INTO SKY

SCENE 143 09 139

PEE WEE: WE CAN LIVE EMB. DON'T WORRY!

SCENE 146 09 139

PEE WEE "BURNS", THEN

SCENE 148 09 147

LOOKS UP  
PAT: HEY! HEY! HEY!

PAT: HEY! HEY! HEY!

SCENE 147  
T-PAIR BG  
PEE VEE -  
ANGRY  
WINK

PEE VEE: (U) --- PEE VEE: DONT GO ANIM!

SCENE 148  
FOOTBALL DROPS INTO SEE'S PETS

PEE VEE: (GATLIE'S FOOTBALL) --- WELCOME TO THE TENNIS!

SCENE 149  
PEE VEE: DO YOU REALLY MEAN IT?

PEE VEE: (GAINS OUT OF SC) --- WE'RE AS GRINA --- SURE TO WIN!

SCENE 150  
LOOKING UP  
RUDY

RUDY: WOW! WHAT A KICK!

SCENE 151  
PETE WEL: DO WE MEAN IT, MAN, IF YOU CAN KICK LIKE THAT DURING THE GAME TODAY!

PETE WEL: DO WE MEAN IT, MAN, IF YOU CAN KICK LIKE THAT DURING THE GAME TODAY!

SCENE 152  
GAINS OUT  
WEL: H. PUNG!

WEL: H. I'M GOIN' HOME AND GET READY! (GAINS OUT OF SC)

SCENE 151  
PETE WEL: (LOOKS UP OSS) PEE VEE, MY MAN ---

PETE WEL: (LOOKS UP OSS) PEE VEE, MY MAN ---

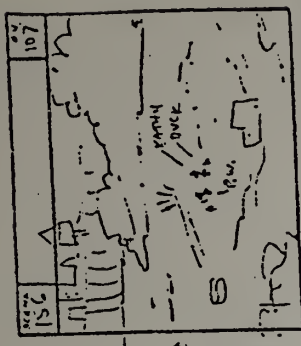
SCENE 152  
ADD ATOMS

PETE WEL: (LOOKS UP OSS) PEE VEE, MY MAN ---

SCENE 153  
GAINS IN  
PET: (GAINS INTO SC) --- MAF TOO!

PETE WEL: (LOOKS UP OSS) PEE VEE, MY MAN ---





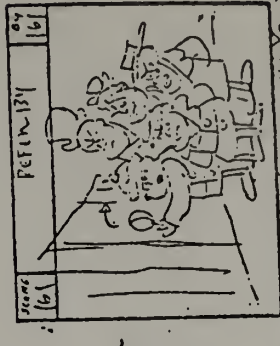
107  
SCENE 156  
PET WEE: CLEAR THE AREA!

SLUGS  
AND  
ARMS  
ON  
FIELD



118  
SCENE 158  
KATHY LOOKS UP

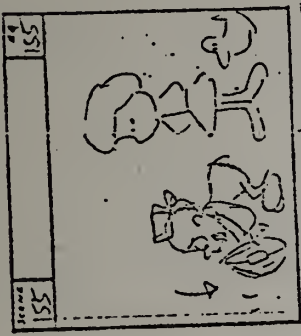
KATHY: WOW!



161  
SCENE 161  
PET WEE

PET WEE ALSO SC 163

2ND CAT MURDER! (DIPLOMA FROM PAGE 30)  
HAY, THAT LITTLE DURE WAS BEHIND FILE!



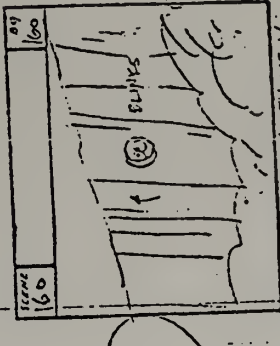
155  
SCENE 155

PET WEE: THERE'S PLENTY OF TIME TO GET READY, I'VE GOT SOME PRACTICING TO DO FIRST!

KATHY  
CORRE THE DUCK

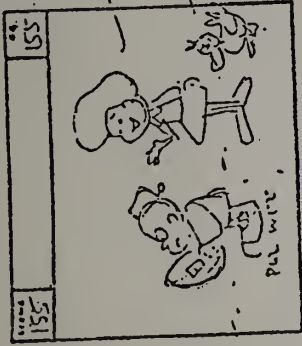


147  
SCENE 157  
SA 147



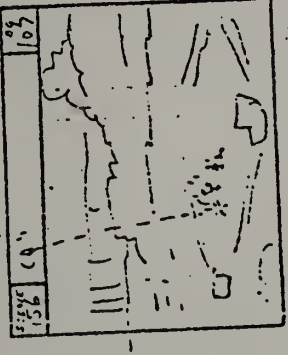
160  
SCENE 160

TWO EYES BEHIND HOLE IN FENCE MOVE UPWARD



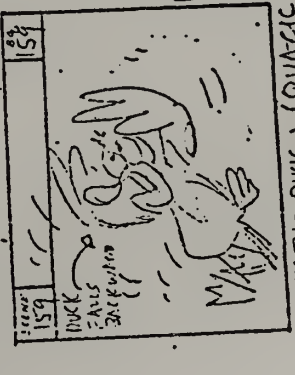
155  
SCENE 155

KATHY: WHAT ABOUT YOU, PET WEE?



109  
SCENE 156

PET WEE LEIKS FOOTBALL UP OUT OF SC.



159  
SCENE 159

DUCK FALLS BACKWARD

CLICK THE DUCKS (QUACK)

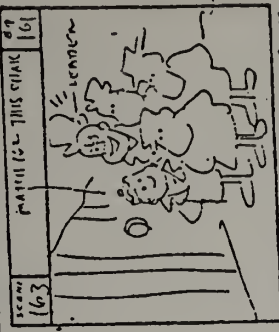
4

6

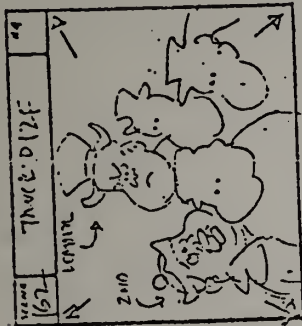
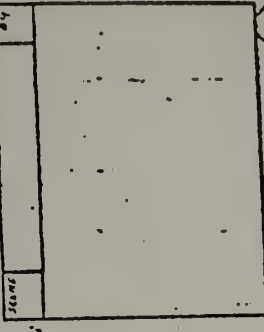




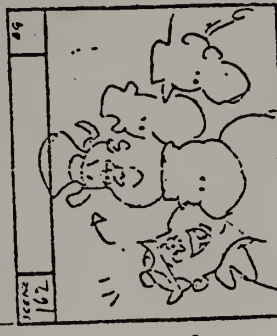
LEADER: WE BRING ALONG A SECRET WEAPON OF OUR OWN! 2ND MEMBER: SECRET WEAPON?



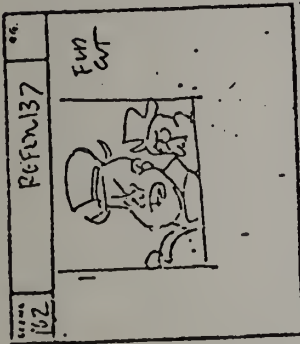
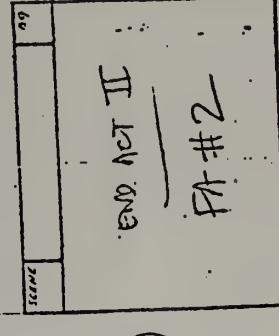
LEADER: LET'S GO, YOU GUYS. WE GOTTA GO TO TAKE CARE OF BEFORE THE FLAUGHTER. -- I MEAN -- COME IN THIS AFTERNOON!



2ND GUY MEMBER: WILADDA WE DO NOW?



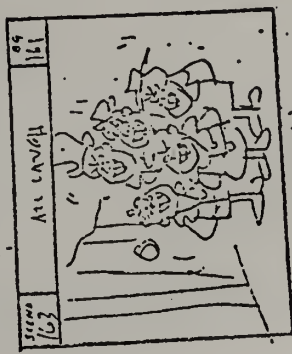
2ND MEMBER: OH! THAT SECRET WEAPON! THAT'S VERY COOL, MAN!



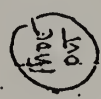
LEADER: THOSE SNEAKS! THEY'RE TRYING TO PULL A FAST ONE BY BRINGING IN A RINGER!



LEADER: YEATH! (LEANS OVER AND WHISPERS IN 2ND MEMBER'S EAR)

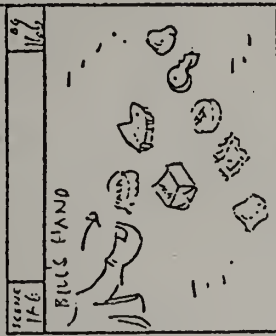


2ND MEMBER: (FUN LAUGH)

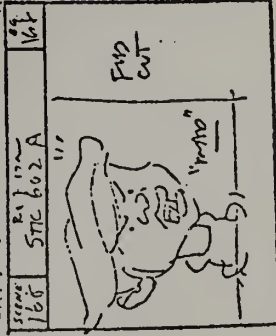


FA # 2 (50)  
ACT III

ORIGINAL PLAN OF SEQUENCES OF FOOTBALL IN ACT III TO BE REVISITED IN ACT II. THIS PLAN IS TO BE REVISITED IN ACT II. THIS PLAN IS TO BE REVISITED IN ACT II.



BILL (VO) (POINTING AT BOTTLE CAP)  
SUCCESSFULLY, YOU'RE THE BOTTLE CAP, SELL



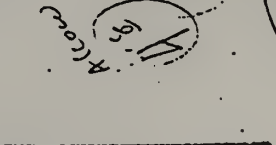
BUDY: WE TOO, MAN!

797-  
WITH SONGS  
TAPING IN:  
FOOTBALL  
FLU IN  
DINER

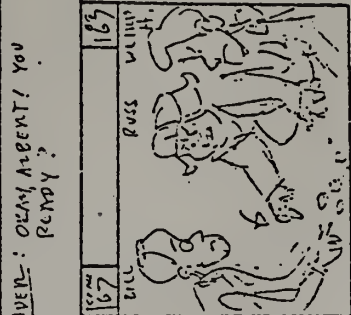
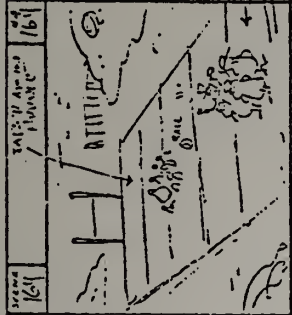
LEADER: OZAM ABSENT! YOU RUDY!



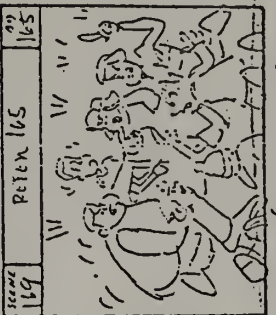
BUSSELL: I DON'T WANT TO BE THE BOTTLE CAP, I WANT TO BE THE PIECE OF GLASS!



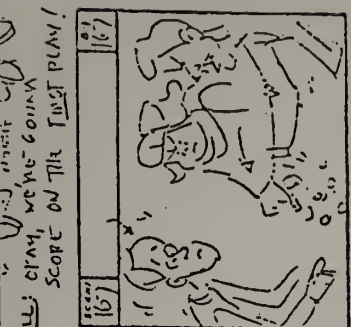
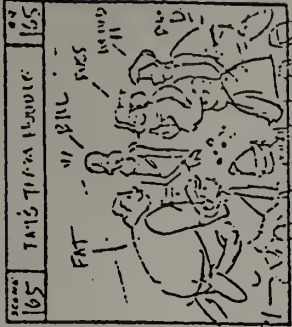
ENTIRE TEAM (CYCLING AND SHOOTING AT EACH OTHER)



BILL: OKAY, WE'RE GOING TO SCORE ON THE FIRST PLAN!



BILL: HEAVY TALKING BEING IN G2! EXTREME PERFECTING GUILTY!



BUDY: YEAH, AND HE'S THEN TO BE A ROCK!



BILL: HEAVY TALKING BEING IN G2! EXTREME PERFECTING GUILTY!

MUTE!  
FIRST MUTE!  
SCRIPT MUTE!  
LUTHER  
POLICE  
ANIMATION  
GOING TO  
GIVE!  
REFORM  
BY 4, 4

ALICE

164 165

SEX: (GROUP SHUFFLING)  
BILL: (W) ALBERT, GO WITH ME TO THE 3RD ST. CATCH THE BUS. HANG IN. OPEN THE DOORS AT 11TH ST. AND ILL TAKE IT TO YOU!

BILL'S HEAD BACK TO NORMAL SIZE T (INSTANT SILENCE)

171 172

GANG GOES TO SLEEP

SEX: (GROUP SHUFFLING)  
BILL: (W) ALBERT, GO WITH ME TO THE 3RD ST. CATCH THE BUS. HANG IN. OPEN THE DOORS AT 11TH ST. AND ILL TAKE IT TO YOU!

173 174

BILL  
PETE WIFE

BILL: HAPPY--1,2,3...HIKE!

170 171

PETE WIFE  
BILL

BILL POINTS FATIGUE IN ALL DIRECTIONS

ALL AWRIGHT, I'M THE QUARTERBACK SO HESSEN UP! DOWN TO YOU GO DOWN TEN STEPS. AND CUT LEFT BEHIND THE BLACK CONVENTABLE

172 173

PETE WIFE  
PETE WIFE: I POKES HEAD UP FROM BED AND BILL, TELLING HE HANG BEHN HIDEENS -- WHADDA-YA WANT ME TO DO, BILL?

173 174

PETE WIFE HIFELS DRUG, BUT IT... DRAPE FINE SHOOT AT BILL'S HANDS

171 172

GANG YAKINS

DIALOG ON LETTER IN SC 209

SEX: (GROUP YAKING)  
BILL: (W) -- HAROLD, YOU FUN KINGS TO MY HOUSE AND WAIT IN THE LIVING ROOM...

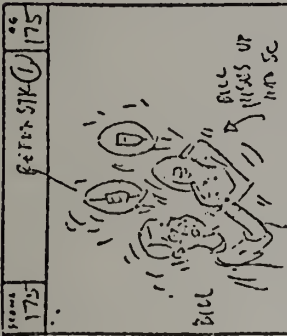
172 173

BILL: HIK-- THE BAIL PETE WIFE AND THEN GO LONIC! PETE WIFE: I OKAY!

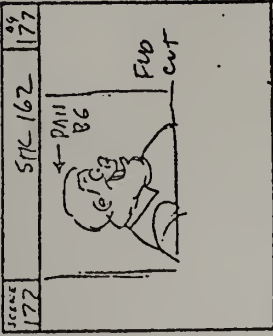
174 175

PETE WIFE  
PETE WIFE: BUT THIS IS BE BIL...  
GANG RANS FUL VLAST

SEX: (GANG RANS FUL VLAST)



SC: DIML UP AS CALLOPING HOOVES)  
BILL TERRIFIED - KEEPS WAVING GRIP  
OF SLUTTERY FOOTBALL



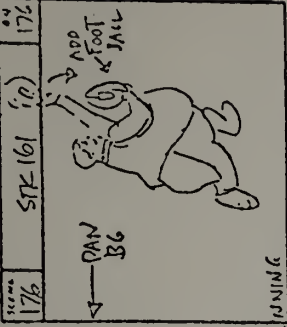
FAT: HELI, HEY, HEY!  
OUTTA MY WAY!



BILL FINALLY THROWS FOOTBALL  
OUT OF SC. IN DESPERATION



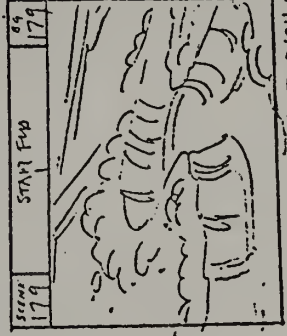
BILL & TEAM LOOK AS AFTER FAT  
SEX: (FATS FOOTSTEPS, THEN LONG  
BRAKE SCREECH --)



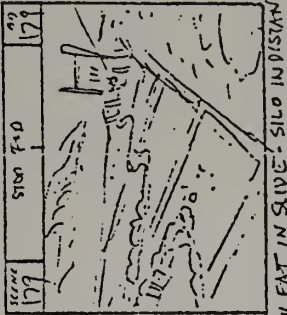
RAINING  
FAT REACHES UP - CATCHES BALL  
& KEEPS RUNNING WITH IT



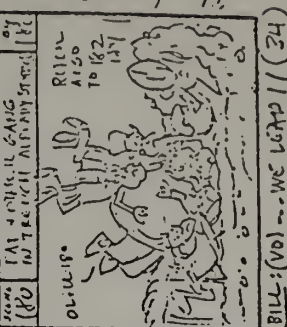
SEX: TERRIBLE SCREECHING  
AND CRAWLING - THEN  
SILENCES



PAN ALONG LONG TRENCH IN FIELD DUG BY FAT IN SLIDE - SLO IN DISTANCE OVER GATE  
BILL (VO) TOUCHDOWN! TOUCHDOWN!

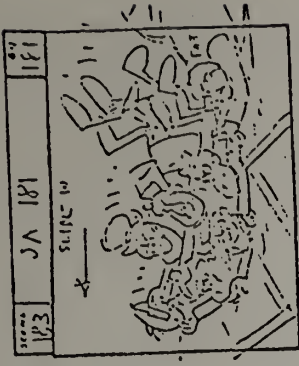


BILL (VO) -- WE LOSE! (24)

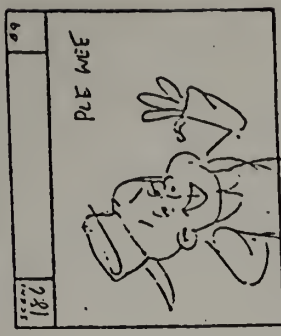


FAT & OTHER GANG  
IN TRENCH ALREADY

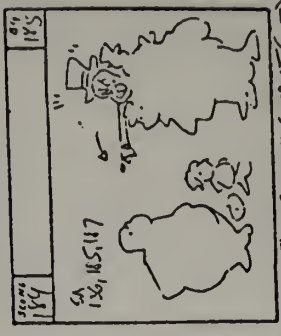




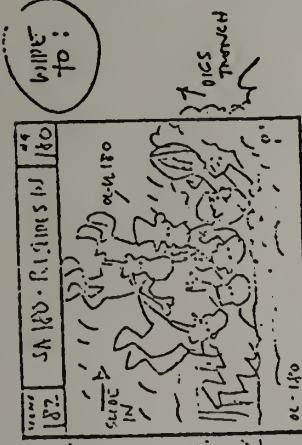
OTHER GANG SLIDES ACROSS CORL TO MAKE ANOTHER TOUCHDOWN



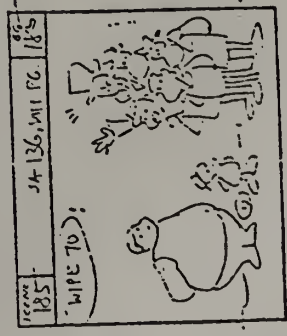
PLE WEE: (PHONED) SU TO Z3, OUT FAVOR!



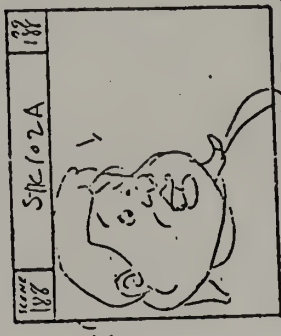
LEADER: TIME FOR OUR SECRET WARRIN! YOU TURKEYS DAWG! A CHANCE!



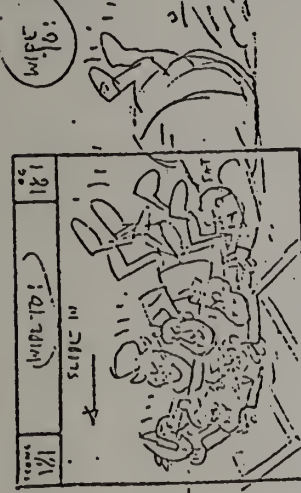
FAT SLIDES ACROSS CORL TO MAKE ANOTHER TOUCHDOWN, DIGGING THE TRICH



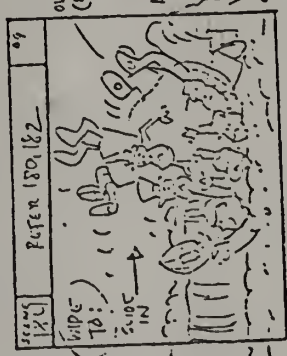
LEADER: HEY, WHAT'S THE SCOPERMAN?



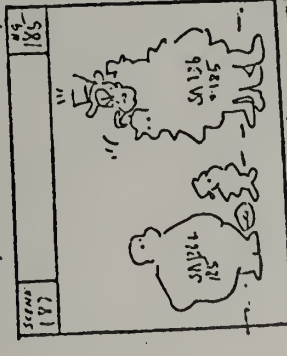
SKR: TIME FOR WARR, MAN?



OTHER GANG SLIDES ACROSS CORL TO MAKE TOUCHDOWN

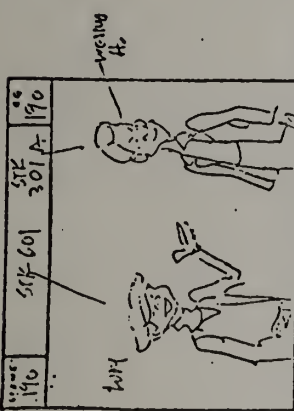


FAT SLIDES ACROSS CORL BACKWARD TO MAKE ANOTHER TOUCHDOWN, DIGS TRANCH

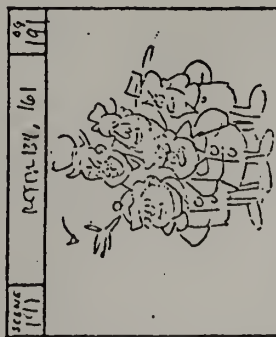


LEADER: GUESS IT'S TIME, THEN!





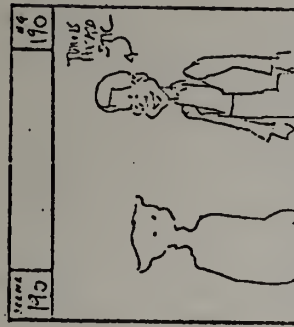
BUDY: (LAUGHS) WHAT KIND OF SECRET WEAPON COULD YOU DUDES HAVE?



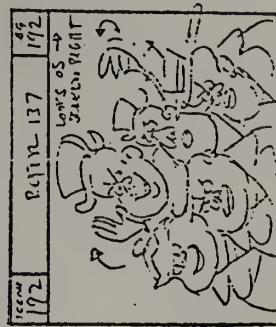
LEADER: GO AHEAD, TUPPEYS! LAUGH!! WHILE YOU CAN!



PITCH BLACK SHADON ANIMATE! INTO SC- THIS GANG INTO BLACK SILD - ONLY SEE EYES



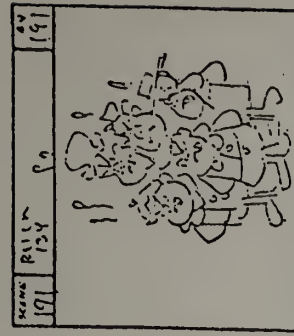
WENDY: --MAYBE THEY DISCOVERED A NEW WAY TO CHEAT!



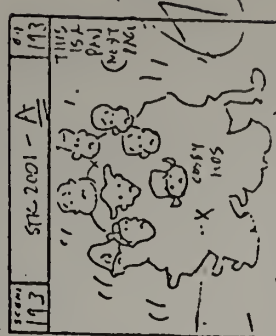
WADEN: OHH, "KONG"... COME ON OUT!



PIE WEL...: (IN SILD - STAYS FROM BEHIND OTHERS) --HEY / WHAT HAPPENED TO THE SUN?



FAT'S GANG: (NO) (ALL LAUGH) OTHER GAME "BURNS"



SEX: (DIAL UP LOUD FOOTSTEPS) (CAM SHAKES ON BENTS)



DUMB DON: (GESTURES) --THERE MUST BE AN ESCAPE OR SOMETHING

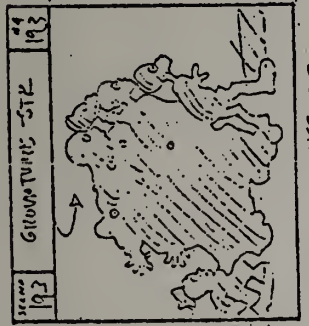
SYSTEM ALSO SC 211, 219, 221, 223, 226

NORMAL COLONS NO RLE W/LE YET

26



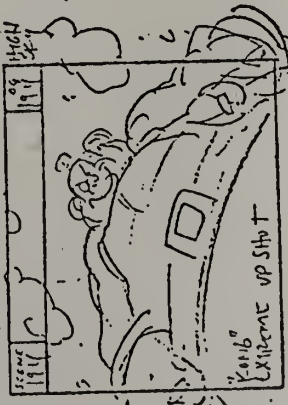
193  
FOUR (VO) (UNINTELLIGIBLE GROWL)



193  
GROWL TURNS 4 LOOKS O.S.



193  
RE. WE. (VO). GEE, HE'S BIGGER THAN YOU ARE, ALBERT!



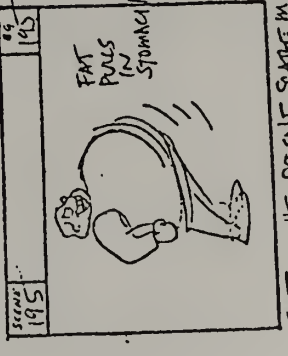
194  
KONG (VO) EXTREME UPSTUT  
BILL (VO) Y CATH --



194  
BILL (VO) -- LOOK AT ALL THOSE MUSCLES!



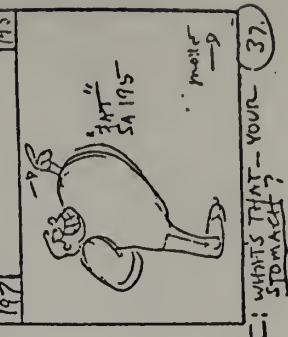
195  
FAT LOOKS AT HIS BIG STOMACH



195  
FAT PULLS IN STOMACH!  
FAT: -- HE DOESN'T SQUEE ME!



196  
SA 195 BUT REPHRASED  
KONG: (GROWLS)

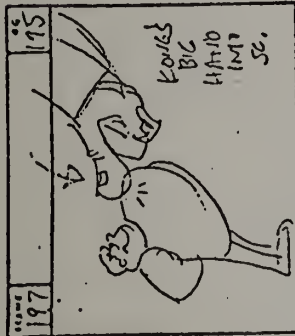


197  
FAT: WHAT'S THAT -- YOUR STOMACH?  
37

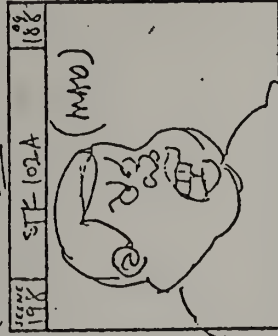
36  
AND THE WIFE IN SILENCE

38

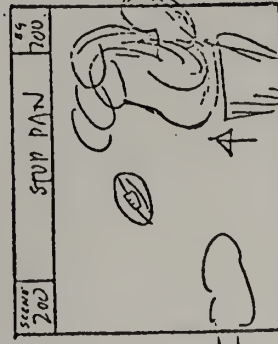
PAN TO →  
"KONG"



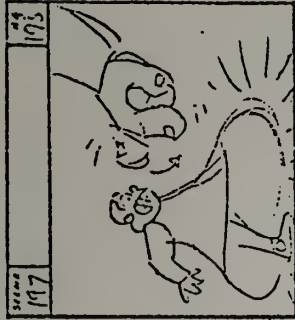
195  
KONG: (TOUCHES FAT'S CHEST)  
(VO) -- IS THAT YOURS?



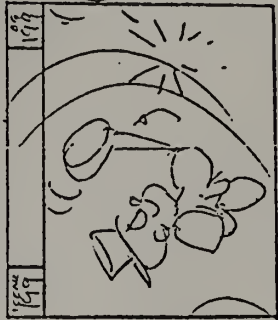
198  
STP PAN (MPO)  
FAT: AWRIGHT, OUT THE LAUGHIN' AND LET'S PUNT BALL!



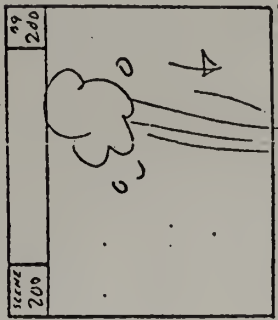
200  
STOP PAN  
GOODBALL, KONGS BIG HAND RISES UP INTO SC.



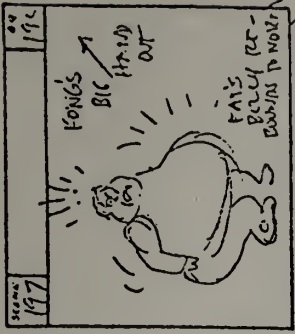
193  
KONG FLICKS HIS BIG INDEX FINGERS, PUSHING FAT'S BULLY TO GROUND



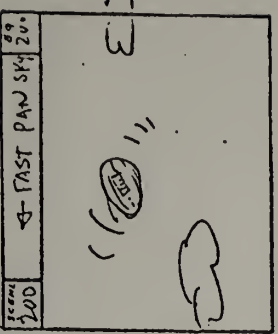
199  
PCE WEE KICKS FOOTBALL OUT OF SC



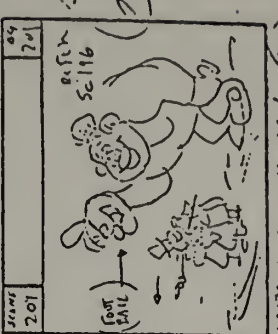
200  
HAND CATCHES FOOTBALL AND DILLS IT DOWN OUT OF SC.



197  
OTHER GANG (VO) (LAUGHS)



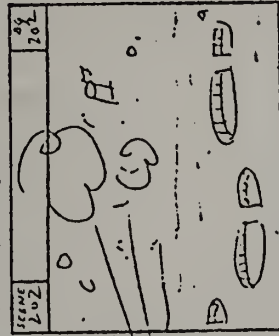
200  
FAST PAN SKY 200  
PAN FOLLOWING SPINNING FOOTBALL



201  
PCE WEE  
FATS  
PCE WEE  
SC 116  
PCE WEE  
SC 218  
OTHER GANG  
WEATHERS RUN, FONG! (28)

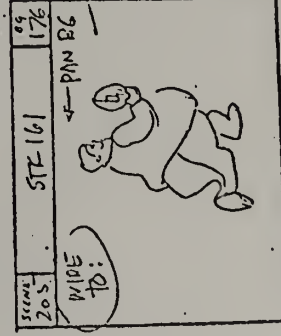


BILL: HERE HE COMES, AGENT!  
STOP HIM !!



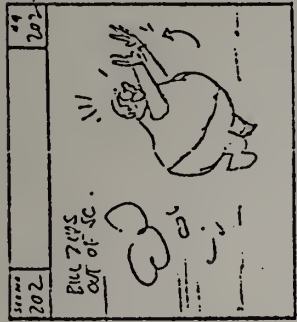
CAW, SLAPES  
KONG'S FOOTPRINTS

SFX: (GIANT FOOTSTEPS, THEN STOP)  
LEADER: (VO) -- STOP RIGHT THERE, KONG --



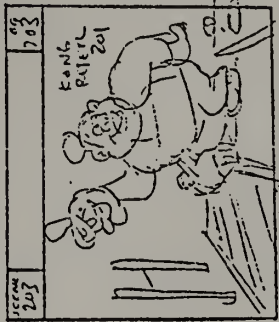
WIDE TO: PAN B6

PAN FOLLOWING FAT RUNNING WITH BALL



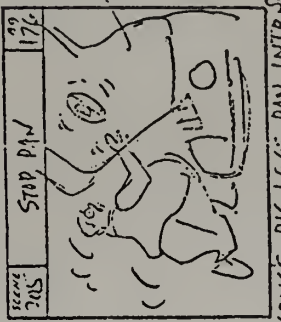
BILL TRIES OUT OF SC.

FAT: (GRABS HINDS TO STOP KONG)  
-- THEY, THEY HEY / SI (DIAL UP FOOTSTEPS)



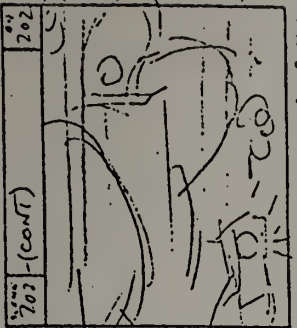
SMOKING SKID MARKS

LEADER: (VO) ... NOW TOUCH THE BALL DOWN!



HC 205

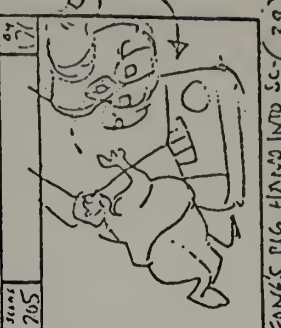
KONGS BIG LEGS PIV INTO SC WITH BG  
FAT PUNS INTO THEM - LOSTS FOOTBALL



KONGS FEET THW SC, BEAK FAST, PUSHING FAT OUT WITH THEM

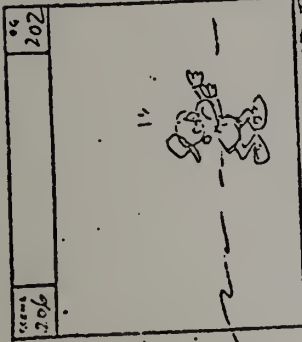


KONGS HAND INTO SC - PUB FALL DOWN AS ALBERT SURELY REALIZES WHAT HE IS - TUNING & MOVES AT BALL



KONGS BIG HANDS INTO SC - 39  
CATCHES FOOTBALL

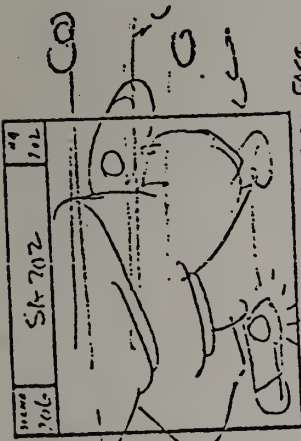




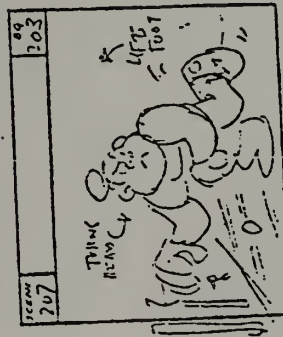
PEE WEE BRAVELY WANTS TO TAKE US ONCOMING KONG'S SEX: (DUM UP FOOTSTEPS)



PETER 203 KONG PUTS BALL OVER GOAL LINE

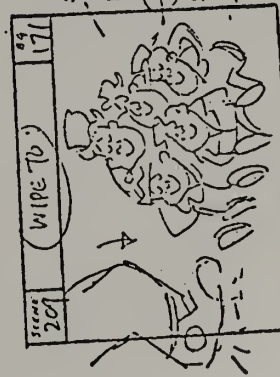


KONG'S FEET THRU SC PEE WEE FAST! CARRYING PEE WEE OUT WITH HIM

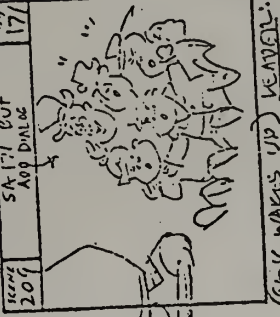


SILU WAYS YOU WANT ARM + LEGS

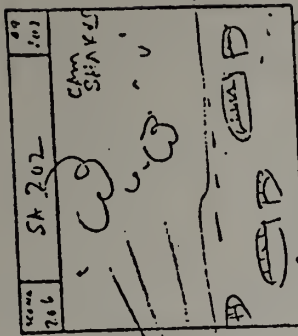
KONG NOTICES SOMETHING IS CLUNGING TO HIS ANKLE LIKE A BUG - LIFTS FOOT UP + SHIFTERS IT



KONG'S GIANT FOOT STEPS INTO SC. (KONG: (NO) - MAKE ANOTHER TOUCHDOWN!)



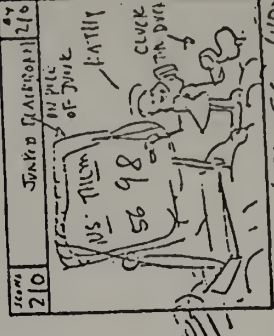
(KONG WAKES UP) LEADER: (GAINS) 6000 GOING, MAN, HEY GUYS, WHAT'S THE SCORE?



SEX (FOOTSTEPS, THEN STOP)

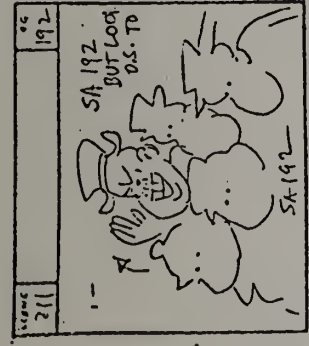


PEE WEE, HILARIOUS KONG'S ANKLE! POKES HIS HIDDEN HIND OUT

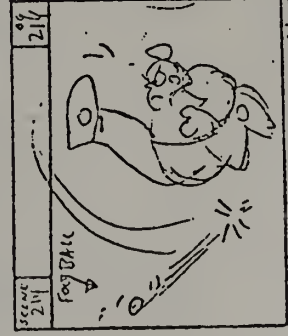


KATH: (IS 98 TO 56, 40) YOUR FAVOR! (40)

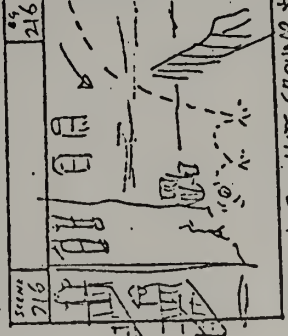




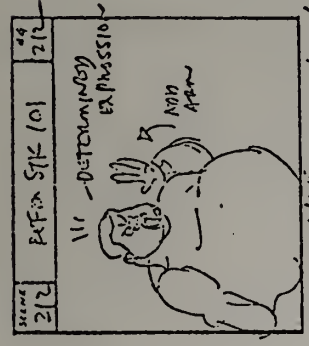
LEADER: HEY ALBERT, YOU GUYS GIVE UP? WERE AHEAD BY 7 TOUCH DOWNS!



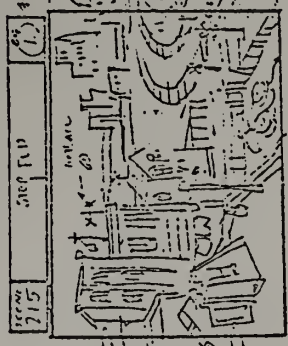
FONG KICKS FOOTBALL WITH GREAT FORCE - BALL TAKES OFF OUT OF SC. LIKE A BULLET



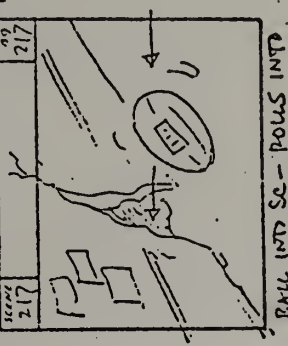
BALL INTO SC - HITS GROUND + BOUNCES ON GROUND TOWARD OLD BUILDING



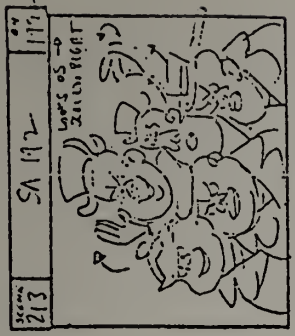
BAF: WE GOT TO GOIN' UP! GO AHEAD AND KICK OFF, MAN!



(START FLD IS 4TH FLD OF LG #1) BALL GAINS INTO SC - (4-PAN TO FOLLOW IT. BALL GAINS OUT TO LEFT. SLOWLY RAISE, THEN LOWER BALL ON N-S PEGS TO GIVE AIC



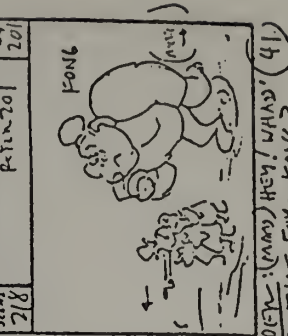
BALL INTO SC - ROLLS INTO POLE IN WALL



LEADER: OHHY FONG! REALLY PUT YOUR FOOT IN IT AND SHOOT THE SC TORKEYS WHO'S COOL AROUND HERE!



WHEN PAN STOPS, PAN TO FOLLOW IT. WHEN PAN STOPS, BALL LOWER BALL ON N-S PEGS

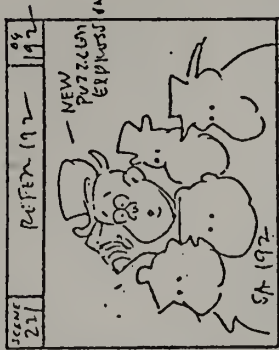


LEADER: (MAD) HEY, WHAD' YOU DO THAT FOR, FONG? (41)

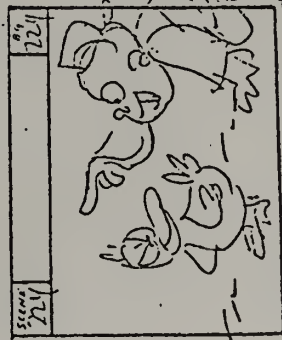
OTHER STK SA 201 PUT AN RAVE MAD EXPRESSION



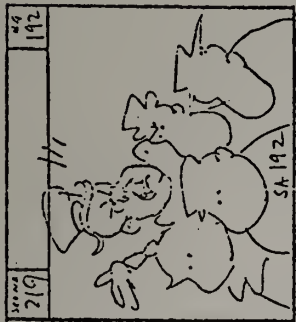
KONG: YOU TOLD ME TO!



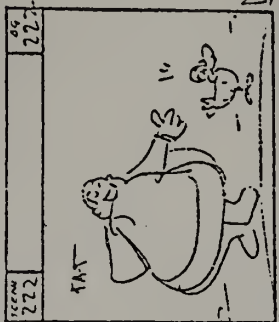
LEADER: CLUCK? WHO'S CLUCK?



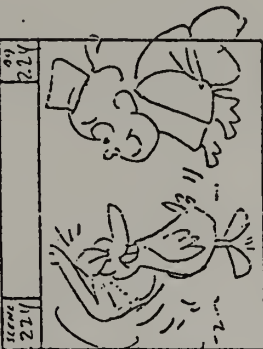
PEE MEE: CLUCK, GO GET THE BAW!



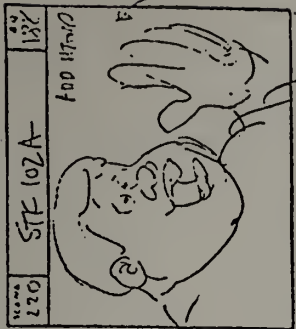
LEADER: THAT'S MY BROTHERS BAW AND IF I LOSE IT HE'S GONNA REALLY WARP UP ON ME!



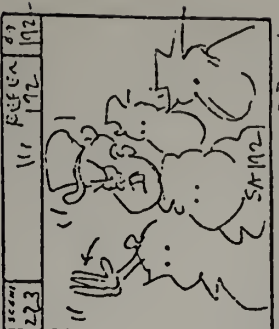
FAT: CLUCK'S OUR PET DUCK



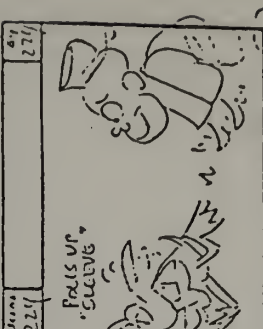
CLUCK SALUTES, ENRAPS HEADS



FAT: TAKE IT EASY! CLUCK GET IT FOR YOU!



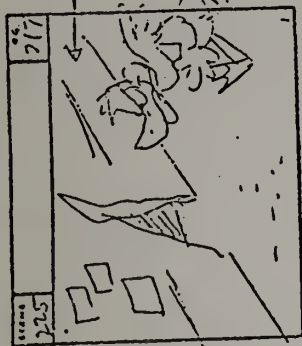
LEADER: A DUCE ?? DON'T JUDGE ME, MAN! I GOTTA GET THAT BALL OUTTA THERE FAST!



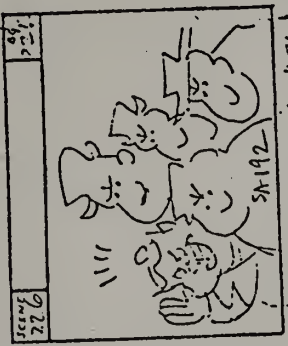
CLUCK WALKS OUT OF SC. WITH 1/2 DETERMINATION

SMILES

PEE WEE



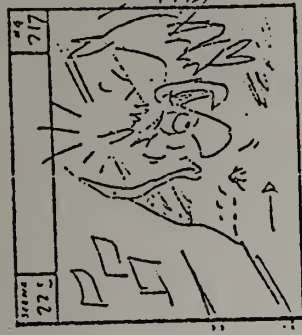
225 SCENE 217  
DUCK WALKS INTO SCENE, WALKING HOLE IN WALL...



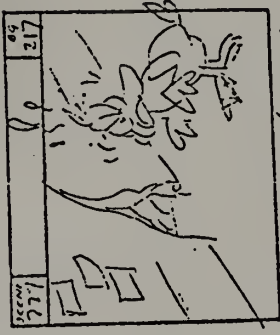
226 SCENE 217  
DIP GANG MEMBER: HEY HUBERT, LOOKS LIKE YOU'LL DUCK TURNED OUT TO BE A CHICKEN



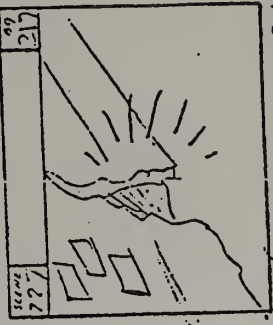
227 SCENE 217  
SILENCE FOR A BEAT, THEN--



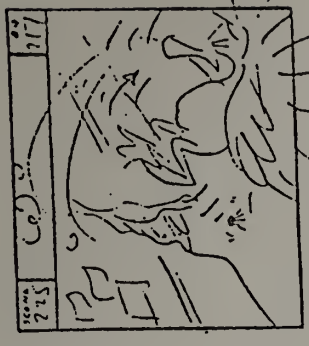
228 SCENE 217  
SPIDER WALKS OUT OF HOLE



229 SCENE 217  
OTHER GANG: (VO) (LAUGHS) "DUCK "BURNS"



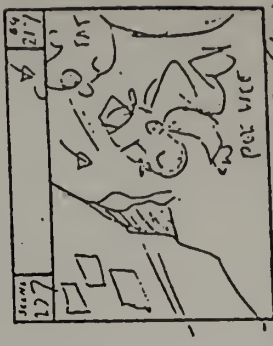
230 SCENE 217  
DUCK: (FRIGHTENED DUCK QUACKS)



231 SCENE 217  
DUCK FAINTS

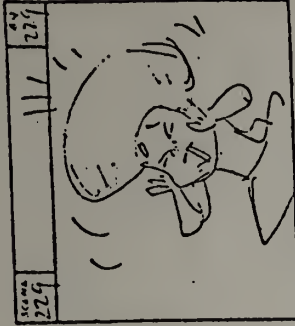


232 SCENE 217  
DUCK TURNS AND WALKS INTO HOLE

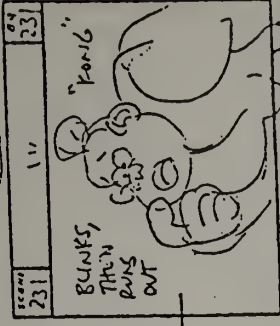


233 SCENE 217  
DIP GANG: (VO) (LAUGHS) "DUCK "BURNS"  
POE VICE  
POE WEE & FAT INTO SC-43  
LOOK INTO HOLE

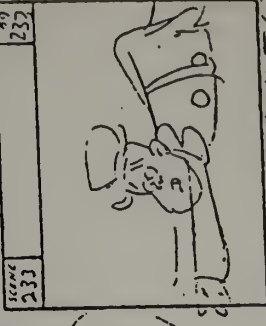




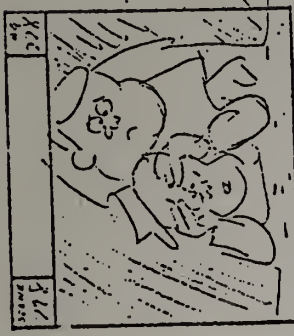
229  
KATHY: (AHHHHH)  
CLUCK !!



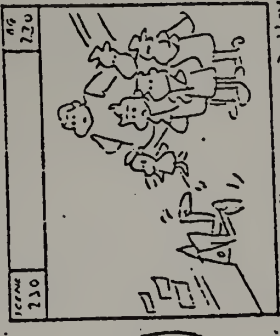
231  
BUNKS,  
THEN  
PUNS  
OUT  
2ND GANG MEMBERS (VO) - DON'T  
JUST STAND THERE, KONG! GIVE  
US A HAND!



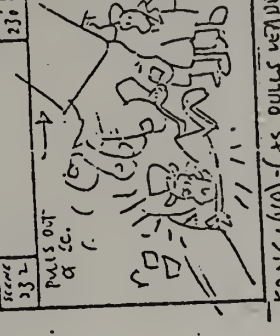
233  
LEADER: MUM THE HE MINT (Y)  
ANDYOH SMALL ENOUGH TO GET  
IN THAT LITTLE HOLE!



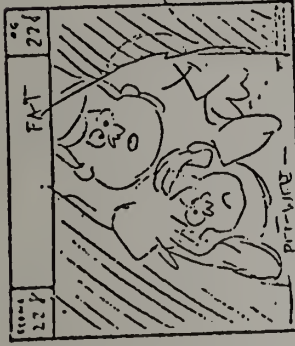
228  
PEE WEE...: HIS TOOT IS CAUGHT  
IN SOMETHING AND HE CANT MOVE!



230  
LEADER: (MUFFLED-VO) HEY!  
I'M STUCK! GET ME OUTTA  
HERE!

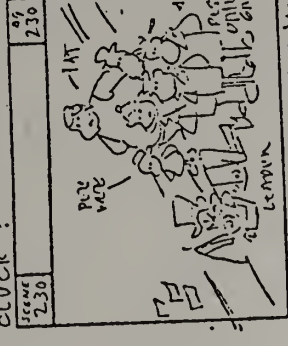


232  
KONG: (VO) - AS PULLS BANDEN  
OUT OF HOLE... HO !! (SEX COKE POP)



227  
EAT: CAN YA SEE ANYTHING, PEE  
WEE? WHATS MUNE WITH  
CLUCK

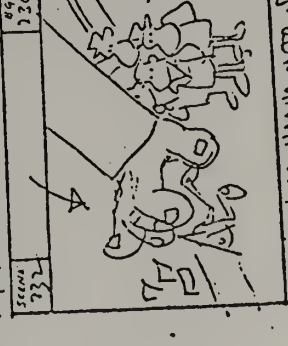
NOTES:  
MAKE  
HUG  
SMALLER  
& PUT THEM  
PRE A  
LITTLE  
SEE SC 234



230  
LEADER: NEVER MIND THAT  
STUPID DUCE, I GOTTA GET  
MY MORTHEUS BALL! (GRABBS INTO HOLE)

NOTES:  
ALSO  
SC 246

GROUP:  
-PATTERN  
-136  
-PART OF  
-GRUP



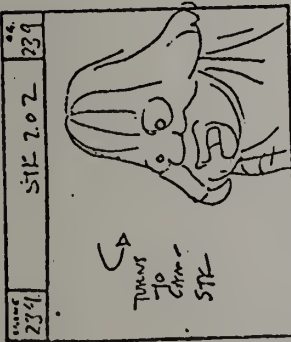
232  
KONGS HUG HAND INTO SC  
KONG: (VO) - HEAVIE

SA  
230

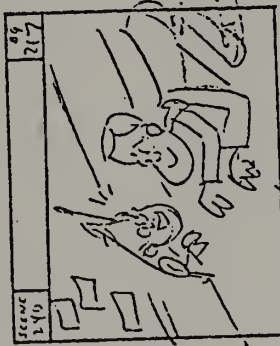




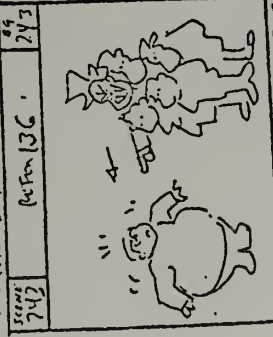




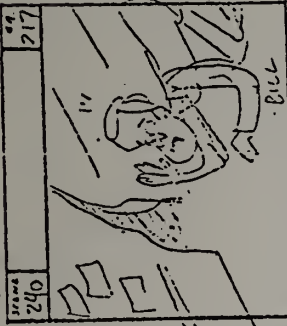
TALKS DOWN: HEY, WITHEE IS PEE WEE?



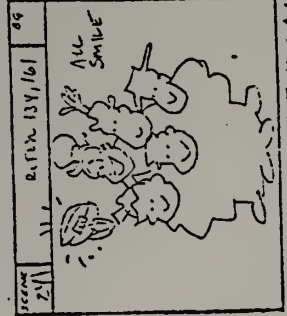
PEE WEE (POKE HEAD OUT OF HOLE) I'M FINE / JUST HAD TO GO BACK TOIN THE BALL!



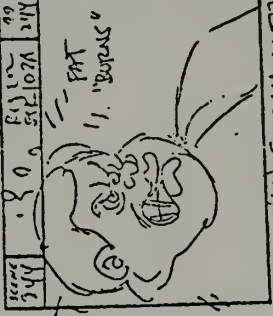
LEADER: ...COURSE THAT DOESN'T GO FOR YOU PAT GUYS!



BILL: PEE WEE? (CCH) HEY, HAN, ARE YOU ALL RIGHT? (MORE CCH)



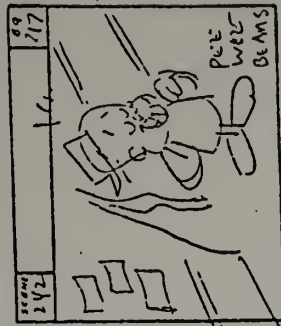
LEADER: PEE WEE, YOU ARE BEING COOL, HAN, I AINT EVER BUNNA MAKE FUN OF YOU LITTLE DUCKS HAN!



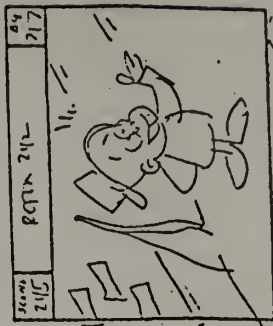
LEADER: NU SEE YA LATER, PAT ALBERT!



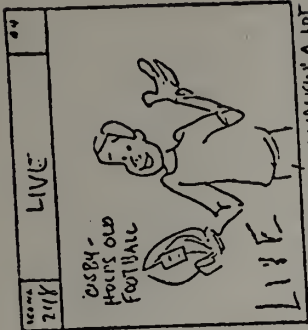
FOOTBALL OUT OF HOLE, HITS GROUND, BOUNCES UP OUT OF SC-



LEADER: (NU) -- SIGHT IS BEAUTIFUL, HAN!

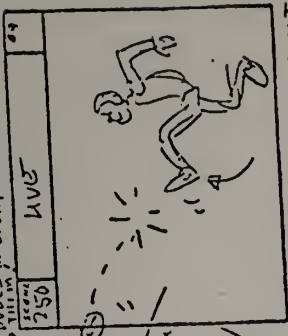


PEE WEE: DON'T WIND THEM, ALBERT...

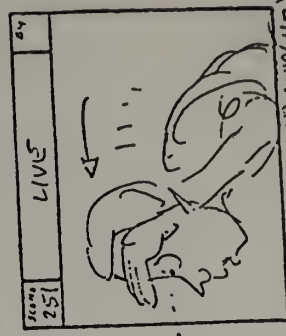


COSBY LOOKS LIKE MY MAN REMUE IS MAKING A LOT TALKING NOW EVEN THOUGH HE HASN'T GOWN AN INCH. EYES JUST POPPED THAT YOU CAN BE SHORT AND STILL MAKE UP TO THE BIGGER DUDS IN EVERY OTHER WAY-- AND SOME TIMES EVEN OUTDO THEM.

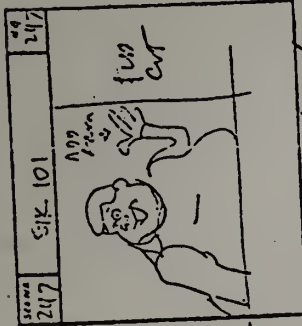
TAKE OUT ANIMATING  
FADE IN  
LIVE ACTION;



COSBY PICKS FOOTBALL UP OUT OF SC. SCREEN LEFT



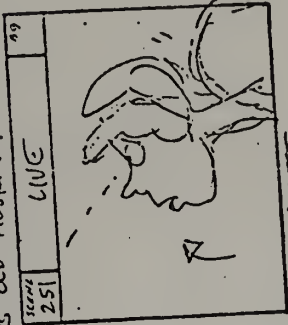
COSBY SLOWLY RISES UP INTO SC, INTENTLY LOOKING D.S. LEFT. THEN LUNGS FORWARD AND (47) KICKS D.S. GOING DOWN SEX; JUDGE WHISTLE, FALLS IN PITCH



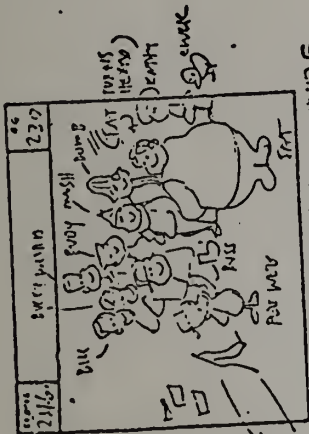
FAT: HEY, HEY, HEY!



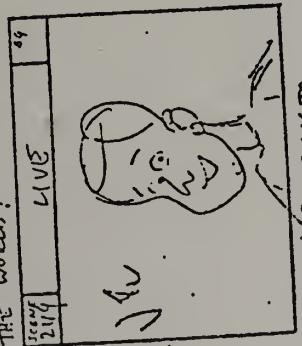
COSBY: (LIFTS UP FOOTBALL). I WONDER IF I STILL REMEMBER HOW TO KICK THIS OLD PIGSKIN?



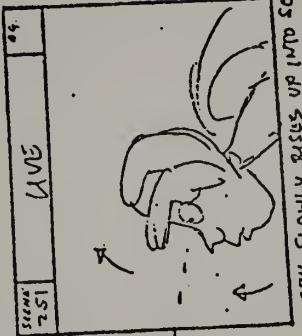
COSBY SLOWLY RISES UP INTO SC, INTENTLY LOOKING D.S. LEFT.



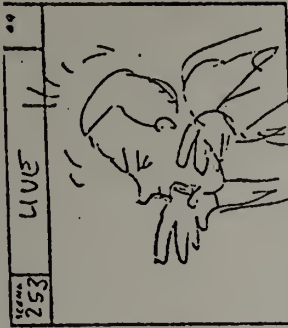
PRE. LAST... YOU GOT YOURSELF TEN OF THE BEST FRIENDS IN THE WORLD!



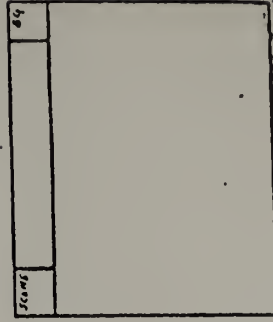
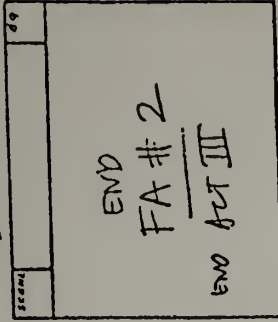
COSBY: IT'S SOMETHING TO REMEMBER!



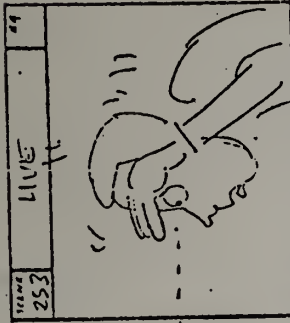
COSBY SLOWLY RISES UP INTO SC, INTENTLY LOOKING D.S. LEFT. SEX; (SLOW WHISTLE - RISING PITCH)



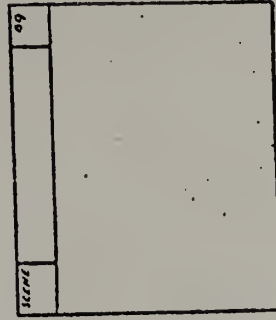
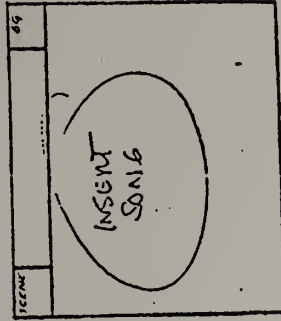
COSSBY: (OP. INTO SHOUT O.S.)  
... PEE WEE-E-E !!



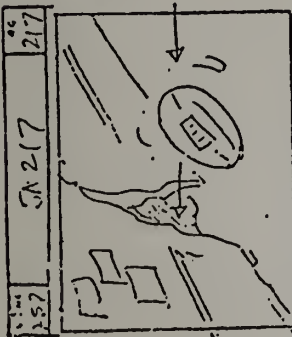
48



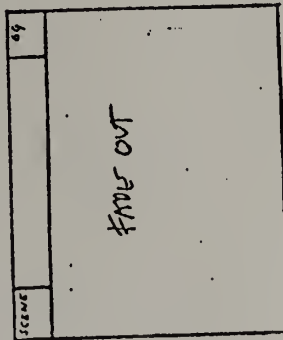
COSSBY STILL -OOKING O.S.  
DOES SLIGHT TAKE - HOLD BEAT, THEN



ANIMATION  
←

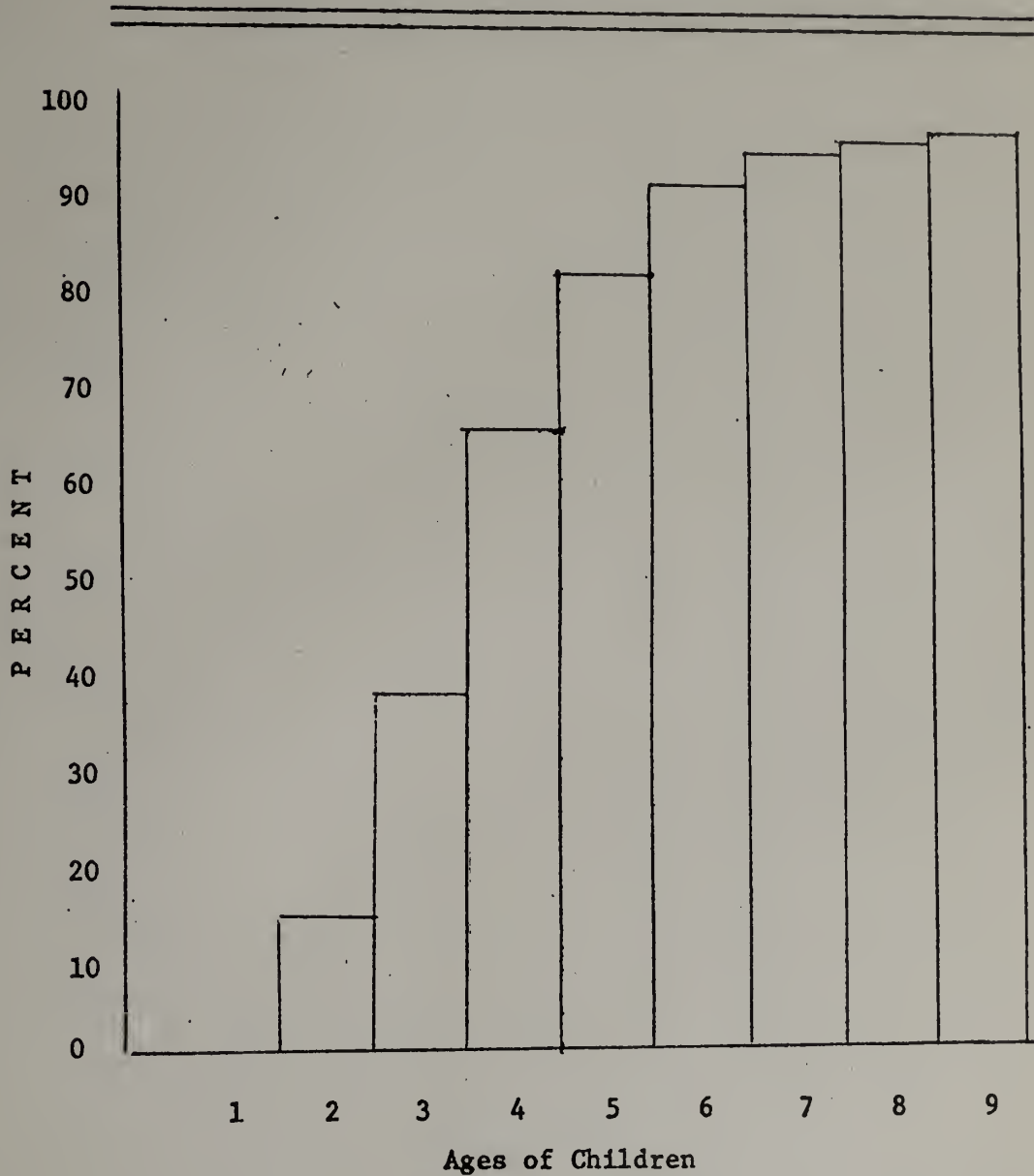


CARTOON FOOTBALL INTO SC -  
GUES IMP MOVE IN WALK



**APPENDIX C**

TABLE A  
PERCENTAGE OF CHILDREN WATCHING  
TELEVISION BY AGE GROUP



(Wilbur Schramm, et.al., Television in the Lives of Our Children, p. 27.)



TABLE B

FAVORITE PROGRAMS FOR SAN FRANCISCO  
GRADES 1-6\*

Grade 1 (N = 210)		Grade 2 (N = 317)		Grade 3 (N = 240)	
Disneyland	11.7%	Disneyland	15.1%	Disneyland	10.9%
Cartoons	10.7	Zorro	13.5	Zorro	6.8
Popeye	8.7	Popeye	12.0	Cartoons	6.8
Zorro	7.8	Cartoons	11.5	Popeye	6.1
Mickey Mouse Club	6.7	Lassie	8.1	Mickey Mouse Club	4.4
Lassie	6.3	Mickey Mouse Club	8.0	Lassie	3.7
Captain Fortune	4.5	Rin Tin Tin	6.1	Leave It to Beaver	3.6
Westerns	3.8	Cheyenne	4.4	Circus Boy	3.3
Rin Tin Tin	3.6	Leave It to Beaver	4.2	Amos and Andy	3.1
Leave It to Beaver	3.4	Topper	3.9	Cheyenne	2.9
	—	Westerns	3.9		—
Total	67.2%		—	Total	51.6%
Total mentions	772	Total	90.7%	Total mentions	1,090
		Total mentions	1,264		

Grade 4 (N = 263)		Grade 5 (N = 252)		Grade 6 (N = 262)	
Disneyland	11.1%	Disneyland	14.5%	Zorro	17.4%
Zorro	7.7	Zorro	12.8	Disneyland	16.4
Cartoons	6.2	Maverick	9.6	Father Knows Best	8.2
Popeye	4.4	Leave It to Beaver	7.4	Maverick	5.5
Cheyenne	3.7	Father Knows Best	4.3	Topper	5.5
Lassie	3.5	Danny Thomas	4.3	American Bandstand	5.5
Rin Tin Tin	3.2	American Bandstand	4.3	Leave It to Beaver	4.1
Leave It to Beaver	3.0	Amos and Andy	3.2	The Real McCoys	4.1
The Real McCoys	3.0	The Real McCoys	3.2	Cheyenne	4.1
Danny Thomas	2.8	Fury	3.2	Have Gun, Will	
Mickey Mouse Club	2.8		—	Travel	2.7
	—	Total	66.8%	Science Fiction	2.7
Total	51.4%	Total mentions	188		—
Total mentions	1,082			Total	76.2%
				Total mentions	146

\* The figures are percentages of total number of programs named in each grade. For grades one to four, the question was: "What, so far as you know, are your child's favorite programs? Name as many as five, if you can." For grades 5 and six: "If you had time to see just one television program a week, what program would you most like to see?"

(Wilbur Schramm, et. al., Television in the Lives of Our Children, p. 226.)

TABLE C

## PROGRAMMING PREFERENCES

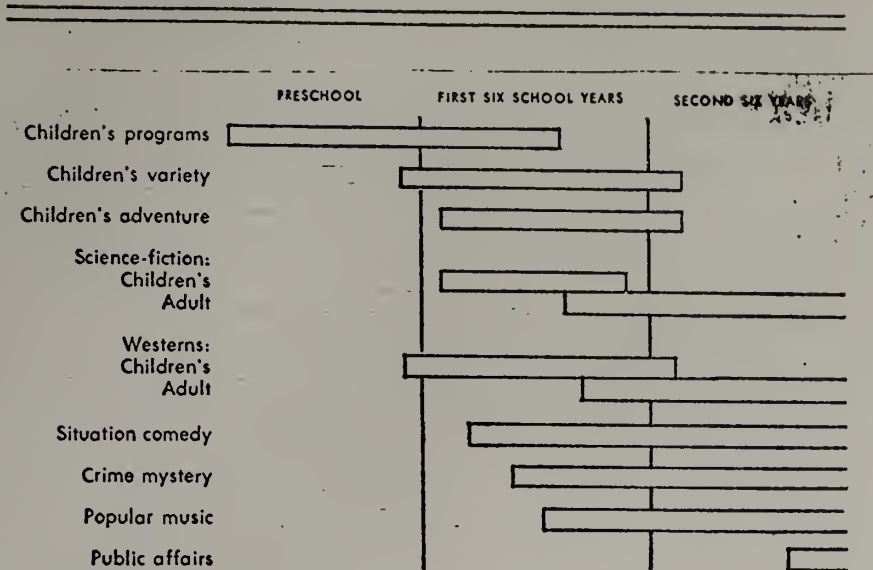


FIGURE 8 Periods in childhood and youth when different program types are most important.

(Wilbur Schramm, et. al., Television in the Lives of Our Children, p. 39.)

TABLE D

## HOW A CHILD USES TELEVISION

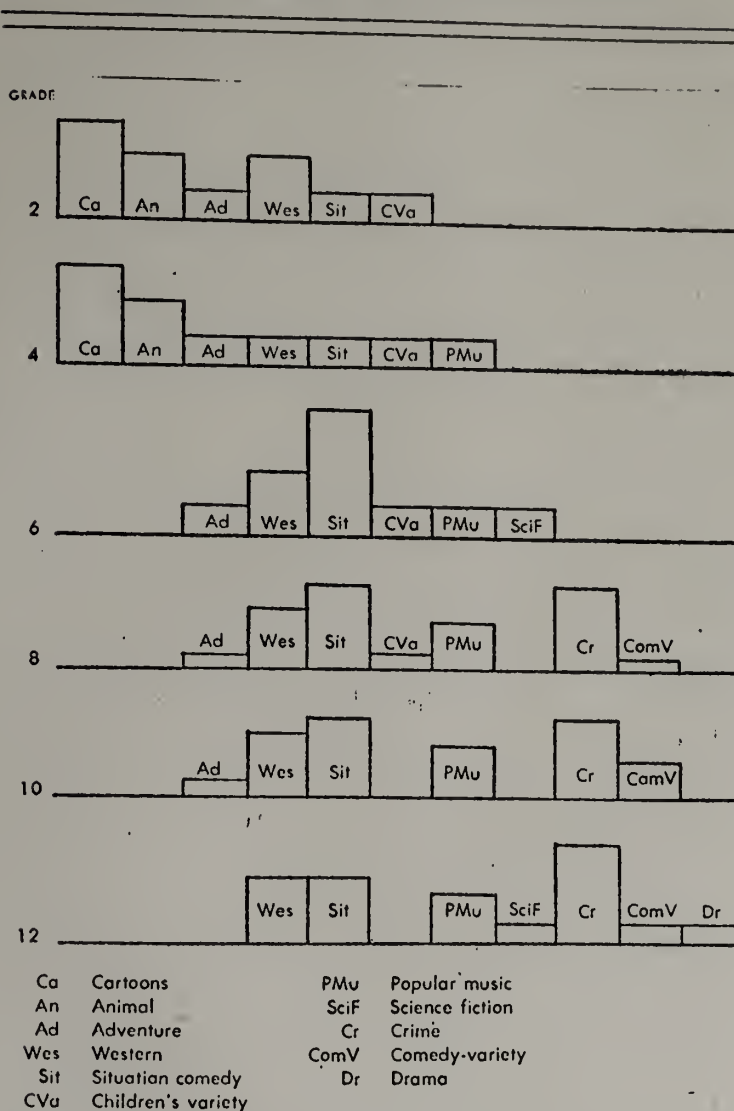


FIGURE 9 Percentage of different kinds of programs in first ten of favorites among school children in different grades.

(Wilbur Schramm, et. al., *Television in the Lives of Our Children*, p. 224.)

TABLE E

AVERAGE NUMBER OF HOURS OF TELEVISION VIEWING  
PER CHILD PER WEEK IN TWO U.S. CITIES  
BY GRADE SCHOOL

San Francisco 1958-1959		Ann Arbor 1958-1959	
Grade:	2	15.5	18.9
	4	15.6	19.3
	6	17.9	23.1
	8	22.8	24.1
	10	20.3	19.6
	12	16.5	15.8

(Wilbur Schramm, et. al., Television in the Lives of Our Children, p. 31)

TABLE F

PERCENTAGE OF CHILDREN VIEWING AT DIFFERENT  
HOURS ON WEEKDAYS (CLIFTON)  
BY GRADE

Time	K* (N=42)	1 (N=48)	2 (N=43)	3 (N=80)	4 (N=84)	5 (N=89)	6 (N=88)
6:00 A.M.				1.7	0.7		1.5
6:30		0.9		1.7	1.1	0.3	0.9
7:00	11.8	14.3	5.5	9.0	4.1	6.1	4.2
7:30	13.2	25.7	2.2	10.1	4.5	7.1	4.5
8:00	6.4	15.2	1.1	6.0	3.7	2.4	3.6
8:30	4.8	2.8		4.0	2.2	1.7	1.8
9:00	27.4						
9:30	53.1						
10:00	59.6						
10:30	29.0						
11:00	14.5						
11:30	16.1						
12:00 NOON	46.0						
12:30	28.6						
1:00	12.4						
1:30	6.2						
2:00	11.1						
2:30	12.4	7.6	2.2	15.4			
3:00	13.6	13.3	6.6	16.1			
3:30	9.9	9.5	1.1	12.8	5.2	5.7	8.1
4:00	8.4	11.4	4.4	15.4	20.1	20.5	21.1
4:30	17.4	16.2	15.4	26.8	24.5	22.2	21.4
5:00	74.0	58.0	58.8	43.6	52.0	40.4	41.9
5:30	74.6	67.5	66.0	54.7	51.3	35.0	47.3
6:00	60.6	58.0	40.7	41.6	46.8	40.4	45.2
6:30	54.4	42.8	48.4	36.9	48.3	42.1	47.6
7:00	48.0	56.2	45.0	45.3	47.6	38.4	44.6
7:30	31.4	35.2	42.8	42.3	47.6	46.1	51.2
8:00	17.4	28.6	34.1	35.2	44.2	48.5	55.1
8:30	4.4	10.5	15.4	24.8	35.7	41.8	50.9
9:00	2.8	3.8	3.3	13.4	17.1	30.0	38.3
9:30	0.7	3.8	2.2	6.4	6.3	15.5	19.6
10:00	0.7	0.9	1.1	5.4	2.2	6.7	5.7
10:30				2.4	0.7	4.0	3.0
11:00				1.7	0.7	0.3	0.3

IN SCHOOL

\* Results for kindergarten watching between 9:00 A.M. and 2:30 P.M. are based on half the total population, since these children are on half-day session. Morning watching figures are a proportion of children who are in the afternoon kindergarten sections; afternoon figures are a proportion of those in the morning kindergarten sections.

(Wilbur Schramm, et. al., *Television in the Lives of Our Children*, p. 224.)



TABLE G

COMPARISON OF HOURS SPENT ON  
TELEVISION AND IN SCHOOL,  
AGES 3-17 (SAN FRANCISCO)

Age	School Time		Television Time	
	Daily	Yearly*	Daily	Yearly†
3	0	0	.75	274
4	0	0	1.50	548
5	3	540	2.25	821
6-8	4.5	810	{ 2.50 Weekdays } { 3.00 Sunday }	936
9-11	5.5	990	{ 2.50 Weekdays } { 3.00 Sunday }	936
12-17	6.0	1,080	{ 2.50 Weekdays } { 3.00 Sunday }	936
Total for ages 6-17‡		11,880		11,232
Total for ages 5-17§		12,420		12,053
Total for ages 3-17¶		12,420		12,875

\* Yearly total figured on a basis of 180 school days per year.

† Yearly total figured by multiplying the weekly total by 52. These television times are conservative estimates based on tables in Appendix III.

‡ Total for school time arrived at by multiplying 810 hours by 3 (years); 990 by 3; 1,080 by 6. Total for television time arrived at by multiplying 936 hours by 12 (years).

§ Total for school time arrived at by adding 540 (for age 5) to previous figure. Total for television time arrived at by adding 821 (for fifth year) to previous total.

¶ Total for school time is identical with the previous total because of no school in the third or fourth year. Total for television time arrived at by adding 822 (for third and fourth years) to previous total.

(Norman S. Morris, Television's Child, (Boston: Little, Brown & Co., 1971, p. 225.)

## TABLE H

VIOLENT EPISODES VIEWED DURING  
CHILDREN'S HOUR PROGRAMMING

- 
- 12 murders
  - 16 major gunfights
  - 21 persons shot (apparently not fatally)
  - 21 other violent incidents with guns (ranging from shooting but missing persons, to shooting up a town)
  - 37 hand-to-hand fights (15 fist fights, 15 incidents in which one person slugged another, an attempted murder with a pitchfork, 2 stranglings, 1 fight in the water, 1 case where a woman was gagged and tied to the bed)
  - 1 stabbing in the back with a butcher knife
  - 4 attempted suicides, 3 successful
  - 4 people falling or pushed over a cliff
  - 2 cars running over cliffs
  - 1 psychotic loose and raving in flying airliner
  - 2 mob scenes, in one the wrong man was hung
  - 1 horse grinding a man under his hooves
  - a great deal of violence including a plane fight, hired killer stalking his prey, 2 robberies, 1 pick-pocket working, 1 woman killed by falling from a train, 1 tidal wave, 1 earthquake, 1 guillotining
- 

In 100 hours of television viewing of non-humorous violence (excludes slapstick, cartoons, both of which are meant to be funny rather than exciting). Schramm, Parker, Lyle, Television in the Lives of Our Children, pp. 139-140.

TABLE I

## EXAMPLE OF VIEWER GAINS: FRESNO STUDY

**EXAMPLE OF VIEWER GAINS:** The chart below shows percentage gains registered in various skills taught by The Electric Company by one group of target viewers. The chart reflects findings by the Educational Testing Service among second grade viewers in Fresno, California. ETS reported that these target viewers scored significantly higher than non-viewers in the other two areas in the evaluation of the television series. Chart illustrates additional percentage gain made by the target viewers in the subtests, which correspond to the 19 curriculum goals of the first season. Across the range of subtests, viewers gained from 2.5 per cent to 19 per cent more than non-viewers on the questions passed after pretest, and the average advantage among viewers was 8.7 per cent. The chart shows percentage of each subtest answered correctly at pretest, the percentage of gains made by non-viewers during the study, and the additional gains made by viewers. "Target" students are those who at pretest scored in the lower half of a nationally normed reading test. The Fresno viewers were among 8,363 grade school pupils who were tested by ETS before the series began and again at the end of the 130 daily, half-hour programs that made up the first broadcast season.

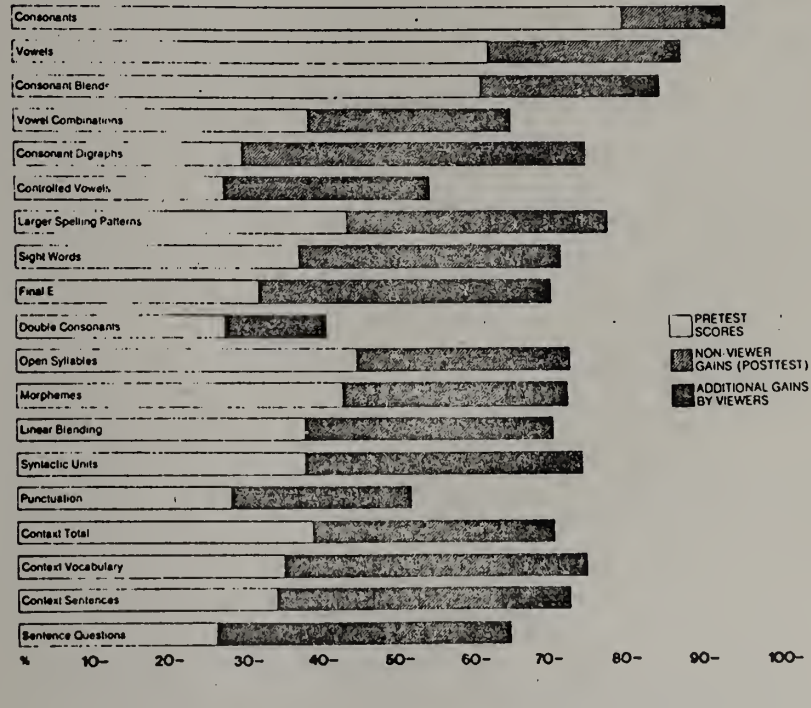


TABLE J

TELEVISION VIEWING EACH WEEK IN THE PERIOD  
JANUARY 12 - FEBRUARY 22, 1970\*

<i>A. Average number of hours viewed by children</i>			
<i>Period of Usage</i>	<i>Ages 2-5</i>	<i>Ages 6-11</i>	
Monday-Friday, 5-7:30 PM	5.33	4.84	
Saturday, 7 AM-1 PM	2.45	2.13	
Monday-Sunday, 7:30-11 PM	6.98	9.63	

<i>B. Percentages of television usage</i>			
<i>Period of Usage</i>	<i>Households</i>	<i>Children</i>	
		<i>Ages 2-5</i>	<i>Ages 6-11</i>
Monday-Friday, 7-7:30 PM	51.6	42.6	38.7
Saturday, 7 AM-1 PM	21.5	40.9	35.5
Monday-Sunday, 7:30-11 PM	64.3	28.5	39.3
<i>Program Type†</i>			
General drama	18.6	3.8	6.1
Suspense and mystery drama	20.2	8.3	11.7
Situation comedy	18.9	13.9	19.1
Western	22.0	9.6	11.0
Variety	20.2	8.5	10.3
Quiz and audience participation	16.8	10.7	14.1
Feature films	19.4	5.2	9.6
Children's weekend	7.4	15.1	12.6

SOURCE: Nielsen National Audience Demographics Report.

- The Nielsen data cited are derived from Nielsen television audience measurements, and like the data in reports of these measurements, are estimates of the size and makeup of TV audiences and other characteristics of television usage. The amounts and percentages as used here should not be regarded as a representation by Nielsen that the measurements are exact mathematical values.

† Prime time except for children's weekend entry.

(Wilbur Schramm, Television in the Lives of Our Children, p. 82.)





