A TIME TO GROW
AN EDUCATIONAL TELEVISION SERIES

A thesis submitted in partial satisfaction of the requirements for the degree of Master of Arts in
Mass Communication
by
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ABSTRACT

A TIME TO GROW
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by

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Master of Arts in Mass Communication
May, 1975

This thesis is a presentation of the Educational Television Series, A Time to Grow, produced by Richard James Eskilon. A Time to Grow is an open circuit televised community college credit course of forty-five programs in the study of child growth and development. The concept and content of the series are thoroughly described in this thesis.

This thesis discusses the Producer's approach to various aspects of the development and production of the series. It was the Producer's intent to develop a television series that would instruct while entertaining, presupposing that information presented in this manner might be more readily accepted. To this end the Producer employed certain innovative and unique instructional and
production techniques.

After thoroughly describing the project, the sponsors and the needs and intent of the project, the author outlines the instructional design and the format of the course. A discussion of the relationships of the instructional design and style of the program series follows.

With an understanding of some of the effects of audience identification, every effort is made to develop the talent, the host-teachers into desirable models.

Problems of production services, materials and facilities as they relate to the overall needs of the production are defined.

An in-depth discussion of certain unique and innovative production techniques is illustrated with examples of film, pre-recorded video tape presentations and in-studio demonstrations. While the accuracy and clarity of the instructional material is of principal concern, the manner or presentation, the form and style of production is also seen as intrinsically important to the realization of these objectives.

The sets, design and style of props all add to a feeling of informality created by the attitudes of the hosts. All elements are designed to be pleasing, to make
the experience of viewing A Time to Grow pleasurable and entertaining.

The realization of these objectives may be experienced by viewing the programs. Audience effects have already been seen in the form of substantial numbers of viewers and enrolled students.

While objective quantitative measurements may some day be used to test the effectiveness of this educational television series, the Producer has, in fact, realized his objectives through the process of performance. The concepts have been used in production and have created the attitudes and atmosphere desired.

Video tape recordings of one of the programs and one series composite, each of which are thirty minutes in length, are presented as representative materials of the thesis.
CHAPTER I

INTRODUCTION

Many producers of commercial television programs are as indifferent to the needs of the educational television medium as are the producers of educational television programs to the needs and desires of their audience to be entertained.

For some time I have studied the differences in approach to the medium employed by these two dynamic and essential forces of broadcasting. If entertainment programs have been stereotyped as "low brow" or as lacking in intellectual substance, then also have educational and instructional television programs been accused of being too concerned with content and lacking in style and form, devoid of the entertaining qualities of the medium. Some instructional programs have been criticized as being downright dull and uninspired. Can a program of this nature be effective? Perhaps, but it is my supposition that the objectives of the program are easier to achieve if the viewer can enjoy the experience. Why not attempt to
inform and instruct in an entertaining manner? If the
viewer is "turned on", the information is easier to absorb.
This concept is my principal objective in the series A
Time to Grow.

With sixteen years of commercial broadcasting experi-
ence, ranging from local station production to network
programming, I embarked on an educational project at
California State University at Northridge to gain exper-
tise in the area of educational television, while pursuing
a Master's Degree in Mass Communication. At the comple-
tion of my academic studies the ideal opportunity was
presented to me to put into practice what I had learned
and what I theorized. Representatives of the American
Broadcasting Company and the Consortium for Community
College Television of Southern California asked me to pro-
duce an educational television series dealing with the
study of child growth and human development. The situa-
tion was ideal. Here was a vehicle with which I could
demonstrate my thesis and offer to educators and students
alike a series of programs incorporating proven instruc-
tional techniques presented in an entertaining manner.

The project provided excellent resources in the
areas of talent and personnel, as well as facilities and
services which made possible the use of innovative production techniques. Everyone involved in the project demanded of themselves and of the production a reflection of adherence to the highest academic standards.
CHAPTER II

DESCRIPTION OF THE PROJECT

The educational television series *A Time to Grow* is a three-unit college credit course in the study of child growth and development (C.I.D. No. 1330, V.E.A. No. 09. 021) accredited in the California Community College as a lower division course.

The course was academically structured and researched by instructors and members of the administrative staff of Santa Monica College, with cooperative participation of representatives of the teaching staffs of numerous other community colleges, under the auspices of the Consortium for Community College Television of Southern California. Sponsored by the Consortium, the series was produced and broadcast through the facilities of the American Broadcasting Company's owned Television Station KABC-TV, Channel 7, Los Angeles, California. Multiple repeat broadcasts were aired through the facilities of television stations KCOY-TV, Santa Maria, KEY-TV, Santa Barbara, KLCS-TV, Los Angeles, KOCE-TV, Huntington Beach
and KVCR-TV, San Bernardino.

The course focuses on developmental characteristics during infancy, toddlerhood, pre-school, the middle years, and adolescence with emphasis at each stage on physical and motor development and personality development.

The project was designed to present basic principles of child development in a way which shows the interrelationships among many related disciplines. Specialists in the fields of anthropology, sociology, psychology, biology, genetics, basic economics, nutrition, medicine and child development participated in developing the course from the perspective of their disciplines. Some such resource people were from community college campuses, others from the unified school districts, local universities and the community at large.

The principal designers of the course of study were Santa Monica College instructors Docia Zavitkovsky and Betsy Hiteshew, assisted by Ida Bucher and Pat Gardner. The Producer collaborated with the instructors in translating the course outline into script form. Docia Zavitkovsky and Betsy Hiteshew also served as the program hosts.

The text was *Childhood and Adolescence: A Psychology of the Growing Person* by Joseph L. Stone and Joseph Church,
(3rd ed.). The Course Syllabus, while closely related to the text, was a guide for study following the course of the television programs. It evolved as a team effort.

The Need and the Target Audience

The explosion of knowledge about the growth and development of children has resulted in a renewed awareness and interest in the field of child development. Changes in family structure and in child-rearing practices make it imperative for parents and society at large to find productive ways of coping with these changes and of relating the findings of research in child development to institutions and practices of child rearing. A televised course in child development, therefore, has an extremely large potential audience. In the Southern California broadcast area alone, it is estimated that there may be as many as six million teenagers and parents who may be interested in this type of program. Some of the major potential audiences for a televised course in child development include students, parents, professionals and the general public.

The course will be of particular interest to the many students majoring in child development at the lower-division level. These students generally plan to enter
the field of early childhood education or child psychology, and such a course is a requirement for their major. Child development courses also draw many students from related fields, such as home economics, nursing, and sociology. An increasing number of students majoring in other fields select a course in child development as education for parenthood.

Parents in the process of raising their children may participate individually or with groups of other parents enrolled in parent education classes. Grandparents, too, especially those involved with the care of the grandchildren, may wish to update their knowledge and understanding of child development. As education for parenthood is an increasingly important aspect of education in child development, the television program could be used in high schools, community colleges, and in other classes designed to help prepare young people for parenthood.

Professionals and para-professionals working with parents, teachers, and children, in related fields of social work and health and nutrition will have an interest in this course. With the advent of new programs in early childhood, elementary, and parent education, the need for on-the-job training, re-training, or updating of knowledge, is significant. The implementation of the Riles'
Act throughout California will require training of professionals, para-professionals, and parents in basic principles of child development. Teachers and teacher aides in other programs, such as Headstart, private and non-profit nursery schools, private and public day centers, teachers and aides in private and public elementary schools, not to mention the growing number of volunteers in all such settings, will have a primary interest in a television course in child development.

There is a vital need to communicate basic principles of child development to the public at large, so that they can vote with understanding on issues relating to education and can be supportive of programs and policies which are based on principles of child development.

The Consortium for Community College Television

Since the establishment of the Consortium in the Spring of 1970, its membership has risen from eighteen colleges to thirty-four, making it the largest in the nation. The Consortium is an administrative and recommending body which coordinates the activities of the member community colleges in the field of broadcast television credit courses. Its responsibilities include a wide variety of activities related to the selection, production
and telecasting of these projects.

Concern for high academic standards is foremost in this collective approach. Selection of high caliber community college instructors was essential to the project A Time to Grow. Docia Zavitovsky and Betsy Hiteshew, Professors from Santa Monica College, easily met all of the requirements.

The Consortium contracted with KABC-TV to provide the Below-the-Line Production expenses, Production services and all facilities, including Broadcast licenses, contracts and program broadcast.

The Producer was contracted on a free lance basis as independent contractor. This arrangement permitted greater freedom to the Producer in areas of production and program content of course material. The consortium provided the Above-the-Line budget, paying Producer and instructors. The Consortium provided some limited production services through arrangements with Santa Monica College in the form of original photography, graphic arts and offset printing of scripts.

The television instructors, Betsy Hiteshew and Docia Zavitkovsky, and research assistants, Pat Gardner and Ida Bucher, were also contracted through the Consortium.
Limited use of office space and some secretarial help was
provided through these offices.

A modest budget for production assistants assigned
to the Producer was also furnished by the Consortium
through the offices of Santa Monica College.

August DeJong, Ph.D., represented the Consortium,
while Russel L. Lewis, Ph.D., Dean of Instruction, acted
for Santa Monica College.

The Television Production Company KABC-TV

KABC-TV, Channel 7, Los Angeles provided the Below-
the-Line budget, production facilities, services and
personnel, including a staff director. Limited office
space and some secretarial assistance was made available
to the Producer. The use of production facilities was
quite generous, as was the extended use of services and
personnel. Kaslon Zollar, Production Manager-Educational
Coordinator, and Charles Snyder, Executive Producer co-
ordinated studio activities and use of facilities at
KABC-TV.
CHAPTER III

INSTRUCTIONAL DESIGN

After receiving confirmation of my position as producer, I met with August DeJong, Ph.D., Coordinator for the Consortium, and Kaslon Zollar, Production Manager of KABC-TV, to discuss production facilities and program budget. Guidelines for production were discussed and a date was set for televising a series pilot. With little more than two months of pre-production time, my immediate concerns were for the instructional design of the course and the requirements of productions. Development of a production design was essential, in order to begin writing scripts, scheduling guests and ordering the various services and facilities required of productions.

Initial meetings with the instructors assigned to the project were devoted to the instructional design of the course with some consideration to the creative concepts of production. The instructors, Docia Zavitkovsky, Director of the Santa Monica Children Centers, and Betsy Hiteshew, Director of the Childhood Development Program at
Santa Monica College, were teamed with researchers, Ida Bucher and Pat Gardner, both instructors at Santa Monica College.

Course Objectives for Child Growth and Development

Before formating an instructional design, consideration was given to the course objectives for child growth and development. The instructors concurred with Dr. Russel L. Lewis, Santa Monica College, and Dr. August DeJong, that upon completion of the televised course of instruction the student should be able to demonstrate:

- Ways in which prenatal development influences later growth and development.
- Knowledge of growth and developmental characteristics from birth to maturity.
- Knowledge of major theories and principles of human development as it relates to behavior in children.
- Knowledge of the principal scientific methods used in the study of child development.
- Knowledge of significant research which has contributed to the establishment of developmental principles.
- Knowledge of past and present child-rearing practices.
- The ability to relate learnings in child development
to personal life experience.

With these objectives in mind, it was hoped that the series of programs and independent study assignments, which would make up this course should result in a meaningful challenge and experience for each student. Since each participant would approach the course from a unique background of knowledge and experience, the challenge of supplementary study would be determined by the needs and interests of each of the individual students. Therefore, the design of a course syllabus which would be closely related to the textbook, would be used as a guide to give direction for study.

The text, *Childhood and Adolescence: A Psychology of the Growing Person*, by Joseph L. Stone and Joseph Church, was selected and approved by the Consortium. A design for instruction was outlined, and the researchers assigned to various units of information. I decided to approach the scripts with a specific production design, the concept being to make the programs entertaining. Before discussing this thesis, I will briefly outline the program content, the framework of the instructional design.

The course was designed as nine units, each consisting of five programs. The areas were Pre-natal Develop-
ment, Infancy, the Toddler, the Pre-school Child, the School-age Child (six to nine), the School Child (nine to twelve), Adolescence, Maturity, and finally Disturbances in Development.

Original Design and Format of the Course

Unit I: Prenatal Development (The Birth of a Baby)

1. Overview of the course.

Original film is utilized along with other visual aids to preview the course.

2. Overview of prenatal development.

A marriage and family life instructor gives an historical perspective and highlights, emphasizing the fact that some things still remain the same despite technological change. Stages of prenatal development with Landrum and Shettles photographs are highlighted.

3. Heredity and environmental influences on prenatal development. A panel including a geneticist, anthropologist, embryologist, nutritionist, and sociologist develops this topic.

4. Interview with prospective parents. Feelings, attitudes, physical condition, economic factors, etc., are highlighted. Charts and pictures of the birth process will give information. A sequence of slides shows delivery by several different approaches. A psychiatrist explains some of these attitudes.

5. The birth process. A panel, including a nurse, obstetrician, and parents explore the questions prospective parents are eager to ask.
Unit II: The Infant

1. The trauma of birth from the perspective of the infant. Infant's physiological and psychological adaptation to the new world is stressed. Varying environments for the newborn and mother, including rooming-in, hospital nursery, and at home settings are discussed by a specialist.

2. The neonate. A pediatrician examines a neonate and talks to the parents, answering questions, discussing feeding, crying, colic, and so forth.

3. Contemporary theories of human development, significant findings of Freud, Erikson, Skinner, Havighurst, Piaget, and others are discussed. Developmental principles, such as critical periods, cephalo-caudal differentiation, and functional subordination are reduced to practical information for the parent.

4. Physical-motor development during the first year of life. Emphasis is on reflexive and other developmental behaviors. Footage of many different infants shows developmental patterns and uniqueness of each individual.

Social-emotional development showing mother-child interactions, stranger anxiety, smiling and so forth are explored.

5. Review session. A panel including a psychologist and child development instructor reviews and summarizes the important factors in the period of infancy.

Unit III: The Toddler

1. Characteristics of the toddler. Footage of toddlers in many aspects of daily life shows walking and talking through years two and a half. Mothers' group describes life and limits with toddlers. A pediatrician describes
development from a physical viewpoint. Dangers from and ways to avoid poisoning and accidents are noted.


3. Language development. Traces beginnings of language development from infancy through toddlerhood. Possible resources may be a linguist.


5. Development and capabilities of the toddler. College students and the Child Development instructor highlight the important aspects of toddler development.

Unit IV: The Preschool Child

1. The preschool child. Developmental characteristics show that the preschool child is an imaginative and inquisitive human being. Footage emphasizes physical and motor development. Resource persons include the nursery school teacher and parents.

2. Importance of play in the learning process. An overview of the significance of play in life from infancy to adulthood is emphasized. Resource persons may include an anthropologist, folklorist, and psychologist talking about play as it is seen in different stages of life. Social characteristics of play and content of play for the preschooler are studied. Footage of all these and comparative shots of such play in older children and adults is noted.
3. Cognitive and language development in preschool years. Emphasize how much cognitive learning and language development comes through play. Much exemplary footage demonstrates the point.

4. Development of the self-concept. This session is devoted to self-awareness fears, etc., in the development.

5. Environments which meet needs of the preschool child. A panel including a nursery school director, child guidance director, and parents takes this opportunity to describe practical creative environments which will assist in the overall development of the preschooler.

Unit V: The School Age Child (Ages 6 - 8)

1. The widening world of childhood. This overview shows how the child moves out into neighborhood and school world as demonstrated by footage of activities in home and neighborhood. Discussion with pediatrician and first grade teacher, parents highlights characteristics of this age. Emphasis is on thrust for industry and competence.

2. Developmental tasks of the 6-8 year old. Emphasis is on developmental skills. Resource person is a person specializing in movement education. Relation of motor development to other skills such as reading is also be studied.

3. Tool skills - 3 R's. Stress is on the importance to child and society of these skills. We trace the foundation laid for these in earlier years and the changing conceptions of how these skills should be taught as we learn more about how children learn. Again we emphasize the move into active learning, open education, and learning through actively manipulating the environment. Behavior modification approaches is explained.
4. Social and emotional development. Emphasis here is on sex cleavage, sex role development, and emerging importance of peers. The relationship and importance of success in motor and tool skills to feeling of self-worth and competence is studied.

5. Review session. In many of these sessions multiple choice or other questions can be flashed on the screen and then discussed. Mini-tests can be used which prepare for written tests of students taking course for credit.

Unit VI: The School Child (9 - 12)

1. The child in home, neighborhood, school, and community. This session gives an overview of the increasing importance of peer activity, such as, gangs, organized activities, scouting, clubs, etc. Panel discussion with parents, children, youth group personnel, and footage highlights and demonstrates this.

The remainder of this unit stresses the preparation for adolescence which is taking place during the culminating period of the middle years, and shows the physical, cognitive, and social-emotional development of this age child.

Unit VII: Adolescence

Unit VIII: Maturity

Unit IX: Disturbances in Development

1. Special needs of children whose development has not followed the normal course is dealt with here. Causes, prevention, diagnosis and treatment for various types of disturbances is studied.
Modified Design and Format of the Course

With consideration to the overall program content and instructional considerations, it was felt that certain areas of study demanded more units and others less. Five program segments devoted to the Pre-school Child were not enough and, conversely, five units of Maturity and Developmental Disturbances were too many. The series balance was not right; the series would have ended with five segments dealing with Maturity and Old Age, culminating with five segments discussing Developmental Disturbances. It was unbalanced and unworkable, so the design was modified to expand the area of the Pre-school Child to ten units and include in the area of the School Age Child two programs dealing with Developmental Disturbances, as they related to those areas. The School Age units were combined and entitled the Middle Years of Childhood. The units on Maturity and Old Age were discarded and these subjects discussed in the one program "Coming of Age". The final program was a summation entitled "Full Circle". This format of the modified design of the course illustrates the concern for balance and continuity.
The Format

Unit I: The Birth of a Baby

1. A Time to Grow
2. Life Before Birth
3. Our Human Heritage
4. Fact and Fantasy
5. The Drama of Birth

Unit II: The Infant

6. The Sense of Trust
7. The Infant Begins to Explore the World
8. The Infant Begins to Know the World
9. The Art of Parenting
10. The Infant and His Culture

Unit III: The Toddler

11. The Toddler Learns to Trust Himself
12. The Toddler Begins to Learn the Rules of His World
13. The Toddler Expands His Understanding of the World
14. The Toddler Begins to Talk
15. Play: A Child's Way of Life

Unit IV: The Preschool Child

16. The World of the Preschool Child
17. Growing and Moving in the Preschool Years
18. The Preschool Child: The Process of Self-Discovery
19. The Joys and Sorrows of the Preschool Child
20. The Widening World of the Preschool Child
21. The Joy of Learning
22. The Language of the Preschool Child
23. The Growth and Development of Parents
24. Alternative Views of Human Development
25. Early Childhood Education: Questions and Answers
26. Developmental Disturbances in the Early Years

Unit V: The Middle Years of Childhood

27. The Society of Children
28. Focus on the Family
29. Middle Childhood: The Action Packed Years
30. The Middle-Years Child in Search of Self
31. Language of Feelings
32. The Significance of Sex Identity
33. The Development of Conscience
34. The Age of Reason
35. The Business of Children
36. The Uses and Abuses of the I.Q.
37. Education for Diversity
38. Developmental Disturbances in the Middle Years
Unit VI: Adolescence and Maturity

39. Growing Toward Adulthood

40. Identity: The Challenge of Adolescence

41. The Adolescent Strives for Intellectual Maturity

42. The Culture of Adolescence

43. The Parent-Adolescent Balancing Act

44. Coming of Age

45. Full Circle
CHAPTER IV

PRODUCTION DESIGN

While work on the instructional aspect proceeded, development of the production design and format was pursued. It was my intention at the outset to utilize all of the available production techniques possible and design the format in such a way as to present an educational series in an entertaining manner. To achieve this, one must consider what elements contribute to this aspect. What criteria would be used.

Format

First the format of the program must be designed to accommodate a variety of elements. Segments must vary in length of time so as to give variety. Program elements must vary, that is, conversational elements, interviews or discussion can be broken up by the insertion of other forms, such as film, video tape, pre-recorded or slide segments. Discussion itself can be varied by style of presentation. An instructional monologue can be relieved by an interview or group discussion.
Pacing is extremely important. At times a lively, highly informative, but fast moving group discussion can be amplified or explained by the re-enforcement of a solo recapitulation. As the pace slows, changes, the viewer, who has been bombarded by information, now settles in and recaps at a moderate pace with the moderator.

Continuity - Flow

In formatting each of the series programs, consideration was taken in regard to the form of the individual program, the adjacent programs, the unit of programs (i.e. the Toddler unit, etc.) and the overall flow of the series.

The series format was designed in a manner so that each segment would flow on to the next. The concept was to present a feeling of continuity and growth. The title A Time to Grow was designed to set the mood and indicate the on-going theme. Hopefully, the viewer, the student, would sense a continuum which would give him a greater sense of involvement, of participation. An objective was to bring the audience into the series, to make the series a part of the viewer's life, to have the viewer react as he would to "daytime" drama or the news, the orientation programs, to tune in to see what's happening.
With consideration to the concept of flow or continuity, the element of variety added the excitement and the interest. Within each unit an expository program established the new area, the change or growth; the body of programs varied in design and texture, and the unit flowed on to the next by way of a summary program which also teased the next unit.

**Audience Identification with the Program**

**Hosts and Cast**

With respect to audience involvement, it was hoped that some of this could be achieved through viewer identification and for modeling. Some areas of consideration were the program hosts, guests, and film subjects.

The program hosts were selected by the Consortium and KABC-TV, prior to my involvement. Docia Zavitkovsky and Betsy Hiteshew, both being experts in the field of Child Development, were spearheads to the project and were eager to be television instructors.

My first impressions were lasting; from what I saw in these two ladies, I built on as program elements. I realized that they complemented each other perfectly. Betsy, an attractive, brilliant, warm woman, an intellectual fount of fact and information, with superior skills
of articulation, was a perfect balance to Docia Zavitkovsky, a lovely, warm lady, filled with wisdom and the knowledge of experience, a woman of humor and wit. Both ladies were filled with love for the project and for their study, an attitude that had a carry-over effect in the series, which showed on the tube.

In formating the programs the scripts were designed so that each would be comfortable with the material, the content and the style of presentation. While they shared the hosting responsibilities and did in fact overlap, Betsy handled most of the instructional material, while Docia did the color, the personalized amplification of subject matter.

Here were two excellent archetypes and two individuals that target audiences could identify with. Models in many guises, such as the teacher, the successful peer, the entertainer and even a symbolic "earth mother".

The opportunities afforded by the series for personal identification were quite extensive. The series presented hundreds of diverse kinds of people, of all ages, races, ethnic backgrounds, work and professions and socioeconomic levels and life styles. While Docia Zavitovsky and Betsy Hiteshew were the only regulars on the series, the cast
included one or more special guests on each program. These guests were experts in the field of Child Growth and related disciplines and included professionals of all kinds: Professors, Doctors, Counselors, Technicians, Instructors, etc. The other program guests were from all walks of life.

The format design employed these factors as a balance in programming. Some programs concentrated on the individual, while others dealt with groups in discussion or demonstration. Individual programs were designed with this sense of balance.

These participants were presented in several ways: live in studio, pre-recorded video tape, playback; or on film in actual life situations, filmed in documentary, docu-drama or cinema verite style.

Pre-Production

Having established a concept for the production design, the format and the form of the script, consideration of production and technical personnel and facilities became paramount. As work continued on the instructional material, scripts were assembled in rough form. Concurrent with these activities, I proceeded with a series of meetings with staff members of the Program, Production
Immediate concerns were in the areas of budget, personnel, production schedule, production and engineering facilities, production services, music, art design and graphics, set design, legal and contract negotiations, performance - location, and material releases, and Broadcast Standards approval.

**Budget**

As previously noted, the budget for the project was provided for by the two sources. And, as is the practice in television, described as Above-the-Line and Below-the-Line.

The Above-the-Line was provided for by the Consortium and covered expenses for salaries of the Producer, the talent, including the hosts and guests, consultants, script and research, instructional materials, production assistant, travel, special graphics, photography and art work. This was administered by the Producer, and August DeJong for the Consortium, and totaled $17,800.00.

The Below-the-Line budget was provided by KABC-TV. This budget was administered by Kaslon Zollar. As Producer, my only concern for this budget was for the personnel services and production and technical facilities.
that this budget could provide. As KABC-TV controlled this money, certain perimeters were established in my use of what was provided for and available to the production. The agreement gave me carte blanche to services and facilities which were monitored by the production manager.

Personnel

In order to provide some of the best people on a continuing basis, it was agreed to use an established production and engineering crew. Because of certain schedule considerations the morning crew, the regular A.M. crew was selected. James Gardner, a staff member, was accepted as director and made a great contribution to the production. Bill Tury, art director, accepted the assignment with enthusiasm and became an indispensable creative force. The crew was top rate and devoted to the project.

Production Schedule

Because of script considerations and production requirements of the program, it was agreed to tape two programs each week until that time when it was feasible to undertake more. The first tape date was scheduled for Monday, January 2, 1974. This schedule was followed until May, when the schedule changed to include Friday
tapings, boosting the production to four programs weekly, ending on June 28. Post-production edits and pullups were completed the first three Mondays in July, with an end date of July 15, 1974.

The weekly schedule also involved film and tape edits, as well as production meetings. A typical week would include:

Sunday, 10am - 3pm -- Producer and talent script run through.

Monday, 9am - 3pm -- VTR two programs; 3pm - 7pm script and production meeting.

Tuesday, 9am -- Script meeting, Santa Monica.

Wednesday, 9am -- Script, Production, film edit or possible film location.

Thursday, 9am -- Script to printer, graphics and art deadline; formats for projected programs.

Friday, 9am -- Script and Production (after May VTR two programs).

Saturday, 9am -- After May, Production, script day; some film location shooting.

An example of the daily schedule illustrates the time line and economical studio usage (see Appendix).

Production and Engineering Facilities

The broadcast and production facilities of the American Broadcasting Company owned and operated television station KABC-TV, Channel 7 at 4151 Prospect Avenue,
Hollywood, California, was the production center. A quadrant of "Stage B" was reserved for scheduled use. The studio facilities included three color cameras, Telecine, numerous film, slide and video-tape record chains. Technical facilities and equipment were first class. Production facilities were well above average. A large production office and a guest "Green Room" were provided. Dressing rooms and make-up were adequate.

Production Services

From the ABC music library, I selected several pieces of program music, a theme for opening and close and several pieces for background. The music I chose was instrumental. The theme and sub-themes were contemporary-folk and folk-rock, played on guitar. This is an entertaining element. The Music Department cleared all music rights.

The style of Set Design was contemporary, the mood bright and open. The set embraced two areas. Home base was a smaller area, a circular riser, accommodating one or two modern easy chairs. Openings and closes and interviews were concluded here. The larger area, used for group discussions, group demonstrations or three person interviews, accommodated a sofa, chairs and work tables. A very flexible set, the look was clean and uncluttered.
The set pieces were a series of bright beige colored arches against a blue cyclorama, which enhanced the area. Only the sofa, easy chairs and a coffee table were used. A piece of original sculpture was positioned as a permanent piece and served as series logo. The objective was to give the viewer a setting that was comfortable and easy to identify with. I wanted to take the course out of the classroom. No chalk boards or easels, none of the regular classroom hindrances were to be seen. Occasionally, some classroom equipment was employed to create a different atmosphere. The informal atmosphere also helped in putting the guests at ease.

Art design was a prime consideration in creating the production look of the series. The series logo incorporated the Tury sculpture, a modernistic family grouping. A clean style of art type was used in all super slides, so as to be easily read when matted or keyed in. All of the art work, graphics, and slides were designed in the same style, same type and ratios. Supers were kept simple; identifying supers were name only, no titles, with no reference to schools or institutions. This design was intentional, again, to give a feeling of informality.

The Legal and Contract Department of KABC-TV provided one participation release and approved the several
other releases required by the Consortium for participants and materials (see appendix). This department also made contract arrangements with all labor unions involved except the American Federation of Television and Radio Actors. These arrangements were made by the Producer and talent.

The Broadcast Standards and Practices Department cooperated with the Producer in clearing all special material for broadcast, the program title and segment titles. Copies of all releases and clearances obtained by the Producer were given to Broadcast Standards and Practices. Script approval was obtained from this department for each program, as well as clearance by a supervisor at the taping of each program.
CHAPTER V

THE PRODUCER'S APPROACH TO THE PROJECT

Production Objectives

Obviously the principal objective in the production of this series was to offer an educational experience to the viewer and, more specifically, to provide an instructional television course to the student. As I stated at the beginning of this treatise, it has, for some time, been an objective of mine to bring to this demanding form some elements of entertainment. In order to achieve these objectives, a certain approach to the structure of the production was required; certain production techniques had to be employed.

In an attempt to realize these objectives through various production and instructional techniques a consideration of the overall program theme was essential. This theme incorporated the following criteria: attempt to make each program as entertaining as possible, create a feeling of informality without sacrificing structure, keep it simple, use ancillary aids indigenous to the medium,
strive to use only that which is important to the topic of the program.

Informality could help create a rapport with the guests on the programs, as well as project itself to the viewer and help create a comfortable milieu. Hopefully, this aspect would attract student-viewers and make it easier for them to relate to the programs.

Production Techniques

It is my belief that all production elements, techniques and devices lend to the overall effect of the production; therefore, I will discuss the aspects of instruction and entertainment simultaneously, making references to one or the other as may be required.

In a preceding section the series format has been described in some detail. One objective of this design was to produce a continuity of elements. This was realized, in part, through the structure of the instructional design format. This continuity or flow was achieved, in part, by overlapping elements and making the series grow. As the structure of units within the whole followed this form, so did the structure of the individual programs. The program scripts were designed to link the preceding and following adjacent programs, while covering an
instructional unit.

Script Continuity

The foremost consideration in approaching the writing of the scripts was to make these instructional tools of academic accuracy. Every effort was made to provide to the student the most effective communication of the instructional material.

Each program was designed to cover four or five major points on the subject. These points were discussed in any number of ways; for example, in the academic prologue to the program, in conversational manner during an interview or group discussion, during a demonstration, or while re-enforcing the visual demonstrations of slides or film.

A major element, uniquely designed for this series, was the technique of recapping, or summary of these program points.

Program Summary Points

At the end of the program, the hosts each had specific responsibilities. One would summarize and terminate the ongoing conversation, discussion, or demonstration and thank the guests. Then the other host would
recap the entire program in the same manner. After a few lines of general summary, the specific points would be given; on cue, the picture changed to a full screen shot of some pertinent activity taken from the film used on the program. Then the copy on super-slide was matted over the picture. As each of the points was made, the slide-matte was changed to appropriate copy over the picture. After the last point, the picture cut back to the full screen close-up of the host. As the host ended the recap and teased the following program, music sneaked under, and the picture dissolved to film for the closing titles.

Teasers and Recaps

Another technique employed in the structure of the script was in the use of recaps and teasers. At the opening of many programs, one of the program hosts would briefly recap the essential points of the preceding program. Often at the close of a program the technique of previewing or teasing the program which followed was employed in the same manner. Each of the main units of five or more programs was recapped in a summary program at the end of the unit, while the unit to follow was teased. The first program in any given unit would review the unit.
Program Titles

Visual as well as content consideration must be given in the design of the program titles. In addition to their main function, these titles served to add interest. The design was intended to be informative as to content, while peaking interest. An interesting show title might attract some viewers, but mainly it gave the student-viewer some feeling of entertainment value. Another aspect regarding the design of the content of these program titles was the visual impact. How well they would do in the various television program listings in TV Guide or TV Times, etc., was a real concern of the Program management of KABC-TV. Concern for these demands did in fact augment the selection of succinct, meaningful titles, as can be seen in the Syllabus contained in the Appendix.

Visual Aids

The use of visual aids was kept to a minimum. The traditional forms of instructional aids used in the classroom were avoided. No chalk boards, magnetic or flannel boards, diorama posters, or oversize graphic cards or posters were used. Only when the in-studio object would work better than film or slide was it used. Props in the form of items of use for demonstration were, of course,
used extensively. The concept of visual aids was to use that which is indigenous to the medium, that is, film and slide graphics and pictures.

**Graphics**

All art work was tied together in style and form. The same art type used throughout gave a sense of unity and clarity. In all graphics the amount of work was kept to an absolute minimum so as to be easily read and easily understood.

Super slides were matted in wherever possible in order that the ongoing flow of picture was not interrupted. Lower third supers identified personalities and guests periodically. These slides carried only the names of the persons without academic titles, or institutional ties. These credits were given in closing credits. This was done to identify the person and retain the sense of informality created by the hosts. Super slide mattes were also used to illustrate certain points, to amplify the text, spell out an important name or work, phrase or concept.

Full screen slides were used in several important ways. Graphic illustrations of key figures and some essential graphs and diagrams constituted the bulk of art work. The main use of full screen slides was to present
photographic essays. Instructional concepts were illustrated with a kind of story-board montage sequence. These segments were executed in an artistic manner. Usually, ten or more slides, sometimes as high as twenty, were shown in sequence, dissolving from one to another in a rhythmic fashion, the slides held up for only a beat or two, just long enough to assimilate the information. When needed, voice-over comments reinforced the message, accompanied by contemporary, appropriate background music.

**Live-In-Studio**

As I previously stated, one of the criteria essential to the informative, entertaining theme of the program was informality. One key to this informality was in the setting. The sets, as described earlier, lent an air of contemporary comfort, clean, uncluttered and casual. The attitude of the hosts, Docia Zavitkovsky and Betsy Hiteshew, was always in keeping with this concept. Every effort was made in approaching the production to put all participants at ease, to maintain a happy, harmonious emotional atmosphere. Informal, but not casual, structured, but not rigid, these attitudes, I feel, aided the process of disseminating information in an entertaining manner.
Once the guests were introduced to the viewing audience and other guests in the studio, all participants were on a first name basis, unless it was considered inappropriate or rude because of certain social, religious or educational demands.

Every effort was made on the part of the Producer and the hosts to prevent any racial, ethnic, religious or socioeconomic stratification, biases or prejudices to surface in any manner in the series. The academic investigation and discussion of any problems relevant to these areas, however, was freely invited whenever appropriate to the instructional objectives of the programs.

A continuous attempt to approach a level of reality was pursued. Real life situations were discussed and illustrated. Discussion groups consisted of people from the community, as well as experts. Confrontation, not hostile, but a genuine exchange of views, often took place in the real situations.

Demonstrations taped live had a sense of excitement, because the accidental always added the sense of reality.

In-studio activities included demonstration by instructors with children as well as group discussion, interviews with experts, parents, children and young adults, as
well as brief instructional summaries and re-enforcements.

One example of the informal style of demonstration occurred when Dr. William Bucher, Pediatrician, met with Betsy and several young mothers and their babies. The setting was informal, a sofa, two easy chairs and a coffee table. No doctor's examining table or hospital equipment, rather a home atmosphere prevailed. When Dr. Bucher observed the babies they were crawling and creeping on the rug; he sat on the floor with a mother. He examined the babies on the coffee table. What could be more natural, more real?

**Video Tape Prerecord**

Another technique used to achieve the atmosphere of reality and the sense of informality was the pre-recorded video tape segment. In order to get certain elements into the program without losing the reality of the situation, it was essential to pre-record. As this technique had not been used in educational programs produced by KABC-TV or the Consortium, it required some convincing on the part of the Producer.

The prerecorded segments were designed as inserts to be integrated into a live studio program as it was being taped. All of these segments were taped outdoors.
Cameras were equipped with extra cable and rolled out to a grassy area next to the studio. Here, at different times, various activities, such as an informal teenage rap session, were taped. A group of teens and an opinion leader, seated on the lawn under a large tree, discussed morals, behavior attitudes and a multitude of subjects, oblivious to the cameras. While informal and real, the opinion leader moved the discussion in a carefully constructed pattern. The effect was reality because it was real. Other tapings took a similar form or covered demonstrations of children's activities or followed children in play. This innovative technique was highly effective in enabling the Producer to include materials difficult or impossible to duplicate. It also created an effect of continuity when "rolling-in" or integrating into the program. The "live" texture of the tape was discernible.

Film

A most important element and a unique and innovative production technique used throughout the series was the extensive use of film. Again, this medium had not been employed heretofore in the production of educational television programs produced by KABC-TV or the thirty-five College Consortium. It took some persuasion on the part
of the Producer to get the funds allocated for services and materials required for film. The Producer designed the structure of the film segments and personally directed most of the location filming, in addition to overseeing all editing.

The reasons for using film were many. Information not available in other forms could be presented. A close look at reality could be achieved. Film is entertaining and provides a good contrast to the texture of a video tape program. Film can transport the viewer in time and place. With film we moved outside the studio to parks, schools, homes, to where the people live; we entered into life situations in schools with students, in homes with parent and child, in leisure situations with adolescents, young adults and senior citizens.

Film was used, put to its most effective use, that is, to capture reality, real situations. While the film schedule was carefully planned and each segment of the shooting schedule essential to the programs, the techniques of filming achieved the desired results. Film was shot in a documentary, docu-drama or cinema-verite style. Real life situations were captured. Children in all of their many life environments, engaged in all of their human
activities: playing, learning, fighting, crying, laughing, and loving. Not only children, but people of all ages, and from all segments of the population.

This film was used to illustrate and demonstrate many different aspects of child growth and development. Tracing the patterns of physical growth and development, as seen in a baby's struggle to climb up onto a sofa, to the accomplished tennis skills of an adolescent, or the emotional levels of a mother and baby nursing to the sophisticated conversation of an articulate teenager discussing Shakespeare with his mother, this film captures reality.

The film segments were carefully screened and then edited. Depending upon the need or use, copy was written for the film in one of two ways. Commentary was written for some which followed a demonstration or illustrated specific points. Sometimes only copy points were written, thus enabling the commentators to ad-lib or freely comment on the content of the film. Usually the hosts narrated the film, but at times guests would participate with them. The film was always integrated into the program as a program segment, as well as an instructional tool. The film would bridge segments or stand as a principal element.
of entertainment.

All of the programs contained film segments, some in fact were constructed largely of film. The opening and several unit introductions or summaries, and the closing episodes contained large segments of film.

Film segments all contained existing or natural sound, which was played on the air to add to the sense of reality. Appropriate, contemporary background music accompanied the film.

The film segments were highly successful and did in fact achieve the objectives desired.
CHAPTER VI

DISCUSSION AND CONCLUSION

As this is a project thesis, the greater part of the study and work is contained in the production itself, the forty-five half-hour programs of the television series. Ideally the reader would now turn viewer and continue the study by experiencing the work through viewing the series. As this is impractical, an alternative has been provided in the form of representative materials. A series composite and one of the programs, each of thirty minutes in length, will serve this purpose.

At the onset of this treatise the author stated some objectives of the production and suggested that the employment of some professional expertise might very well achieve these goals. As this paper is not an analysis of the work but rather a discussion of the project and an explanation of the methods used in producing the project, it seems that the reader must view the work to understand and appreciate these factors.

An evaluation could be made of the two representative
works, but that would be a very incomplete and ineffective study. Because of the scope and scale of the project, only some of the production's techniques could be represented. However, one should get a feel for the production itself.

The Series Composite demonstrates some of the many instructional and production techniques employed as it introduces a variety of people in an informal manner. This tape illustrates the variety of the series and is representative of elements from many programs.

The Series Program is representative of the series and demonstrates the structure of the individual segment. Both of these programs illustrate the technique of production used and the realization of certain goals.

Throughout this study I have purposely avoided the critical analysis of any one of the given programs of the series. I have discussed the aspects of instruction and production with regards to the entire series. Therefore, any analysis or criticism of these two representative works will be avoided. They are intended as representative models to be used for the reader-viewer for study and critique.

As to the realization of the stated objectives of the Producer, a very subjective analysis would conclude
that, in fact, the objectives were realized, that an entertaining, educational television series was produced. The critical judgment might well be an objective study. One means of measuring success in mass communications is a quantitative study. While that study remains to be conducted, some interesting facts regarding the series are known. Both audience acceptance and academic acclaim have been realized. The program was awarded the Barbara Greenwood Award for Academic Excellence in Early Childhood Education for 1975. The program achieved the highest enrollment, some ten thousand, in the history of the Consortium and regional educational broadcasting. As a result of this student-audience reception, the series will be broadcast throughout the regional Western United States in the Fall of 1975 and offered to the Owned and Operated Television Stations of the American Broadcasting Company for regional broadcast in the other major centers of the United States.
SERIES: A TIME TO GROW
COURSE: HUMAN GROWTH AND DEVELOPMENT
PROGRAM#: TTG INTRODUCTION
VTR DATE: MONDAY, FEBRUARY 4, 1974
AIR DATE: TBA

UNIT I-A

FILM: TEASE

(40 sec)

Dissolve: Revolving Sculpture
MATTE: SERIES TITLE SUPER SLIDE
SLIDE#: 1:
A TIME TO GROW
HUMAN DEVELOPMENT
Dissolve: Host Credit Super Slide
SLIDE#: 2:
With Docia Zavitkovsky and
Betsy Hiteshew, Child Development
PROGRAM, SANTA MONICA COLLEGE

Dissolve to Docia
SLIDE: 28-29

ROUGH TIMES

| Time (min) | Program
|-----------|---------|
| 00:40     | Host Credit
| 1:00-2:00 | D&B
| 3:30-5:30 | Film 1
| 3:30-5:30 | D&B
| 7:00-13:30| Film 2
| 7:00-14:30| D&B
| 4:30-19:00| Film 3
| 1:00-20:00| D&B
| 3:30-23:30| Film 4

D&B End: 28-24:00
THIS IS THE FIRST IN A SERIES OF PROGRAMS DEVOTED TO THE SUBJECT OF HUMAN GROWTH AND DEVELOPMENT. THE SERIES MAKE UP A COURSE OF STUDY WHICH YOU CAN TAKE FOR CREDIT THROUGH LOCAL COMMUNITY COLLEGES. WE'LL GIVE YOU MORE INFORMATION ON THIS AT THE END OF THE PROGRAM. YOU WILL BE INTERESTED IN THIS COURSE IF YOU ARE A PARENT, A GRANDPARENT OR A PROSPECTIVE PARENT; IF YOU ARE HOPEING TO BE A TEACHER, OR A NURSE, A DOCTOR, PSYCHOLOGIST, COUNSELLOR OR ANY OTHER FIELD IN WHICH YOU WILL BE LIVING AND WORKING WITH HUMAN BEINGS. AND I GUESS THAT INCLUDES ALMOST ALL OF US; DOESN'T IT, BETSY?

YES, DOcia, EVEN MY 10 YEAR OLD DAUGHTER IS FASCINATED BY THE SUBJECT.

THERE IS NOTHING MORE AMAZING AND FASCINATING THAN OUR GROWTH FROM A SINGLE CELL WHICH IS FORMED BY THE UNION OF TWO PARENT CELLS TO THE 26 BILLION CELLED HUMAN BEING THAT EACH ONE OF US BECOMES.
IN BIOLOGY WE STUDY EARTHWORMS AND FROGS AND MONKEYS. IN THIS COURSE WE ARE GOING TO STUDY OURSELVES FROM THE BEGINNING TO THE END OF OUR LIFE SPAN. (FILM CUE)

MUSIC THEME

SOF

DOCIA (V.O.)

WE WILL BEGIN WITH THE INFANT BEING CUDDLED AND FED.

WE WILL WATCH AS HE RAPIDLY LEARNS TO MOVE ABOUT AND EXPLORE HIS WORLD...

AS HE REACHES OUT TO GRASP AND HANDLE ALL KINDS OF OBJECTS....

Dissolve to Film Docia

Film Segment #1 Infancy

Film Clip A: Mother Nursing

Film Clip B: Baby Creeping

Film Clip C: Baby with Ball

3:30

cutout

(5:30)

Dissolve Betsy

To Betsy
THE MOST IMPORTANT PERSON IN THAT BABY'S LIFE RIGHT NOW IS THE MOTHER, OR THE MOTHER SUBSTITUTE. THROUGH HER HANDLING OF HIM IN SIMPLE, EVERYDAY ACTIVITIES SUCH AS FEEDING, DIAPER CHANGING, DRESSING AND BATHING, THE BABY WILL DEVELOP A SENSE OF TRUST OR MISTRUST IN HIS WORLD. ERIK ERIKSON, THE EMINENT CHILD PSYHIATRIST, SAYS THAT SUCH TRUST IS CRUCIAL TO THE DEVELOPMENT OF A HEALTHY PERSONALITY.

MAYBE AT THIS POINT WE NEED TO SAY THAT NOWADAYS MORE AND MORE MEN ARE BECOMING EXCELLENT MOTHERS! WE ARE DISCOVERING THAT SEX ALONE HAS LITTLE TO DO WITH GOOD MOTHERING.
BE'TSY

WHAT'S MORE, THAT MOTHERING PERSON (MALE OR FEMALE) IS THE KEY PERSON IN THE BABY'S INTELLECTUAL DEVELOPMENT. SHE IS REALLY THE BABY'S FIRST AND MOST IMPORTANT TEACHER. AND THE BABY LEARNS SO MUCH IN ITS FIRST YEAR OF LIFE. JEAN PIAGET, THE GREAT SWISS PSYCHOLOGIST HAS THROWN TEMENDOUS LIGHT ON THE FANTASTIC AMOUNT A BABY LEARNS IN THE VERY FIRST YEAR OF LIFE.

NOW, LET'S MOVE ON TO THE NEXT STAGES AND TAKE THE CHILD OF 18 MONTHS TO 3 YEARS (THE TODDLER) AND THE PRESCHOOL CHILD FROM 3 TO 5.

DISTRIBUTION TO FILM

W/ DEC IA (V. O)
FILM SEGMENT #2

FILM CLIP A: TODDLER WALKING
TODDLER IN CUPBOARD

FILM CLIP B:
TODDLER IN MOTHER’S MAKEUP

FILM CLIP C:
RESISTING NAPTIME

(Cont. Film)

DOCIA
(V.O.)

WE’LL LOOK AT TODDLERS FIRST.
IT’S HARD TO BELIEVE IT, BUT IN THE SPACE OF LITTLE OVER A YEAR, THAT HELPLESS BABY WHO COULDN’T EVEN TURN OVER IS WALKING—
WELL TODDLING ALONG ON HIS OWN TWO FEET,
POKING AND PEERING CURIOUSLY INTO VERY NOOK AND CRANNY OF HIS ENVIRONMENT....

EXPLORING, TESTING AND HAPPILY DISCOVERING THE WORLD.....

A BIG PART OF DISCOVERING THE WORLD FOR THE TODDLER IS DISCOVERING WHO SHE IS AND TESTING HER STRENGTH AGAINST HER MOTHER’S!

To Be'Tsy
(V.O.)
NOW HERE IS A GROUP OF FOUR AND FIVE YEAR OFFS——PRESCHOOL CHILDREN TRYING TO SORT OUT FACT AND FANTASY THROUGH PLAYING OUT THE ROLES OF MANY IMPORTANT PEOPLE IN THEIR LIVES...

PLAY IS A WAY OF LIFE AT THIS AGE. IT IS A WAY OF ORGANIZING AND RECREATING YOUR ENVIRONMENT, AND BLOCKS ARE THE PERFECT TOOLS....

SOME OF THE MOST IMPORTANT THINGS A CHILD LEARNS AT THIS AGE HAVE TO DO WITH HIS FEELINGS AND THOSE OF OTHERS—HIS RIGHTS AND THE RIGHTS OF OTHERS. (13:30)
MANY PEOPLE THINK THAT THE YEARS FROM TWO TO FIVE ARE THE MOST IMPORTANT OF OUR LIVES. WE CAN UNDERSTAND SOMETHING OF WHY THAT IS SO FROM THOSE FILM CLIPS WE JUST SAW. FIRST, THE TODDLER YEARS, WITH THE CHILD'S TREMENDOUS DRIVE TOWARDS SELF-ASSERTION AND AUTONOMY. THE FAVORITE WORD OF THESE YEARS IS "NO" AS THE TODDLER STRUGGLES TO ASSERT HIS INDEPENDENCE. ENCOURAGING THE TODDLER TO TRY OUT HIS NEW INDEPENDENCE, WHILE SETTING REASONABLE LIMITS IS A DELICATE BALANCING ACT.

DURING THE PRESCHOOL YEARS THE CHILD IS TAKING HIS FIRST MAJOR STEPS AWAY FROM THE HOME BASE, WHEN OTHER CHILDREN AND OTHER ADULTS BECOME INCREASINGLY IMPORTANT TO HIM. SLOWLY BUT SURELY HE BEGINS TO DETACH HIMSELF FROM THE HOME SETTING AND FIND HIS OWN WAY. ERIKSON TELLS US THAT THESE ARE THE YEARS WHEN THE CHILD FIRST BEGINS TO TRY TO FIND OUT
MIDDLE YEARS - ADOLESCENCE

BETSY

NOW LET US LOOK AT THE MIDDLE YEARS CHILD--

THE CHILD FROM SIX TO TWELVE BEGINS TO

ACQUIRE ALL THE SKILLS HE NEEDS TO FUNCTION

IN OUR COMPLEX WORLD.....

BETSY

(V.O.)

NOT JUST ACADEMIC SKILLS BUT PHYSICAL

AND SOCIAL SKILLS AS WELL.

AND THEN THERE IS ADOLESCENCE, THAT STORMY

PERIOD WHEN THE YOUNG PERSON IS TORN BY

DISTURBING NEW SEXUAL FEELINGS AS WELL AS

A NEW PREOCCUPATION WITH THE QUESTION

"WHO AM I?"

IT IS ALSO A TIME FOR REFINEMENT OF SOCIAL

AND PHYSICAL SKILLS LEARNED IN THE MIDDLE

YEARS, AND DEVELOPMENT OF HOBBIES AND

INTERESTS WHICH MAY LAST A LIFETIME.
THE MIDDLE YEARS ARE A TIME OF GREAT ACCOMPLISHMENT FOR THE SCHOOL AGE CHILD. THIS IS THE TIME WHEN IT'S SO IMPORTANT TO THE GROWING CHILD TO BE SUCCESSFUL—SUCCESSFUL IN HIS SCHOOLWORK, SUCCESSFUL IN DEVELOPING ALL KINDS OF CONTROLS OVER HIS BODY THROUGH GROUP AND INDIVIDUAL SPORTS, AND SUCCESSFUL IN RELATIONSHIPS WITH HIS FRIENDS, WHOSE OPINION BECOMES SO TREMENDOUSLY IMPORTANT TO HIM.

AND IF THE CHILD ISN'T SUCCESSFUL IN THESE AREAS, HE MAY WELL DEVELOP LASTING FEELINGS OF INFERIORITY.

BETSY

THEN THERE IS THE CHALLENGE OF CREATING
A NEW PATTERN OF FAMILY LIFE—AND THE
CHALLENGE OF KEEPING THE FAMILY TOGETHER
IN A TIME WHEN SO MANY PRESSURES AND
PROBLEMS ARE PUSHING AGAINST FAMILY UNITY....

AND OF COURSE THERE IS OLD AGE, WITH NEW
PSYCHOLOGICAL TASKS TO DEAL WITH, NEW
ADAPTATIONS DEMANDED. YOU MAY HAVE HEARD
THE SAYING: "I MARRIED MY HUSBAND FOR
BETTER OR WORSE, BUT NOT FOR LUNCH". THIS
WHY STATEMENT GIVES US SOME INSIGHT INTO
THE DILEMMA OF RETIREMENT AND THE DRASTIC
CHANGES IT BRINGS ABOUT....
MORE AND MORE RETIRED PEOPLE ARE FINDING
THAT VOLUNTEER WORK FILLS A VITAL NEED IN
THE COMMUNITY AND IN THEIR OWN PERSONAL
SEARCH FOR MEANING TO THEIR LIVES. AND
MANY RETIRED PEOPLE FIND NEW CAREERS FOR
THEMSELVES AS WELL AS DID THIS MAN (RSVP)
ONE OF THE MOST DIFFICULT CHALLENGES OF OLD AGE IS LEARNING TO ACCEPT THE LIMITATIONS OF AN AGING BODY WITH GRACE AND HUMOR. AS WE SAW IN THE PREVIOUS FILM CLIP UPROOTING ONESELF AND MOVING INTO RETIREMENT HOMES BRINGS THE OLDER HUMAN BEING FACE TO FACE WITH THE UNCOMFORTABLE REALITY THAT HE IS ONCE AGAIN BECOMING DEPENDENT UPON OTHER TO MEET HIS NEEDS, JUST AS THE INFANT WE SAW IN OUR OPENING SHOTS.

AND FINALLY, WE ALL MUST COME TO GRIPS WITH DEATH, THE END OF GROWTH AND LIFE AS WE KNOW IT. IN THE LAST FEW MINUTES WE'VE TAKEN A QUICK LOOK AT THE TOTAL LIFE SPAN OF THE HUMAN BEING. IN THE COMING WEEKS WE WILL BE STUDYING EACH OF THE STAGES OF DEVELOPMENT YOU SAW—INFANCY, TODDLERHOOD, THE PRESCHOOL YEARS, ADOLESCENCE AND MATURITY FROM MANY DIFFERENT POINTS OF VIEW.
NOW IT WOULD BE EASIER FOR US TO STUDY HUMAN BEINGS IF ALL THE EXPERTS HAD THE SAME POINT OF VIEW AND ALL OF US COULD AGREE ON WHAT IT MEANS TO BE HUMAN.

UNFORTUNATELY, THERE ARE AS MANY DIFFERENT POINTS OF VIEW AS THERE ARE EXPERTS. ONE OF THE REASONS WHY THE EXPERTS DISAGREE IS BECAUSE THEY START FROM DIFFERENT BASIC BELIEFS ABOUT HUMAN BEINGS. LET'S TAKE A TYPICAL PROBLEM IN THE LIFE OF THE NEW AND INEXPERIENCED MOTHER: THE CRYING BABY. ONE EXPERT, JOHN WATSON, SAID: "BABIES' BAD HABITS HAVE TO BE NIPPER IN THE BUD. YOU'LL SPOIL YOUR BABY IF YOU GIVE INTO HIM. HE NEEDS TO LEARN HIS FIRST LESSON IN CHARACTER BUILDING. DR. BENJAMIN SPOCK, ANOTHER EXPERT, SAYS: "LITTLE BABIES NEED COMFORTING. RESPONDING TO A REASONABLE DEGREE TO A BABY'S CRYING DOESN'T REINFORCE CRYING, BUT HELPS THE BABY FEEL SECURE AND LOVED."

JOHN WATSON THOUGHT OF CHILD REARING AS HABIT TRAINING, WHILE DR. SPOCK SEES THE BABY HAVING NEEDS THAT SHOULD BE MET BY AN ENVIRONMENT APPROPRIATE...
ONE OF THE THINGS WE WILL BE DOING TO HELP ORGANIZE OUR STUDY OF DEVELOPMENT AND HELP YOU DEVELOP YOUR POINT OF VIEW IS TO FOCUS ON VARIOUS ASPECTS OF GROWTH.

WE WILL DISCUSS THE ASPECTS OF GROWTH RELATED TO THE HUMAN BEING'S EMOTIONAL AND SOCIAL DEVELOPMENT AND FEELINGS.

WE'LL PROBE THE COGNITIVE AREA OF DEVELOPMENT WHICH HAS TO DO WITH THE INDIVIDUAL'S GROWTH IN ABILITY TO KNOW AND UNDERSTAND HIS WORLD, AND ALONG WITH THAT THE ABILITY TO COMMUNICATE WHAT HE HAS LEARNED......

THE AREA OF LANGUAGE DEVELOPMENT, AND, OF COURSE, WE WILL BE TAKING A CLOSE LOOK AT THE PHYSICAL DEVELOPMENT OF THE INDIVIDUAL, AS WELL AS HIS MOTOR DEVELOPMENT, THE WAY IN WHICH HE DEVELOPS HIS ABILITY TO MOVE.
BETSY

Dissolve: Film Segment #6
TRIKE FIGHT
MATTE: SUPERSLIDES

1. EMOTIONAL AND SOCIAL

2. COGNITIVE

3. LANGUAGE

4. PHYSICAL AND MOTOR

BETSY (V.O)

HIS EMOTIONS WERE DEFINITELY INVOLVED: HE WAS VERY ANGRY.

HE WAS FUNCTIONING IN THE SOCIAL DIMENSION (PERHAPS IN THE ANTI-SOCIAL DIMENSION) IN HIS INTERACTIONS WITH HIS PEERS. HIS COGNITIVE POWERS WERE HARD AT WORK TRYING TO SOLVE THE PROBLEM OF GETTING WHAT HE WANTED.

HE WAS USING LANGUAGE TO EXPRESS HIS FEELINGS AND THOUGHTS. AND HIS PHYSICAL AND MOTOR DEVELOPMENT PLAYED A PART IN THE STRUGGLE TOO AS HE PULLED WITH ALL HIS MIGHT! NO MATTER HOW MUCH WE MAY DIVIDE THE FUNCTIONS OF THE HUMAN BEING IN ORDER TO STUDY THEM—THE INTERRELATIONSHIP OF ALL THESE FUNCTIONS IS FUNDAMENTAL TO OUR UNDERSTANDING.
DO CIA

YOU KNOW, WHEN WE TALKED OF LIFE'S
BEGINNINGS EARLIER IN THE PROGRAM WE SHOWED
SOME VERY YOUNG BABIES. BUT, OF COURSE,
THE DEVELOPMENT OF A HUMAN BEING STARTS
WAY BEFORE THAT. IN THE NEXT FEW PROGRAMS,
WE'LL BE LOOKING AT LIFE BEFORE BIRTH,
THE FASCINATING LIFE WITHIN LIFE WHICH
WE ALL EXPERIENCE. WE WILL HAVE VISITING
EXPERTS--A HEALTH EDUCATOR, A BIOLOGIST,
A PSYCHIATRIST TO DISCUSS LIFE BEFORE
BIRTH FROM MANY DIFFERENT PERSPECTIVES.

IF YOU HAVEN'T YET REGISTERED AT YOUR NEAREST
COMMUNITY COLLEGE AND WOULD LIKE TO ENROLL
IN THIS COURSE, BE SURE TO CALL ONE OF THE
NUMBERS LISTED IMMEDIATELY AFTER THE
CONCLUSION OF THE PROGRAM.

BETSY

CHECK YOUR SYLLABUS FOR READING AND
OBSERVATION ASSIGNMENTS. BETWEEN NOW AND OUR
NEXT MEETING FOCUS ON MOTHERS AND BABIES.
TALK WITH EXPECTANT MOTHERS. SEE WHAT YOU
CAN DISCOVER ON YOUR OWN.

AND I HOPE YOU WILL JOIN US IN THE
COMING WEEKS AS WE EXPLORE THE DRAMA OF
HUMAN LIFE ON A "TIME TO GROW".

(27:50)

FILM - CLOSING
MALLE: SUPER SLIDE
CLOSING CREDITS
1. CLOSING TITLES: A TIME TO GROW; HUMAN DEVELOPMENT WITH DOCIA ZAVITKOVSKY AND BETSY HITESHEW

2. PRODUCED BY JAMES ECKILSON

3. DIRECTED BY JAMES GARDNER

4. TECHNICAL DIRECTOR JERRI BUCCI

5. LIGHTING DIRECTOR DENNIS CALLIGAN; FILM EDITOR RICK HOLLIS AUDIO DUKE ANDERSON

6. ART DIRECTOR BILL TURY ASSOCIATE DIRECTOR FRED RENZER STAGE MANAGER JOELLE DOBROW

7. INSTRUCTIONAL MATERIALS PREPARED BY IDA BUCHER PAT GARDNER BETSY HITESHEW DOCIA ZAVITKOVSKY

8. FILM SEQUENCE LOCATIONS COURTESY OF SANTA MONICA CHILDREN'S CENTERS SANTA MONICA UNIFIED SCHOOL DISTRICT

9. PRODUCTION EXECUTIVE KASLON ZOLLER

10. EXECUTIVE PRODUCER CHARLES BRYDER

11. THE CONSORTIUM FOR COMMUNITY COLLEGE TELEVISION

12. A PUBLIC AFFAIRS PRESENTATION OF KADC

MUSIC THEME - FADE OUT (28:30)
**MANPOWER AND FACILITIES CALL**

**A TIME TO GROW #1 & #2**

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**STAGE MANAGER**

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**WARDROBE**

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**MAKE-UP**

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**DIRECTOR 10:00AM-2:30PM**

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**TAPE RECORD**

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</table>
TO: All Concerned
FROM: Jim Eskilson
PROGRAM: "A Time To Grow"

Subject: Production Schedule
VTR Date: Monday, February 4, 1974
Studio B

10:00am Screen film
10:30am Docia and Betsy arrive
10:45am-1:00pm Set and light
11:00am-11:30am Screen VTR segments for TTG #1
11:30am-12:00n Production meeting
12:00n-1:00pm Rehearsal
12:00n Guests arrive
12:00pm-12:50pm Makeup - Betsy, Docia & IDA
1:00pm-1:30pm TTG#1
1:30pm-2:00pm Set
2:00pm-2:30pm VTR - TTG#2
2:30pm-2:45pm Strike

Taping at: KABC-TV Channel 7
ABC Television Center
4151 Prospect Avenue
Hollywood, California

Telephone: 663-3311 x 2146
A TIME TO GROW

ALL CONCERNED

JIM ESKILSON

APRIL 17, 1974

LOCATION FILMING

FRIDAY, APRIL 19, 1974

LOCATIONS:

1. EDISON ELEMENTARY SCHOOL, SANTA MONICA
   2425 KANSAS AVENUE, SANTA MONICA 90404
   PRINCIPAL, MR. HENRY BEHRENS
   TELEPHONE - 828-0335
   SANTA MONICA UNIFIED SCHOOL DISTRICT, MR. TONY BARATTA
   (SANTA MONICA FREEWAY TO CLOVERFIELD EXIT, SOUTH ON
   CLOVERFIELD TO (LEFT) KANSAS AVENUE, EAST (LEFT) ON
   KANSAS AVENUE TO SCHOOL).

2. RITESHED RESIDENCE
   1014 AMHERST AVENUE, LOS ANGELES 90049
   TELEPHONE - 826-9684

3. ZAVITKOVSKY RESIDENCE
   1015 WELLESLEY AVENUE, LOS ANGELES 90049
   TELEPHONE - 826-4940

PRODUCTION SCHEDULE:

9:30 - 9:45  SCHOOL YARD PLAY
9:45 - 10:00  SET UP SECOND GRADE
10:00 - 10:30  FILM SECOND GRADE
10:30 - 10:45  SET UP KINDERGARTEN
10:45 - 11:15  FILM KINDERGARTEN
11:15 - 11:30  SET UP THIRD GRADE
11:30 - noon  FILM THIRD GRADE
12:00 - 12:15  SET UP CAFETERIA
12:15 - 12:30  FILM CAFETERIA
12:30 - 1:00 P.M.  FILM OUTDOORS, PLAY AND EATING
1:00 - 2:00 P.M.  LUNCH, CREW

2:00 - 2:15  TRAVEL TO LOCATION #2
2:15 - 2:30  SET UP INDOORS LOCATION # 2
2:30 - 3:00  FILM INDOORS LOCATION # 2

3:00 - 3:15  TRAVEL TO LOCATION #3
3:15 - 5:30  FILM OUTDOORS LOCATION # 3
To ALL CONCERNED

From: JIM ESKILSON

Date: MAY 3, 1974

Subject: FILM SEGMENTS: MIDDLE YEARS

1. CAFETERIA SCENE
2. PRINCIPAL AND KIDS
3. OUTDOORS - EDISON SCHOOL
4. SALLY AND JENNY - CONVERSATION
5. PANNING SALLY'S ROOM - EMPTYING TRASH - SALLY READING ALONE
6. SALLY AND GRANDMOTHER - NEEDLEPOINT, DISCUSSION
7. JIM'S FAMILY AT BETSY'S HOUSE
8. SKATEBOARDS
9. BICYCLE RIDING
10. BASKETBALL
11. PETER PIPER PICKED A PECK OF PICKED PEPPERS
12. CAT'S CRADLE
13. JUMPROPE (TWO DIFFERENT LEVELS OF SKILL)
14. HAND GAMES (SALLY AND JENNY)
15. BARBECUE
16. TAG-A-LONG - (TWO TAKES) LISA, KAREN, SALLY
17. TREE CLIMBING (TWO TAKES) MIKE
18. KDG. BLOCKS AND TABLE TOYS
19. KDG. LANGUAGE ACTIVITIES
20. KDG. DRAMATIC PLAY (PILOTS) AIRPORT
21. KDG. CHILD PLAYING WITH PUZZLES
22. KDG. CHILDREN LOOKING AT BOOKS
23. KDG. MATH GAMES (NUMBERS)
24. 4TH GRADE ART ACTIVITY AND WALL DISPLAYS (JAPAN-SCIENCE)
DEPARTMENT: A TIME TO GROW

TO: ALL CONCERNED

FROM: JIM ESKILSON

DATE: JUNE 27, 1974

SUBJECT: FILM SEGMENTS, TTG #25. TOTAL TIME 3:30

FILM-WISON RULES
"THE ADVENTURE OF EARLY CHILDHOOD EDUCATION"

SEGMENT

1. ROPE CLIMBING
2. CHILDREN EATING WITH ETC.
3. TEACHER BRINGS CRYING CHILD
4. PARENT GROUPS ON LAWN
5. PARENT WITH CHILD, LUPE WITH CLAY
6. BIRTHDAY PARTY
7. POPCORN PARTY
8. KINDERGARTEN TEACHER AT EDISON (30) TTG #30
9. MEXICAN TEACHER AT 2nd (34) TTG #37
10. MEXICAN TEACHER AID AT 2nd (16 SEC.) TTG #37
11. O.P. TEACHER OCEAN PARK O.P. TTG #26 (3)
12. O.P. BLOCK BUILDING O.P. TTG #16
13. JUMP ROPE
14. GUINNE PIG

SOURCE

L. TTG #26(#1)
L. TTG #18 TTG #26(#2)
L.
L. TTG #18
L. TTG #22
TTG #30 E.
TTG #37 E.
TTG #26 (3)
TTG #16
TTG #18)TTG #26 (1)
TTG #21-#22)TTG #26(3)
The Consortium for Community College Television will soon be video taping a forty-five (45) program college credit course in Child Growth and Development entitled "A Time to Grow, A Time to Live." For the series, we would like permission to use the material indicated on the enclosed forms.

The Course will be offered by a consortium of 31 two-year colleges in the Southern California area under the administration of the Office of the Los Angeles County Superintendent of Schools. There will be no sponsor for the series and it will be used for instructional purposes only.

If you can grant this request, please sign and return one copy of the enclosed permission form. The other copy is for your file. Credit for use of the materials will be given in the course syllabus.

Very truly yours,

James Eskilson, Producer
Consortium for Community College Television

JE:ca
Enclosures.
Instructional Television Series

The Office of the Los Angeles County Schools is hereby authorized to use the following materials.

The materials are to be recorded on video tape for instructional television purposes.

It is understood that credit for the use of the above material(s) will be given in the syllabus which will accompany the series of lessons.

Signed __________________________
Title __________________________
Organization ____________________
Date ____________________________

1/18/74
PARTICIPATION AGREEMENT AND RELEASE

In consideration of my participation in the television series entitled "___________________________", I hereby consent to the photographing, recording, or the reproduction in any other manner, of my likeness, voice, and activities, including the use of videotapes and audiotapes, and I further authorize the Los Angeles County Superintendent of Schools, his agents or assigns, to make unlimited educational use of such reproductions, including but not limited to broadcasting to the public of the reproductions over radio and television stations.

I understand that I will not receive any monetary compensation, now or in the future, for my participation in the television series.

I do hereby release and hold harmless the Los Angeles County Superintendent of Schools, his officers and employees, from any claims.

Signed this ____ day of ____________, 19__ at __________________________, California.

____________________________
Signature

____________________________
Address

4/12/73
How to Study

The course text is your chief reference. Reading and studying the text is essential as you will be tested on the sections referenced in the course syllabus and material covered in the televised programs. At the beginning of each unit is the text chapter assignment. The program page refers to specific pages pertinent to that particular program. Before viewing each program it will be helpful to scan the chapter noting the pictures, charts, graphs, captions, etc., then to read through the chapter to get a feel for the content. Review the syllabus and supplementary reading suggestions. Read the pages in the text designated for that particular program. After each presentation, answer the study questions which will serve as a study guide for the examinations. The key points of each program are listed. It is suggested that you do not attempt to take notes during the program, since the program moves faster than a class on campus. Some students have found it helpful to tape the televised program for review at a later time. Answers to the practice questions may be found following each unit.

Tests and Grades

The midterm examination covers Programs 1 through 26. The final examination will focus on Programs 27-45, with additional review questions from the first part of the course. Exams consist of multiple-choice questions. Your final grade will be determined by your instructor at the college where you registered for this course.
THE BIRTH OF A BABY
This unit is designed to help you

Account for the impact of prenatal development on later growth.

Recognize and describe the impact of genetics.

Distinguish between reality and wishful thinking in attitudes toward having children.

Recognize and discuss current trends in understanding the birth process as contrasted with trends of the past.

Assignment:

Read Chapter 1 in *Childhood and Adolescence*.

Read additional pages referenced for each program before viewing the telecast.

The article referenced under "Want to Read More" may be found in either *Annual Editions: Readings in Human Development '74/'75* or *As the Twig is Bent*. These two readings are identified as (1) or (2) in the bibliography. Other numbers appearing in the "Want to Read More?" listing, refer to appropriate readings for the specific topic of the program.
Program 1

TIME TO GROW

KEY POINTS

1. Human beings function as a whole.
2. Social and emotional needs must be met.
3. Cognitive needs must be considered.
4. Language acquisition and development occur.
5. Physical and motor development take place.
6. The interrelatedness of all these functions is fundamental to our understanding of human development.

DISCUSSION

Human development proceeds through a fascinating and dynamic set of changes that continues throughout each individual's lifetime. The period of early childhood has attracted the earliest and most intense study. Human development, far from being an exclusive phenomenon of the childhood years, proceeds from conception to death.

TEXT

Read pages 175-195 in Childhood and Adolescence.

WANT TO READ MORE?

Erik Erikson's "Eight Ages of Man," by David Elkind (1).

Other pertinent materials may be found in bibliography listings 29, 39, 52.

CHECKUP TIME

1. Erikson's "psychosocial crises" must occur in a particular order. (True or False)

2. John Locke's concept of the neonate as "tabula rasa" suggests a clean slate on which the environment writes its message. (True or False)

3. Number the following types of learning in the order of their development as envisioned by Erikson.

   ____ autonomy or shame
   ____ mastery or inferiority
   ____ trust or mistrust
   ____ initiative or guilt

THINK ABOUT

What important factors you would consider if you were planning to have a baby. What plans would you make for prenatal care and childbirth? How would the father as well as the mother be involved?
KEY POINTS

1. The uterus of a well-fed, fairly stable, healthy mother is a good environment for the developing child.
2. Some materials cause very subtle changes in this environment which can result in disturbed development in the baby.
3. There are critical periods when these insults cause the most serious damage.
4. Heredity and environment are interrelated so subtly that it is almost impossible to separate them.

DISCUSSION

The fertilization of the ovum leads to the beginning of life. The stages of prenatal development have various observable characteristics which culminate in the actual birth of the baby. Both biological and environmental factors play a role in prenatal development.

TEXT

Read pages 26-36 in Childhood and Adolescence.

WANT TO READ MORE?

See bibliography references 3, 4, 5.

CHECKUP TIME

1. The ____________ is the cell formed by the union of an ovum and a sperm.
2. The structure by which the developing organism is attached to the maternal circulatory system is called the ____________.
3. The developing organism floats in the ____________ fluid.
4. The developing organism is most vulnerable to environmental insults during the ____________ period.
5. The concept of critical periods implies the importance of ________ on development.
6. The sex of an offspring is determined by the ____________.

THINK ABOUT

How environmental conditions might affect the developing embryo.
Program 3

OUR HUMAN HERITAGE

KEY POINTS

1. Environmental and genetic factors affect growth.
2. Genetic inheritance is transmitted through chromosomes.
3. Chromosomes carry genes and DNA.
4. Serious genetic mistakes occur infrequently.

Understanding of how biological characteristics are transmitted from one generation to the next is extended through knowledge of genetic factors related to personality differences, sex determination, mutations, and through recent trends in the area of genetic counseling.

TEXT

Read pages 35-45 in Childhood and Adolescence.

WANT TO READ MORE?

"Biological Individuality," by Rene Dubos (1).

CHECKUP TIME

1. All inherited traits are contained on the 23 pairs of ___________ which come from the parents.

2. The chromosomes contain many ________________, each one determining one trait.

3. Genes are made up of ________________ and ____________.

4. The messenger which carries the traits from the DNA is ____________.

5. Sickle cell trait, involving abnormalities in hemoglobin, is normally a ________________ trait.

6. Radiation is considered to be a cause of genetic ________________.

7. The only combination dangerous to the offspring is an Rh_______ mother and an Rh_________ father.

8. The technique of _______________ (karyotyping) permits prenatal diagnosis of chromosomal disorders.

THINK ABOUT

Conditions that might cause parents to seek genetic counseling.
Program 4

FACT AND FANTASY

KEY POINTS

1. Preconceived attitudes may interfere with relationships.
2. Parenting patterns have a way of repeating themselves.
3. Parenting can be a demanding, challenging, and rewarding vocation.
4. Children have the right to grow as individuals.

DISCUSSION

Attitudes of parents toward the child, formed before the child's birth, are influenced by their desire for the child, the physical and emotional state of the mother during pregnancy, parental concepts of the child as a person and of the parental role. Parental interests, aspirations, and the mass media play an important part in influencing parenting styles.

TEXT

Read pages 109-112 in Childhood and Adolescence.

WANT TO READ MORE?

"Mother's Milk or Other Milk," by William E. Homan (1).
"First-Born--Fortune's Favorite?" by Warren Boroson (1).
Other references: 5, 7.

CHECKUP TIME

1. Attitudes towards children and parenthood often have their origin in the childhood experience of the parent-to-be. (True or False)

2. The mother-to-be's attitude toward her unborn child has no connection with her physical and emotional state during pregnancy. (True or False)

3. Unfavorable parental attitudes are more persistent in mothers than in fathers. (True or False)

THINK ABOUT

Unfavorable parental attitudes you have heard expressed. In what ways do you think such attitudes might affect a child's personal and social adjustment?
**Program 5**

**DRAMA OF BIRTH**

<table>
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<tr>
<td>1. There are three stages of labor.</td>
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<tr>
<td>2. Childbirth is a normal, natural phenomenon.</td>
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<tr>
<td>3. Alternative childbirth procedures should be considered.</td>
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<tr>
<td>4. The birth cry signifies a change in the infant's environment.</td>
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<tr>
<td>5. Newborns have uniquely different temperaments.</td>
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**DISCUSSION**

The infant's arrival into the world marks the shift from dependent survival tactics to independent ones. Both the physical and psychological adaptations to the new environment play a role in the process.

**TEXT**

Read pages 45-51 in *Childhood and Adolescence*.

**WANT TO READ MORE?**

Bibliography references 3 and 4.

**CHECKUP TIME**

1. What five aspects of neonatal functioning are evaluated by means of the Apgar score?
   1. ___________________________ 2. ___________________________
   3. ___________________________ 4. ___________________________
   5. ___________________________

2. The usual presentation of the baby in childbirth is _____________.

3. Of three stages of labor,
   a. the baby is born during the _____________.
   b. the _____________. is the longest,
   c. the placenta is delivered during the _____________.

4. An alternative childbirth procedure would be _____________.

5. One temperamental trait observable in newborn infants is _____________.

**THINK ABOUT**

- Pros and cons of natural childbirth.
- Pros and cons of sedation during childbirth.
Guests and Resources:

Program 1 -- Introduction
Prenatal photographic materials courtesy of Landrum B. Shettles, M.D.D. Sc. (Hon.) Ph.D., F.A.C.S., F.A.C.O.G.

Program 2 -- Life Before Birth
Special Guest: Ida Bucher, Instructor, Santa Monica College.

Film sequences from "Childbirth for the Joy of It", courtesy of Jay Hathaway Productions, American Academy of Husband-Coached Childbirth.

Prenatal photographic materials courtesy of Landrum B. Shettles, M.D.D. Sc. (Hon.), Ph.D., F.A.C.S., F.A.C.O.G.

Photographic material on birth defects courtesy of Los Angeles County Chapter, The National Foundation--March of Dimes.

Program 3 -- Our Human Heritage
Special guest: Harvey Kirk, Biologist, Santa Monica College.

Film sequences from "Blueprint For Life," courtesy of Los Angeles County Chapter, The National Foundation--March of Dimes.

Photography courtesy of Harvey Kirk.

Program 4 -- Prenatal Attitudes - Fact and Fantasy

Special guest: G.E. Lowry, M.D. Psychiatrist, Kennedy Child Study Center, Santa Monica.

Program 5 -- The Drama of Birth


Film sequences from "Childbirth for the Joy of It," courtesy of Jay Hathaway Productions, American Academy of Husband-Coached Childbirth.

Answers to Questions in Programs 1 - 5

Unit I

Program 1 3. amniotic 4. embryonic 5. recessive 6. mutation 7. negative mother and an RH positive father 8. amniocentesis
1. T
2. T
3. 2, 4, 1, 3

Program 2
1. zygote 2. placenta 3. DNA and RNA

Program 3
1. chromosomes 2. genes

Program 4
1. T 2. F
3. F

Program 5
1. breathing, muscle tone, rate of heart beat, color of skin, reflex, irritability
2. vertex
3. a. second, b. first, c. third
4. rooming-in or home delivery
5. activity level (others
Program 6 -- The Sense of Trust
Special guest: Madge Gerber, Infant Specialist, Los Angeles
Film sequences from documentary of the "Lodzi" Infant Care Center in Budapest, Hungary, courtesy of Madge Gerber.
Photographic materials on failure-to-thrive infants courtesy of William Bucher, M.D., Children's Hospital, Los Angeles.

Program 7 -- The Infant Begins to Explore the World
Special guest: William Bucher, M.D., Associate Professor, Pediatrics, University of Southern California.

Program 8 -- The Infant Begins to Know the World
Special guest: Pat Gardner, Instructor, Child Development Program, Santa Monica College.

Program 9 -- The Art of Parenting
Special guest: Madge Gerber, Infant Specialist, Los Angeles.
Photographic materials courtesy of Madge Gerber.

Program 10 -- The Infant and His Culture
Special guest: Elizabeth H. Brady, Professor, Educational Psychology, California State University at Northridge.

Answers to Questions in Programs 6 - 10

Unit II

Program 6          Program 8          Program 10
1. biological clock 1. object          1. egocentrism
2. reciprocal       2. relationship 2. ethnocentrism
3. identification   3. single        3. language
4. trust           4. tasks          4. attitudes and understanding
5. cry, stretches arms or strains body to provide information

Program 7
1. birth
2. physiognomic
3. bat at it
4. expectation
5. cooperating and mastery
Guests and Resources

**Program 12 -- The Toddler Begins to Learn the Rules of His World**

Special guest: Paula Tripodes, Instructor of Psychology, East Los Angeles Community College.

Film sequences from "I'm Ready, Mom, Are You?" courtesy of exceptional Children's Foundation, Los Angeles.

**Program 13 -- The Toddler Expands His Understanding of the World**

Special guest: Mildred C. Dandridge, Instructor, Child Development Program, Santa Monica College.

Photography by Peter Saloutos, Instructional Materials Center, Santa Monica College.

**Program 14 -- The Toddler Begins to Talk**

Special guests: Mildred C. Dandridge, Instructor, Child Development Program, Santa Monica College; Elizabeth Chavira-Huffer, Teacher, First Presbyterian Church Nursery School, Santa Monica.

**Program 15 -- Play: A Child's Way of Life**

Special guest: Roxie Lypps, Assistant Professor, Child Development, Rio Hondo College.

Photography by: E. Jeffrey Lengyel, De Nicholas, Michael Rubin.

Film sequences from "Learning Through the Arts," courtesy of Churchill Films, Los Angeles.

Answers to Questions in Programs 11 - 15

**Unit III**

<table>
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<th>Program 13</th>
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<tbody>
<tr>
<td>1. active and curious</td>
<td>1. cognition</td>
<td>1. content of play and social character of play</td>
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<tr>
<td>2. demanding, exhausting, emotionally draining</td>
<td>2. perception</td>
<td>2. dramatic</td>
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<td>3. repetitiveness</td>
<td>3. perceives</td>
<td>3. sense pleasure</td>
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<td>4. egocentrism</td>
<td>4. representation</td>
<td>4. skill play</td>
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<td>5. autonomy</td>
<td>5. words</td>
<td>5. parallel</td>
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<td>6. negativism</td>
<td>6. egocentric</td>
<td>6. associative</td>
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<th>Program 12</th>
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<td>1. giver to asker</td>
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<td>2. harmonious relationship</td>
<td>2. expressive jargon</td>
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<td>3. shame and doubt</td>
<td>3. holophra.sis</td>
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<td>4. rigid</td>
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<td>5. regressing</td>
<td>5. self-concept</td>
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<td>6. growth ambivalence</td>
<td>7. solitary or parallel play</td>
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</tbody>
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Guests and Resources

Program 16 -- The World of the Preschool Child

Photography by Peter Saloutos, Instructional Materials Center, Santa Monica College.

Film sequences from "Learning Through the Arts," courtesy of Churchill Films, Los Angeles.

Program 17 -- Growing and Moving In The Preschool Years

Special guests: Carol Clark, Physical Education Consultant, Office of the Los Angeles County Superintendent of Schools; Stephen Strate, Instructor, Physical Education, Grant School, Santa Monica Unified School District.

Program 18 -- The Preschool Child: The Process of Self-Discovery

Special Guest: Brenda Wash, Ph.D., Assistant Professor of Education, California State University, Northridge.

Children's drawings courtesy of Marcia Gutsch, Teacher, Lincoln Children's Center, Santa Monica Children's Centers.

Photography by Peter Saloutos, Instructional Materials Center, Santa Monica College.

Program 19 -- The Joys and Sorrows of the Preschool Child

Special guest: Pat Azarnoff, Coordinator, Clinic Playroom, and Preparation Project, University of California, Los Angeles, Department of Pediatrics.

Film sequences from "Jenny Is A Good Thing," courtesy of Modern TV and Office of Economic Opportunity.

Film sequences from "The First Years Together," courtesy of Modern TV and Department of Health, Education and Welfare.

Photographic materials courtesy of Pat Azarnoff.

Children's drawings courtesy of Marcia Gutsch, Teacher, Lincoln Child Development Center, Santa Monica Children Centers.

Program 20 -- The Widening World of the Preschool Child

Special guest: Anita Reith, Instructor, Early Childhood Education, El Camino College.

Film sequences from "Jenny Is A Good Thing," courtesy of Modern TV and Office of Economic Opportunity.

Film sequences from "What Do You Think?" courtesy of United Presbyterian Church, U.S.A.
Program 21 -- The Joy of Learning

Special guests: Esther Gordon, Instructor, Early Childhood Development, San Bernardino Valley College; Dorothy M. Hill, Instructor, Child Development Program, Santa Monica College.

Film sequences from "Jenny Is A Good Thing," courtesy of Modern TV and Office of Economic Opportunity.

Program 22 -- The Language of the Preschool Child

Special guests: Cecelia C-R Suarez, Associate Professor and Coordinator, Early Childhood Education, California Polytechnic University at Pomona; Elizabeth Chavira-Huffer, Teacher, First Presbyterian Church Nursery School, Santa Monica; Luz Patricia Navarrette, Teacher, Camino Real de Ninos Center, East Los Angeles.

Film sequences from "The First Years Together," courtesy of Modern TV and the Department of Health, Education and Welfare.

Program 23 -- The Growth and Development of Parents

Special guest: Allene Goldman, Instructor, Child Development, Los Angeles Valley College.

Film sequences from "The First Years Together," courtesy of Modern TV and the Department of Health, Education and Welfare.

Program 24 -- Alternative Views of Human Development

Special guests: James Croxton, Chairman, Behavioral Studies Department, Santa Monica College; Toby Green, Instructor, Behavioral Studies Department, Santa Monica College.

Program 25 -- Early Childhood Education: Questions and Answers

Special guests: Wilson Riles, Superintendent of Public Instruction, State Department of Education, State of California; Dr. Armen Sarafian, President, Pasadena City College, Chairman, Executive Council of the Consortium for Community College Television.

Program 26 -- Developmental Disturbances in the Early Years

Special guests: Gary Fleishman, Instructor, Child Development Program, Santa Monica College; David Horne, Research Therapist, Marianne Frostig Center for Educational Therapy; G. E. Lowry, M.D., Psychiatrist, Kennedy Child Study Center, Santa Monica.

Film sequences from "The World Outside," courtesy of the Marianne Frostig Center for Educational Therapy.

Film sequences from "I'm Ready, Mom, Are You?" courtesy of Exceptional Children's Foundation, Los Angeles.
Guests and Resources

Program 27 -- The Society of Children

Film sequence locations courtesy of Santa Monica Children's Centers and the Santa Monica Unified School District.

Program 28 -- Focus on the Family

Special guest: Pat Gardner, Instructor, Child Development Program, Santa Monica College.

Photography by Verni Swanson

Program 29 -- Middle Childhood: The Action-Packed Years

Special guests: Clarence Littlejohn, M.D., Pediatrician; Stephen Strate, Instructor, Physical Education, Grant School, Santa Monica Unified School District.

Program 30 -- The Middle Years Child in Search of Self

Special guest: Brenda Wash, Ph.D., Assistant Professor of Education, California State University, Northridge.

Photography by Letitia Aaron, Instructional Materials Center, Santa Monica College; Michael Rubin, Windmills, Limited.

Children's drawings courtesy of teachers, Santa Monica Children's Centers.

Program 31 -- The Language of Feelings

Special guest: Dorothy Corkille Briggs, M.S., Psychology, Family Counselor, Author: Your Child's Self-Esteem.

Program 32 -- The Significance of Sex Identity

Special guests: Bernard Schwartz, Instructor, Child Development, Santa Ana College; Beverly Benjamin, Coordinator, Early Childhood Development, Chaffee College.

Program 33 -- The Development of Conscience

Special guests: Elizabeth H. Brady, Professor, Educational Psychology, California State University at Northridge; Carol Harris, Instructor, Child Development Program, Santa Monica College, Moorpark College.

Program 34 -- The Middle Years; The Age of Reason

Special guest: Carol Harris, Instructor, Child Development Program, Santa Monica College, Moorpark College.
Program 35 -- Schools: The Business of Children

Special guests: Diana Hiatt, Consultant/Specialist Early Childhood Education, Palos Verdes Peninsula Unified School District; Paul F. Cummins, Ph.D., Headmaster St. Augustine-by-the-Sea Episcopal School, Santa Monica; Judie Thomson, Fifth Grade Teacher, St. Augustine-by-the-Sea Episcopal School, Santa Monica.

Photographic materials courtesy of Judie Thomson.

Program 36 -- The Uses and Abuses of the I.Q.

Special guests: Toby Green, Instructor, Behavioral Studies Department, Santa Monica College; Janet Switzer, Ph.D., Director, Switzer Center for the Education Therapy, Torrance, California.

Permission to adapt test items on the WISC for demonstration purposes only granted by the Psychological Corporation.

Program 37 -- Education for Diversity

Special guests: Othella Daniels, Administrator, Children's Centers and Preschool Education, Los Angeles Unified School District; Rita Esquivel, Title I Project Director, Santa Monica Unified School District.

Selected film sequences courtesy of Marianne Frostig Center for Educational Therapy.

Film sequences from "The Madison School Plan" courtesy of Dr. Frank Taylor, Santa Monica Unified School District.
Guests and Resources

Program 39 -- Growing Toward Adulthood

Special guest: Donald Ball, M.D., Orthopedic Surgeon, Santa Ana.

Photography by Bettye Lewis, Santa Ana College; Norris McCoy, Office of the Los Angeles County Superintendent of Schools.

Program 40 -- Identity: The Challenge of Adolescence

Special guests: Bettye Lewis, Ph.D., Chairman, Child Development Department, Santa Ana College; Henry Waibel, Instructor, Psychology Department, Santa Ana College.

Film sequence from "Sweatshops In The Sun," courtesy of Adrian Joseph and KABC-TV.

Photography by Bettye Lewis, Santa Ana College; Norris McCoy, Office of the Los Angeles County Superintendent of Schools.

Program 41 -- The Adolescent Strives for Intellectual Maturity

Special guests: Elliotte Boggus, Assistant Dean of Continuing Education, Santa Ana College; Joanne Hendrick, Ph.D., Chairman, Department of Nursery School Education, Santa Barbara College.

Program 42 -- The Culture of Adolescence

Special guests: Robert Bieggar, Psychologist, Instructor, Chicano Studies, Santa Ana College; Bettye Lewis, Ph.D., Chairman Child Development Department, Santa Ana College.

Photography by Bettye Lewis; Norris McCoy, Office of the Los Angeles County Superintendent of Schools.

Program 43 -- The Parent-Adolescent Balancing Act

Special guests: Lillian Gevirtz, Clinical Social Worker, West Los Angeles; Bernard Schwartz, Instructor, Child Development, Santa Ana College.

Program 44 -- Coming of Age

Special guest: Eleanor Belser, M.S.W., Clinical Social Worker, West Los Angeles.

Program 45 -- Full Circle

Special Guests: Elliotte Boggus, Assistant Dean of Continuing Education, Santa Ana College; Ida Bucher, Instructor, Child Development Program, Santa Monica College; William Bucher, M.D., Associate Professor, Pediatrics, University of Southern California.
BIBLIOGRAPHY

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   Dushkin Publishing Group, Slice Dock, Guilford, Ct.

2. Anderson, Robert H. and Shane, Harold, G. As the Twig is Bent.

PRENATAL


INFANCY


   1969.

TODDLER


PRESCHOOL


MIDDLE YEARS

ADOLESCENCE AND MATURITY
PHYSICAL DEVELOPMENT


COGNITIVE AND LANGUAGE DEVELOPMENT


SOCIAL AND EMOTIONAL DEVELOPMENT


SOCIAL AND EMOTIONAL DEVELOPMENT CONT.


GENERAL READINGS


