

## 1: Library Resource Finder: Location & Availability for: Children and television : lessons from S

*I ordered this book because I was writing a thesis on "Living and Learning on Sesame Street" last semester. The book was in acceptable condition and contained a vast wealth of information concerning PBS versus commercial television and what children can and will learn from educational television.*

Ratings[ edit ] When Sesame Street premiered in , it aired on only . They found that although a small percentage of all viewers watched Sesame Street, approximately a quarter of all preschoolers watched it regularly. Ninety percent of households who viewed the show had children under the age of six. Children from the poorest communities were most likely to be regular viewers, as were younger children. Children whose parents did not read to them regularly were less likely to be regular viewers, and children of highly educated parents stopped viewing earlier than children from disadvantaged households. In , The New York Times reported that "learning to click the remote control has become a developmental milestone, like crawling and walking". Newsday reported that several newspapers and magazines had written "glowing" reports about CTW and co-creator Joan Ganz Cooney. That is not anything much yet". Benjamin Spock predicted that the program would result in "better trained citizens, fewer unemployables in the next generation, fewer people on welfare, and smaller jail populations". In addition, it was the subject of retrospectives at the Smithsonian Institution and the Museum of Modern Art. Lesser put the early criticism into four categories: Sprigle and psychologist Thomas D. Cook during its first two seasons. Both studies found that the show increased the educational gap between poor and middle-class children. Morrow reported that these studies had little impact on the public discussion about Sesame Street. These conflicts were resolved when the CTW added or substituted offending segments and characters. By , the cast consisted of two African American women, one of whom was single, two African American men, a Chicano man, two white men, an American Indian woman, a Puerto Rican woman, and a Deaf white woman. The New York Times reported that creating strong female characters "that make kids laugh, but not Davis reported that the National Organization for Women NOW expressed concerns that the show needed to be "less male-oriented". In late , the NOW threatened to boycott the show. The demanding production schedule tended to attract only men, and Henson expressed his opinion that women were incapable of withstanding it. She criticized the show for, instead of transforming television, being "devoured" [34] by it. She took issue with its use of cultural references, stating that the show taught young children to embrace the negative values of commercialism, celebrity, and anti-intellectualism. She reported that most of the positive research conducted on the show has been done by the CTW, and then sent to a sympathetic press. She charged that the studies conducted by the CTW "hint at advocacy masquerading as social science".

## 2: Influence of Sesame Street - Wikipedia

*Children and Television: Lessons from Sesame Street* () is a non-fiction book written by Gerald S. Lesser, in which he describes the production of *Sesame Street*, and the formation and pedagogical philosophy of the Children's Television Workshop.

Sesame Street research According to author Malcolm Gladwell , "Sesame Street was built around a single, breakthrough insight: The participants generated long lists of goals, which the Workshop organized into five categories. Two related goals were providing their viewers with basic educational skills, which Lesser insisted was valuable to inner-city parents, and teaching children both what and how to think. They understood that children tended to imitate what they saw on the screen, so many writing and production methods were used to directly model effective verbal communication. Indirect modeling, without explicit labeling, was used to demonstrate positive behaviors as well. The Muppet Roosevelt Franklin , for example, was removed from the show because many leaders in the African American community felt that he displayed negative cultural stereotypes. They found, however, that the relationship between appeal and comprehension was more complicated than they initially thought, and discovered that young children probably did not attend to material that was presented at a higher level than they were ready to understand. The creators understood that repetition gave young children opportunities to practice new skills and assisted them in making a connection between new and unfamiliar concepts. They observed that children seemed to enjoy some material more after viewing them several times, and allowed them to predict and anticipate the outcome of a sequence. Repetition made it easier to teach complex concepts or situations a child would not be able to comprehend from a single viewing, and allowed children to explore different facets of a subject. For example, in a short film in which actor James Earl Jones recited the alphabet, Jones made long pauses before each letter, which were superimposed in a corner of the screen moments before he said it. According to Cooney, some educational advisors recommended against using Jones, thinking that he would frighten young viewers, but children ended up loving his segments. The producers viewed this as a way to make television more interactive, and dubbed it "the James Earl Jones effect". Another way the Workshop encouraged co-viewing was through the use of cultural references that only adults would understand. As of , over celebrities had appeared on Sesame Street. For example, she hired the Little Theater of the Deaf to appear on Sesame Street, and was instrumental in the addition of Deaf actress Linda Bove to its cast. Sesame Street has a better record than any other show in the history of television of doing this on a regular basis in a comfortable kind of way". Launched in season 36, the segments are a "multi-year, content-driven initiative to help young children and their caregivers establish an early foundation of healthy habits that can last a lifetime. At the start of every show, before the sponsorship list and opening sequence ran, a "Healthy Moment" segment aired. Generally, these segments included celebrity guests. Lately, Cookie has also taught children the importance of eating a balanced diet. This means that Cookie now eats a fair share of salads, meats, and vegetables to set a good example for viewers at home. Sure he loves cookies, but he likes the act of eating in general. As long as his mouth is full, his heart is happy. At the same time, however, their primary goal was to make the show appealing to inner-city families, a group that did not traditionally watch educational programs on public television. The Workshop understood that a special effort had to be made to reach their target community because traditional methods of promotion and advertising were not effective with these groups. Instead of following the traditional practice of translating their English materials into Spanish, for example, they employed what they called "versioning", or creating parallel sets of materials that conveyed the same content and messages in culturally and linguistically relevant ways. Land, Sky, and Water". A similar goal in was stated this way: Also see Hellman, p.

## 3: NPR Choice page

*Children and Television: Lessons from Sesame Street* is a history of the production of *Sesame Street*, written by Gerald S. Lesser, the chairman of the Children's Television Workshop Board of the Advisors. The book presents a thorough description of the "CTW Model" for children's television, with an analysis and criticism of the show's.

Background[ edit ] Gerald S. He studied how social class and ethnicity interacted with school achievement and was one of the first academics in the US who researched how watching television affected children and their development. In , he served as an academic adviser for the NBC educational program, Exploring. As Sesame Street songwriter Christopher Cerf reported, " He made everybody feel like they were important, that they got listened to, and that their work ended up in the final product". Morrow, Lesser understood that in order to bring research about child development into the production process of Sesame Street, a close working relationship had to be created between the researchers and the producers. This model included having assumptions about how children learn from television, the use of high-quality production values, and establishing "an organization that fostered mutual confidence among its members". The book also has a preface and an epilogue, written by Lesser, a foreword written by Joan Ganz Cooney, and an introduction by Lloyd Morrisett. Lesser states, "If the series did not work for poor children, the entire project would fail". When he wrote *Television and Children*, most American children received no preschool education. The first two chapters of the book detail the reasons for the experiment of creating an educational television program like Sesame Street, especially in regards to its audience. Gerald Lesser used this quote to begin the second section of *Children and Television*. He introduced many of his sections and chapters with pertinent quotes. Lesser opens the section on "Planning" by relating how many of the cast and crew were recruited: Lesser also recounts the process of hiring head researcher Edward L. Palmer and those involved with community outreach. Lesser extensively describes the series of curriculum seminars that took place at Harvard University and in New York City in the summer of . These chapters outline the philosophy behind Sesame Street. Lesser states, "With all its raucousness and slapstick humor, Sesame Street became a sweet show, and its staff maintains that there is nothing wrong in that". According to Lesser, Sesame Street combines four elements to sustain attention: Muppets, the cast of live adults and children on the set, animation, and live-action film. He relates the priorities for pre-production research, which he called "summative evaluation". Using outside research groups like the Educational Testing Service ETS , the Workshop wanted to ascertain if watching the show made any difference. The researchers recorded when children in their study moved their attention away from the television to the projector, and the data collected were analyzed. Segments were removed based upon the information gathered. As he puts it, " We were forced to select the name we all liked the least". He includes the criticism of approximately thirty groups and individuals, and demonstrates the essence and range of their arguments. Lesser describes the research about the long-term effect of Sesame Street. He reports that the show was watched by three to four million viewers by the middle of its first season, and breaks down the viewership into categories. According to Lesser, ratings remained consistently high. They found that the children who watched the most learned the most. It deliberately uses television to teach without hiding its educational intentions and yet it attracts a large and devoted audience of young children from all parts of the country". Barrett also calls the book an informative treatment of an "interesting contemporary educational phenomenon". For Tierney, the most interesting part of the story Lesser tells in the book is how people with strong and different opinions and temperaments learned to work together and to give television "a little bit of class". She also criticizes Lesser for legitimizing consumerism. She said that it was the first book in the U. The Art, the Magic, the Imagination.

## 4: Can You Tell Me How to Get to Sesame Street Now? | HuffPost

*Children and Television: Lessons from Sesame Street.* Lesser, Gerald S. An historical record is presented of the processes by which the children's television program, Sesame Street, was created, developed, and implemented.

The program is known for its content, and images communicated through the use of Jim Hensons Muppets, animation, short films, humor. The show has undergone significant changes throughout its history, with the creation of Sesame Street, producers and writers of a childrens television show used, for the first time, educational goals and a curriculum to shape its content. It was also the first time a shows educational effects were studied, the show was initially funded by government and private foundations but has become somewhat self-supporting due to revenues from licensing arrangements, international sales, and other media. By , there were independently produced versions, or co-productions, in there were over million viewers of various international versions of Sesame Street, and by the shows 40th anniversary in , it was broadcast in more than countries. By its 40th anniversary in , Sesame Street was the childrens television show in the United States. Their goal was to create a television show that would master the addictive qualities of television and do something good with them. The program premiered on television stations on November 10, It was the first preschool educational television program to base its contents and production values on laboratory, initial responses to the show included adulatory reviews, some controversy, and high ratings. By its 40th anniversary in , Sesame Street was broadcast in over countries, Sesame Street has evolved from its initial inception. According to writer Michael Davis, by the mids the show had become an American institution, the cast and crew expanded during this time, with emphasis on the hiring of women crew members and the addition of minorities to the cast. The shows success continued into the s, Sesame Streets curriculum has expanded to include more affective topics such as relationships, ethics, and emotions. After the turn of the 21st century, Sesame Street made major structural changes, for example, starting in , its format became more narrative and included ongoing storylines. After its thirtieth anniversary in and due to the popularity of the Muppet Elmo, upon its fortieth anniversary in , the show received a Lifetime Achievement Emmy at the 36th Daytime Emmy Awards. In April , Sesame Street will introduce a new puppet called Julia with Autism to the show, and will be voiced by Stacey Gordon, who started Puppet Pie and has a son on the autism spectrum. From its first episode, Sesame Street has structured its format by using a visual style, fast-moving action, humor 2. Education

Education is the process of facilitating learning, or the acquisition of knowledge, skills, values, beliefs, and habits. Educational methods include storytelling, discussion, teaching, training, Education frequently takes place under the guidance of educators, but learners may also educate themselves. Education can take place in formal or informal settings and any experience that has an effect on the way one thinks, feels. The methodology of teaching is called pedagogy, in most regions education is compulsory up to a certain age. Education began in prehistory, as trained the young in the knowledge. In pre-literate societies this was achieved orally and through imitation, story-telling passed knowledge, values, and skills from one generation to the next. As cultures began to extend their knowledge beyond skills that could be learned through imitation. Schools existed in Egypt at the time of the Middle Kingdom, plato founded the Academy in Athens, the first institution of higher learning in Europe. European civilizations suffered a collapse of literacy and organization following the fall of Rome in CE, after the Fall of Rome, the Catholic Church became the sole preserver of literate scholarship in Western Europe. The church established cathedral schools in the Early Middle Ages as centres of advanced education, some of these establishments ultimately evolved into medieval universities and forebears of many of Europes modern universities. During the High Middle Ages, Chartres Cathedral operated the famous, founded in , the University of Bologne is considered the first, and the oldest continually operating university. The Renaissance in Europe ushered in a new age of scientific and intellectual inquiry and appreciation of ancient Greek, around , Johannes Gutenberg developed a printing press, which allowed works of literature to spread more quickly. The European Age of Empires saw European ideas of education in philosophy, religion, arts, the Enlightenment saw the emergence of a more secular educational outlook in Europe. In most countries today, full-time education, whether at school or otherwise, is compulsory for all

children up to a certain age, formal education occurs in a structured environment whose explicit purpose is teaching students. Usually, formal education takes place in a environment with classrooms of multiple students learning together with a trained, certified teacher of the subject. Most school systems are designed around a set of values or ideals that govern all educational choices in that system, such choices include curriculum, organizational models, design of the physical learning spaces, student-teacher interactions, methods of assessment, class size, educational activities, and more 3. Harvard University “ Although never formally affiliated with any denomination, the early College primarily trained Congregationalist and Unitarian clergy. Its curriculum and student body were gradually secularized during the 18th century, James Bryant Conant led the university through the Great Depression and World War II and began to reform the curriculum and liberalize admissions after the war. Harvard is a large, highly residential research university, the nominal cost of attendance is high, but the University's large endowment allows it to offer generous financial aid packages. Harvard's alumni include eight U. It was never affiliated with any denomination, but many of its earliest graduates went on to become clergymen in Congregational. The leading Boston divine Increase Mather served as president from 1700 to 1707, in 1730, John Leverett became the first president who was not also a clergyman, which marked a turning of the college toward intellectual independence from Puritanism. When the Hollis Professor of Divinity David Tappan died in 1800 and the president of Harvard Joseph Willard died a year later, in 1801, in 1802, the natural history lectures of Louis Agassiz were acclaimed both in New York and on the campus at Harvard College. Agassiz's approach was distinctly idealist and posited Americans participation in the Divine Nature, Agassiz's perspective on science combined observation with intuition and the assumption that a person can grasp the divine plan in all phenomena. When it came to explaining life-forms, Agassiz resorted to matters of shape based on an archetype for his evidence. Eliot, president “, eliminated the position of Christianity from the curriculum while opening it to student self-direction. While Eliot was the most crucial figure in the secularization of American higher education, he was motivated not by a desire to secularize education, during the 20th century, Harvard's international reputation grew as a burgeoning endowment and prominent professors expanded the university's scope. Rapid enrollment growth continued as new schools were begun and the undergraduate College expanded. Radcliffe College, established in 1879 as sister school of Harvard College, Harvard became a founding member of the Association of American Universities in 1900. In the early 20th century, the student body was predominately old-stock, high-status Protestants, especially Episcopalians, Congregationalists, by the 1930s it was much more diversified 4. Following the acquisition by GE, Bob Wright served as executive officer of NBC, remaining in that position until his retirement in 1952. In 1954, French media company Vivendi merged its entertainment assets with GE, Comcast purchased a controlling interest in the company in 1999, and acquired General Electric's remaining stake in 2004. WEAU maintained a schedule of radio programs, including some of the first commercially sponsored programs. The early effort fared poorly, since the telegraph lines were susceptible to atmospheric. The Orange Network name was removed from use in 1926, at the same time, the Gold Network became part of the Blue Network. In the 1930s, NBC also developed a network for shortwave radio stations, in 1941, NBC moved its operations to Fifth Avenue in Manhattan, occupying the upper floors of a building designed by architect Floyd Brown 5. Founded in 1701 in Saybrook Colony to train Congregationalist ministers, it is the third-oldest institution of education in the United States. Originally restricted to theology and sacred languages, the curriculum began to incorporate humanities and sciences by the time of the American Revolution. In the 19th century the school introduced graduate and professional instruction, awarding the first Ph.D. Yale is organized into fourteen constituent schools, the undergraduate college, the Yale Graduate School of Arts and Sciences. The Yale University Library, serving all constituent schools, holds more than 15 million volumes and is the third-largest academic library in the United States, Yale College undergraduates follow a liberal arts curriculum with departmental majors and are organized into a social system of residential colleges. Almost all faculty teach courses, more than 2,000, of which are offered annually. Supreme Court Justices, 20 living billionaires, and many heads of state. In addition, Yale has graduated hundreds of members of Congress, 57 Nobel laureates, 5 Fields Medalists, Rhodes Scholars, and Marshall Scholars have been affiliated with the University. Yale traces its beginnings to An Act for Liberty to Erect a Collegiate School, passed by the General Court of the Colony of Connecticut on October 9, 1701, the Act

was an effort to create an institution to train ministers and lay leadership for Connecticut. Originally known as the Collegiate School, the institution opened in the home of its first rector, Abraham Pierson, the school moved to Saybrook, and then Wethersfield. In the college moved to New Haven, Connecticut, the feud caused the Mathers to champion the success of the Collegiate School in the hope that it would maintain the Puritan religious orthodoxy in a way that Harvard had not. Cotton Mather suggested that the school change its name to Yale College, meanwhile, a Harvard graduate working in England convinced some prominent intellectuals that they should donate books to Yale. The shipment of books represented the best of modern English literature, science, philosophy and it had a profound effect on intellectuals at Yale. Undergraduate Jonathan Edwards discovered John Lockes works and developed his original theology known as the new divinity 6. Educational Testing Service " Educational Testing Service, founded in , is the worlds largest private nonprofit educational testing and assessment organization. ETS is a U. ETS was formed in to take over the activities of its founders. This broad-based research program attracted many individuals who distinguished themselves in their fields, often while at ETS, patricia Cross, Samuel Ball, and David Rosenhan. Not including its subsidiaries, ETS employs about 2, individuals, including with doctorates. To help support its educational mission, ETS, like many other nonprofits, conducts business activities that are unrelated to that mission. ETS Global took over this role in from Edexcel, a subsidiary of Pearson, the opposition Conservative party criticized the awarding of the contracts to ETS, and produced a dossier listing previous problems with ETSs service. In , ETS released the My Credentials Vault Service with Interfolio, ETS has been criticized for being a highly competitive business operation that is as much multinational monopoly as nonprofit institution. Due to its status as a non-profit organization, ETS is exempt from paying federal corporate income tax on many. Problems administering Englands national tests in by ETS Europe were the subject of thousands of complaints recorded by the Times Educational Supplement and their operations were also described as a shambles in the UK Parliament, where a financial penalty was called for. Complaints included papers not being marked properly, or not being marked at all and it has even been suggested that the quality of service is so poor that the Department for Children, Schools and Families might not be able to publish the league tables of school performance 7. Founded in as a land-grant university and ninth university in Ohio with the Morrill Act of , Hayes, and in the Ohio General Assembly passed a law changing the name to The Ohio State University. It has since grown into the third-largest university campus in the United States, along with its main campus in Columbus, Ohio State also operates a regional campus system with regional campuses in Lima, Mansfield, Marion, Newark, and Wooster. The university is a member of the Big Ten Conference for the majority of sports, the Ohio State mens ice hockey program competes in the Big Ten Conference, while its womens hockey program competes in the Western Collegiate Hockey Association. As of August , the university had awarded a total of , degrees, alumni and former students have gone on to prominent careers in government, business, science, medicine, education, sports, and entertainment. The school was originally within a community on the northern edge of Columbus. The university opened its doors to 24 students on September 17., in , the first class of six men graduated. The first woman graduated the following year, also in , in light of its expanded focus, the Ohio legislature changed the name to the now-familiar The Ohio State University, with The as part of its official name. Ohio State began accepting students in the s, and in It would later acquire colleges of medicine, dentistry, optometry, veterinary medicine, commerce, in , Ohio State was elected into membership in the Association of American Universities. Drake, former chancellor of the University of California, Irvine, in an attack against the campus on November 28., an unrelated fluorine leak was called in for Watts Hall, resulting in the evacuation of the building to an outside courtyard. As firetrucks began to depart, Abdul Razak Ali Artan drove into the crowd, then emerged, the attack was stopped in under two minutes by OSU Police Officer Alan Horujko, who witnessed the attack after responding to the reported gas leak, and who shot and killed Artan. The universitys Buckeye Alert system was triggered and the campus was placed on lockdown, Ten were transported to local hospitals and one suspect was killed according to multiple sources. Local law enforcement and the FBI launched an investigation, according to authorities, Artan was inspired by terrorist propaganda from the Islamic State and radical Muslim cleric Anwar al-Awlaki. Ohio States 1, acre main campus is about 2. The radio service employed commercials from its inception to , since

then, its primary radio networks, like the BBC, have been commercial-free. However, in the fall of , CBC's secondary radio networks Radio 2, in , the Aird Commission on public broadcasting recommended the creation of a national radio broadcast network. A major concern was the influence of American radio broadcasting as U. Meanwhile, Canadian National Railways was making a network to keep its passengers entertained and give it an advantage over its rival. In the government of R. The network was used to broadcast programming to riders aboard its passenger trains, with coverage primarily in central, on November 2,, the CRBC was reorganised under its present name. This was in part because, until , it was not only a broadcaster and it used this dual role to snap up most of the clear-channel licences in Canada. It began a separate French-language radio network in and it introduced FM radio to Canada in , though a distinct FM service wasnt launched until The latter, carrying lighter programs including American radio shows, was dissolved in , on July 1,, CBC's television signal was extended from coast to coast.

## 5: Influence of Sesame Street | Speedy deletion Wiki | FANDOM powered by Wikia

*Also for work I'm currentlyl in the middle of Children and Television by Gerald Lesser. It's, of course, the story of how Sesame Street came about and it underscores the combination of guts and innovation and creativity that Joan Ganz Cooney must have possessed to have gotten such a ground-breaking project off the ground.*

In 1969, the series celebrated its 40th anniversary, making it one of the longest-running shows in television history. The series has now produced over 4,000 episodes. In 2009, Sesame Workshop struck a deal with HBO to air first-run Sesame Street episodes for the next five seasons, beginning with season 46 airing in January. Few television series can match its level of recognition and success on the international stage. The original series has been televised in 120 countries, and more than 20 international versions have been produced. In its long history, Sesame Street has received more Emmy Awards than any other program, and has captured the allegiance, esteem, and affections of millions of viewers worldwide. Contents [ show ] Overview Sesame Street uses a combination of puppets, animation, and live actors to teach young children the fundamentals of reading letter and word recognition and arithmetic numbers, addition and subtraction, as well as geometric forms, cognitive processes, and classification. There is also a subtle sense of humor on the show that has appealed to older viewers since it first premiered, and was devised as a means to encourage parents and older siblings to watch the series with younger children, and thus become more involved in the learning process rather than letting Sesame Street act as a babysitter. A number of parodies of popular culture appear, even ones aimed at the Public Broadcasting Service, the network that broadcasts the show. For example, the recurring segment Monsterpiece Theater once ran a sketch called "Me Claudius. Several of the character names used on the program are puns or cultural references aimed at a slightly older audience, including Flo Bear Flaubert, Sherlock Hemlock a Sherlock Holmes parody, and H. Ross Parrot a parody of Reform Party founder H. Over notable personalities have made guest appearances on the show, beginning with James Earl Jones, and ranging from performers like Stevie Wonder to political figures such as Kofi Annan. By making a show that not only educates and entertains kids, but also keeps parents entertained and involved in the educational process, the producers hope to inspire discussion about the concepts on the show. Following an initial proposal by Joan Ganz Cooney in 1967, titled "Television for Preschool Children," an eighteen month planning period was set aside, and with a grant of 8 million dollars from multiple government agencies and foundations, the proposed series would test the usefulness of the television medium in providing early education for young children. Apart from Cooney and the original planning crew included several veterans of Captain Kangaroo, such as executive producer David Connell, producer Samuel Y. Lesser as head of the board of advisers and Edward L. Palmer as director of research, tracking and observing how child audiences responded to the programming. Though the earliest pilot episodes involved dramatizing the inner thoughts of child actors in a studio set, Jon Stone suggested a more urban setting, "a real inner city street," with an integrated cast of neighbors. The original human inhabitants were Bob, Mr. Hooper, Gordon, and Susan, and they dominated the street storylines which made up roughly 25 percent of the hour-long show. To maintain the realism of the street, the Muppets were kept separate; thus, Ernie and Bert, while they lived on the street, resided in a basement apartment. These framing scenes would surround segments of animation, live-action shorts, and Muppets. These sketches, in particular the short animated segments stressing letters and numbers, were intended to function on a similar level to advertising commercials and indeed, the bits were often labeled as such, i. They were quick, catchy and memorable, so as to convey information and maintain the interest of preschool children within their limited attention spans. CTW aired the program for test groups to determine if the new format was likely to succeed. Results showed that the elements which best held audience attention included cartoon segments, the Muppets, filmed footage of animals in motion, or musical skits with Susan or other human cast members. When the action stopped in the street scenes, and the adults engaged in lengthy dialogue, children stopped watching. Based on these results, and despite concerns from advising psychologists, that the inner-city street overlooked the real problems of the ghetto and needed firmer roots, the mixture of reality and fantasy was deepened, as Oscar the Grouch and Big Bird became permanent street

residents, interacting with the human adults. Broadcast history The show is broadcast worldwide; in addition to the U. One hundred and twenty countries have aired the show, many of which partnered with Sesame Workshop to create local versions. In the late s, versions popped up in China and Russia as these countries shifted away from communism. There is also a joint Israeli-Palestinian-Jordanian project, called Sesame Stories, which was created with the goal of promoting greater cultural understanding. The show has also spawned the spin-off series Play with Me Sesame , and Sesame Street Unpaved showing classic episodes , both seen on the Noggin cable network; as well as the segment-only series Open Sesame. According to PBS Research, the show has gone from a 2. As of , the show was in the top 10 shows for kids , with 3 other PBS shows. The human cast from Season

## 6: Children and Television: Lessons from Sesame Street | Muppet Wiki | FANDOM powered by Wikia

*Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.*

Media There is a tremendous range in the degree to which research plays a role in the production of educational media for children. Many producers rely on little or no research input, limited, perhaps, to occasional consulting by educational advisors or a test of the appeal of a pilot episode. By contrast, a smaller number of producers use research more extensively, an approach that is typified and was pioneered by Sesame Workshop. The creators of classic television series such as Sesame Street, The Electric Company, and Contact, as well as more recent successes such as Ghostwriter and Dragon Tales, the Workshop also produces books, magazines, outreach materials for use in schools and child care settings, and interactive online material and CD-ROMs. Barrett CTW Production staff i. Educational content specialists devise the educational curriculum that sets goals for the project e. Researchers test material with the target audience e. In this way, empirical data and more general child development expertise become integral parts of the production process e. Formative research is conducted while material is being produced or even before production begins to investigate questions that arise out of production e. These questions can include such diverse issues as: Will a particular component of the project be comprehensible and appealing to its target audience? How can material be presented to maximize its effectiveness e. Which of several potential visual designs for a character will be most appealing? What do viewers already know about a particular topic and where do their misconceptions lie, so that subsequent scripts can address these misconceptions directly? The second type of research used is summative research, which is conducted after production is complete, and is intended to assess the impact of the materials on their target audience. Some of the questions addressed by summative research might include: Are viewers better at reading and writing or are they more motivated to read and write after watching a television series about literacy? Does exposure to an outreach program for child care settings result in measurable improvements in the care provided in those settings? Are preschool children more likely to cooperate with their peers after watching a television series designed to promote social development? Yet, these two types of research also are very different in many ways. One of the chief distinctions between academic research and applied research in this area lies in their ultimate purposes. Where the ultimate purpose of basic social science research typically is to expand our understanding of mental or physical processes, the ultimate purpose of formative research is to inform the creation or revision of a product. Although such concerns are also important in applied research on children and television, they are not the final goal of the research; rather, the ultimate purpose in this case is to use that information to inform the design of television programs that will be comprehensible, appealing, and age-appropriate for their target audience. In other words, the implications of the academic research focus on children; the implications of the applied research focus on the television program. The success of formative research, on the other hand, is judged by the degree to which the data inform the production of effective educational materials. This fundamental distinction leads to several further points: Formative research is oriented toward practical purposes or questions. Because the purpose of formative research is to inform production decisions, the data must be available by the time those decisions are made, or it will be useless. As a result, the schedule for conducting formative research must fit into the larger production schedule. Unlike basic research, in which a single study may be conducted over a period of months, formative researchers typically have a turnaround time of no more than one or two weeks for a study, from the posing of the initial question to the reporting of the data. To take an admittedly extreme example, a last-minute production issue once led my research team to conduct a study in a total of 27 hours, from the posing of the question through analysis and verbal report of the data Big Bag Research Department, While this type of turnaround is by no means typical, the underlying principle is a constant. Formative research must be generalizable. Formative data must be clean enough to be generalizable beyond the sample tested to the larger target audience. Otherwise, the data are likely to mislead producers into decisions that will hurt, rather

than help, the material being developed. In addition to being generalizable across children, formative data must also be generalizable beyond the material tested to help inform decisions about other, untested material. For example, an early study on one animated Sesame Street segment about the letter J found that, because the children shown on screen were moving while the J was static, viewers tended to look at the characters and not the J. Clearly, this finding was helpful, not only in revising the particular segment that had been tested, but in approaching subsequent print-based segments as well, so that these segments could be produced effectively without the need for revision. This sort of generalizability to other material is achieved, not only through care in methodology and analysis, but by carefully selecting the material to be tested; usually, the tested material is chosen because it is representative of a larger body of material as well. Formative research is conducted for an audience of non-researchers. Where basic research is generally conducted for an audience of other researchers, via journals, books, and conferences, the primary audience for formative research data consists of non-researchers: When the news is good, it is easy for a researcher to tell producers that viewers love the material. However, when a researcher informs the production staff that viewers disliked something they created and suggests revisions, the researcher is in a position analogous to telling parents that their baby is ugly, but could be made more attractive with a few improvements. Formative research must be seen as relevant to the production team, speaking to issues that they consider important; after all, they cannot be expected to make costly changes that correct issues unless they feel that the underlying issues justify the expense. In addition, the data must be reported concisely and clearly for a lay audience, avoiding the sorts of jargon and statistics that are more typically reported in papers for academic audiences. For example, while inferential statistics are certainly important in analyzing formative data, the production team needs to know whether girls liked something more than boys, not that the difference was found via a T-test. Finally, the findings must be presented in a way that is persuasive and carries concrete implications for production. In many ways, this is one of the most difficult aspects of formative research to master. Like all human relationships, the relationship among producers and researchers must be handled with sensitivity, tact, and mutual respect. If either side comes to the relationship with the attitude that they are always right, then the relationship cannot function productively. Such a goal can only be reached by all of the parties involved working hand-in-hand. At its best, the relationship among producers and researchers becomes truly collaborative, with each side contributing its own unique perspective and expertise. The result is a whole that is greater than either could have created alone, and that can make significant contributions to the lives of children. Big Bag New Mexico Research. Course improvement through evaluation. Teachers College Record, 64, Researchers for educational television programs. In Reina Schement, J. Methodological and process issues in formative research. Thirty years of research on children and Sesame Street pp. Can formative research achieve reliability? Chairs , Meeting the challenges of formative research: Thirty years of research on children and Sesame Street. The impact of Sesame Street on preschool children: Media Psychology, 1, Formative evaluation for educational technology. Lessons from Sesame Street. Educational Technology Research and Development, 38 4 , The methodology of evaluation. An analysis of alternative approaches to evaluation. Educational Evaluation and Policy Analysis, 3 2 ,

## 7: Educational goals of Sesame Street - Wikipedia

*In his book, Children and Television: Lessons from Sesame Street, he wrote that before researchers could tackle that question, there was "the serious question of how effective Sesame Street.*

By its tenth anniversary in 1979, 9 million American children under the age of six were watching Sesame Street daily. Its ratings declined in the 1980s, due to societal changes. According to writer Michael Davis, Sesame Street is "perhaps the most vigorously researched, vetted, and fretted-over program". Two landmark summative evaluations, conducted by the Educational Testing Service ETS in 1979 and 1981, demonstrated that Sesame Street had a significant educational impact on its viewers. Sesame Street has also been the subjects of many controversies throughout its long run on television. In May 1979, a commission in Mississippi voted to ban the show. As of 1979, Sesame Street has received Emmy Awards, more than any other television series. Contents [ show ] Ratings

When Sesame Street premiered in 1969, it aired on only 10 channels. They found that although a small percentage of all viewers watched Sesame Street, approximately a quarter of all preschoolers watched it regularly. Ninety percent of households who viewed the show had children under the age of six. Children from the poorest communities were most likely to be regular viewers, as were younger children. Children whose parents did not read to them regularly were less likely to be regular viewers, and children of highly educated parents stopped viewing earlier than children from disadvantaged households. In 1979, The New York Times reported that "learning to click the remote control has become a developmental milestone, like crawling and walking". Newsday reported that several newspapers and magazines had written "glowing" reports about CTW and Cooney. That is not anything much yet". Benjamin Spock predicted that the program would result in "better trained citizens, fewer unemployables in the next generation, fewer people on welfare, and smaller jail populations". In addition, it was the subject of retrospectives at the Smithsonian Institution and the Museum of Modern Art. In May 1979, a state commission in Mississippi voted to ban Sesame Street. Lesser put the early criticism into four categories: Sprigle and psychologist Thomas D. Cook during its first two seasons. Both studies found that the show increased the educational gap between poor and middle-class children. Morrow reported that these studies had little impact on the public discussion about Sesame Street. These conflicts were resolved when the CTW added or substituted offending segments and characters. By 1979, the cast consisted of two African American women, one of whom was single, two African American men, a Chicano man, two white men, an American Indian woman, a Puerto Rican woman, and a Deaf white woman. The New York Times reported that creating strong female characters "that make kids laugh, but not Davis reported that the National Organization for Women NOW expressed concerns that the show needed to be "less male-oriented". In late 1979, the NOW threatened to boycott the show. The demanding production schedule tended to attract only men, and Henson expressed his opinion that women were incapable of withstanding it. She criticized the show for, instead of transforming television, being "devoured" [34] by it. She took issue with its use of cultural references, stating that the show taught young children to embrace the negative values of commercialism, celebrity, and anti-intellectualism. She reported that most of the positive research conducted on the show has been done by the CTW, and then sent to a sympathetic press. She charged that the studies conducted by the CTW "hint at advocacy masquerading as social science".

## 8: Sesame Workshop - Simple English Wikipedia, the free encyclopedia

*Whether you're 4 or 74, chances are you know how to get to Sesame Street. Since its debut in 1969, "Sesame Street" has defined educational television, delighting generations of kids (and their parents) with its friendly Muppets, diverse cast, and honest, comforting lessons.*

Autumn The Social Order It would be hard to think of another modern institution that has touched as many children as Sesame Street. In Television-land, where shows have a shelf life as brief as that of a carton of eggs, this one is still going strong after a quarter-century. In many locales they can take their pick of three or more broadcasts a day. From its earliest years, when U. Through its role as teacher of young children, and because of its much vaunted racial and ethnic sensitivity, it often serves as the national symbol of compassion, as in the recent memorable performance of Bert and Ernie, directed by Representative Nita Lowey, at a congressional hearing over funding for the Corporation for Public Broadcasting. So it comes as some surprise when you actually sit down to watch this marvel. Sesame Street began with the loftiest of intentions. In 1969, Joan Ganz Cooney, a television producer hired by the Carnegie Corporation, developed an idea for a show "to promote the intellectual and cultural growth of preschoolers, particularly disadvantaged preschoolers. Cooney had the revolutionary idea of teaching through the jazzy techniques of commercial television: In fact, the model for the show was not so much the typical television program as the television ad. Each hour would be "brought to you by" the letter H, say, or the number 9 instead of Sugar Pops or Frosted Flakes. It seemed brilliant in its obviousness. Its enthrallment to the world of television and stardom is as fervid as that of the fans on Oscar night. Its shows are an encyclopedia of TV forms: On the rare occasions when superstars like Placido Domingo or Itzhak Perelman make guest appearances, kids might receive a sound bite of classical music. As I watched some Muppets imitating a rock-country group in long beards and trucker hats sing about the letter Z, my teenage daughter walked past and stared for a moment. When feminist groups denounced the all-male club of Bert, Ernie, Oscar, Elmo, and crew, the producers agreed to introduce Zoe, a girl who is "strong and has her own idea about things," in order to integrate the entrenched Muppet patriarchy. During one recent hour, a Madonna Muppet sang achingly of being a girl living "in a cereal world" now that she has agreed to eat cereal, a Bette Midler Muppet belted out the wonders of the divine M, and Ethel Mermaid outdid them both with a celebration of fish. The Sesame Street gal may have her own ideas about some things, but like most Americans she wants to be a star. In one "Monstertop Theater" segment, for instance, Alistair Cookie a. James Bond, with luxuriant black hair, sleuths in sunglasses and a raincoat; behind Doctor No is an eye chart with the word "no" in letters of decreasing size; Alistair Cookie sports a silk ascot and a velvet jacket and sits on a wing chair surrounded by leather-bound books and silver-framed pictures of fellow Muppets. The humor may not mean much to thumb-sucking viewers more familiar with Jack Sprat than with James Bond, but sequences like these have their expensive impact and reinforce the easy fascination with the surfaces and rhythms of popular media. Sure, the rainbow cast is inclusive, embracing a deaf woman using sign language and a child in a wheelchair. This attitude is dramatized on a subliminal level in the person of the pointy-headed Bert, the only creature to bring an air of vague maladjustment to this manically upbeat show. With his stiff, robotic laugh and his paper-clip collection, Bert is the cautionary if lovable Muppet-nerd counterpart to his cool, imaginative friend Ernie. Most of the time, however, the message of hipness is less subtle. Sometimes Sesame Street even falls into the familiar television subtext that TV is fun and exciting, while the life of the mind is boring and stuffy. Teachers, professors, and scientists in cartoon segments invariably speak in dreary, pretentious accents, often putting their audiences to sleep like Annie Eyeball Ph. To take only one example, in a recent nanosecond segment, a child stands in front of his class to tell about a case of hives. If these criticisms sound a little crabby—after all, who can resist the clever witticisms of sophisticated television? They came up with a list of skills collected under categories like "symbolic representation" letters, numbers, geometric shapes, "relational concepts" up and down, near and far, and "perceptual discriminations" identifying body parts. By using a "distracter" test—a slide show placed next to the television to determine at what moments fidgety viewers turned away from the TV screen—they

discovered the power of visual pyrotechnics like fast-paced action, frequent cuts, and "pixilation" a series of individual frames without connectors, so that characters move jerkily. The Sesame Street curriculum focuses on mere technical skills, the tools of mental cultivation rather than mental cultivation itself, the building blocks of thought rather than thought. Why anyone would want to read, what wider world literacy might unlock—on these questions of the purpose and value of the skills it teaches, Sesame Street is silent. Stripped of all the noise and color, the fun and the speed, the sophisticated design-school aesthetic and the unfailing wittiness, it is nothing more than a disjointed series of animated flash cards about 40 per one-hour show, whose inherent blandness and triviality the producers spend millions trying to disguise. In one small fraction of one show, the three-year-old might be treated to a second flash of the letter T, a 30-second rap on littering, a second Chinese design of the numbers one through eight, a one-minute skit by Muppets, on the number eight, a two-minute song on cooperation, a second film clip of kids cooperating during a game, a one-minute rock-song animation of squares and triangles. Take just one eloquent example: They inevitably strip the interest out of sequences concerned with subjects like animals or how things are made. The contrast between one Sesame Street segment and another by the hopelessly square Mister Rogers captures the extent to which Sesame Street relies on seductive distracters instead of finding the interest in inherently interesting subjects. With wild audience cheers in the background, the sneaker sighs and weeps as he is shown his birth in the mind of a designer, his first owner, and his old age in an abstract sculpture. Mister Rogers, on the other hand, shows a quiet seven-minute film of a sneaker factory, describing the actual production process from the stamping out of the rubber soles, to the molding of the canvas, to the boxing of the final product. For the next few minutes, he talks about what the children have just seen. Without missing a beat, by contrast, the empty Sesame Street trifle dissolves into a glitzy second "ad" for the letter G. As any kindergarten teacher can tell you, identifying the letter A is about as central to reading as defining shortstop is to playing baseball—necessary, but wildly insufficient. The skills required for reading are a complex mix of concentration, persistence, the linking of concepts, the mental recall of autonomous memories and images—the same skills that allow an older child to engage in analytic thinking. Sesame Street, by contrast, appeals to the most primal parts of the brain—its reflexive attraction to movement, light, and noise. After she finished, she took a minute to recall three of the more unfamiliar words in the story. This approach—or a puppet show or a Disney-style animation—could be used to retell traditional fairy tales and legends, from "Little Red Riding Hood" to "John Henry" to Odysseus. They also help the child master primal emotions, as Bettelheim memorably argued, while nurturing higher-order virtues like bravery, compassion, and loyalty. A child of three or four, after all, is not just a pleasure obsessed skill machine; he is a puzzled newcomer looking for meaning and order in a world he barely knows. Such a search is rendered meaningless on Sesame Street. Take its version of "Cinderella. Is he looking for the girl who stole his heart? No, he whines; he simply must own the other shoe. A recent version of the fable by Caroline Castle, recommended by the authors of *Books That Build Character*, shows that the tale can be modernized and still maintain meaning. This version portrays the tortoise as "a retiring scholar living in a book-lined room and writing a huge tome. A girl Muppet named Prairie watches a buffoonish reenactment of the fable, in which the winner receives a new washer and dryer, and the tortoise is a smart-mouthed grandma "Look out, baby, this is a Harley shell! How do they go about teaching children that recent scientific discovery, "the wonder of books"? In this way, the Sesame Street tot is educated not in literacy but in television—its grammar, its rhythms, its stars, and, most subtly of all, its cool posture of the contemporary ironist too superior for curiosity, enchantment, or ideals. The story of how Americans came to endow a show so completely wedded to the culture of television with deep educational significance is not an especially uplifting one. For the triumph of Sesame Street has less to do with quality than with a combination of savvy timing, sophisticated image making, and vigorous promotion. Sesame Street was born in the heated political atmosphere of the s. Whereas previously early childhood was considered a dreamy period of mommy-love, play, and wonder—what one expert called "the magic years"—and the phrase "early childhood education" was almost unknown, now experts in cognitive development declared children avid, capable learners. In fact, stated Benjamin Bloom in *Stability and Change in Human Characteristics*, half of all learning was actually completed by age four. Grammar school was too late to start repairing the deficits of childhood disadvantage.

Although designed to appeal to all children, Sesame Street was also envisioned as an anti-poverty television program. First, American mothers, about to begin their double shift in the kitchen and at the office, would hardly be able to resist the most mesmerizing babysitter since Mary Poppins. And second, since preschool kids were already watching TV an average of 30 hours a week, why not turn that habit to advantage? The miserable state of commercial television had become a commonplace—a "vast wasteland," as FCC chairman Newton Minow famously put it in *But even though, from The Three Stooges to Flipper, the pickings were slim, there were intriguing reports of children learning to read from observing letters on commercials, quiz shows, and weather reports.* Alert to all of these trends was Joan Ganz Cooney, the woman whom Carnegie Corporation president Lloyd Morrisett had hired to explore the potential of television for teaching children. Well-connected and, in the words of former NET chairman John White, charming enough "to sell tea to the Chinese," Cooney had produced a documentary about a Harlem preschool and had won an Emmy for another educational television effort, "Poverty, Anti-Poverty, and the Poor. Cooney brought to Sesame Street her shrewd grasp of the lessons of this still young and developing medium—its techniques both of production and of marketing. She was intent on involving celebrities in Sesame Street. According to Gerald Lesser in *Children and Television: Lessons from Sesame Street*, this approach assured that kids could "feel good about knowing" something and gain "an important displayable skill" that parents could feel good about, too. Rejection turned out to be a godsend. The show became, thanks to their marketing skill, Educational Television for the Good of Children, Particularly Poor Children, and the ironies of its love relationship with the television ad could be ignored. If this was entertainment, it was entertainment with an exalted mission, uncontaminated—or so it seemed—by profit motives and ratings lust. The host of the other educational offering at the time, Mister Rogers, cardigan-clad and as square as a small-town minister, reminded them of dowdy Middle America, of their own Eisenhower childhoods. The high-minded, public service image in turn provided the show with a Teflon coating to which no criticisms—though they have trickled in steadily over the years—could stick. From the outset, the show was a hit, thanks in part to a promotional blitz orchestrated by the Carl Byoir agency and acknowledged by Sesame Street staffers to be "as extensive as had ever been attempted for any television project. CTW recently sold the rights for Sesame Street-related video and audio tapes to Sony for an undisclosed amount and reportedly is looking for backers for a cable channel. But the CTW promotional machine has also effectively managed the vast amount of research on the show—a bibliography boasts more than 1, entries. While negative studies gather dust in academic journals, their positive counterparts, often commissioned by the workshop, are faxed to a sympathetic, deadline-harried press and duly, sometimes literally, repeated. Yet many of those positive studies leave one with the feeling that experts ought to be spending more time with children actually watching the show. One especially egregious example claims the show offers a good means of encouraging vocabulary development because "the dialogue on Sesame Street closely resembles that of a mother talking to her child. Given closer scrutiny, two of the studies that CTW most frequently touts similarly hint at advocacy masquerading as social science. The Educational Testing Service ETS, hired by the workshop early on and present at some initial planning sessions, supposedly demonstrated significant gains among viewers in a number of basic skills such as counting and naming letters and numbers. Cook and his colleagues found very modest effects from the show, and even these gains they attributed to "encouragement to view"—the phone calls, promotional material, and weekly visits from ETS researchers to ensure an experimental group of regular viewers. Furthermore, they argued, whatever small value the show did have actually increased the intellectual gap between middle-class and poor children, exactly the opposite of the ETS findings. The most recent research, published this spring by Aletha C. Huston and John C. Wright of the Center for Research on the Influences of Television on Children, hardly even attempts to disguise its bias. In fact, Huston and Wright, long-time advocates of educational television for children and previous CTW consultants, are "pleased" that their preliminary report can make the greatest claims yet for the show. Oddly, in a article, one not commissioned by CTW, these same authors seem to have understood that kids who watch educational TV come from different sorts of homes than kids watching *Animaniacs*; they "have parents who also provide them with stimulating toys and activities, and who are attentive and affectionate to them. Children who frequently watch cartoons and other pure entertainment

programs come from homes with lower levels of stimulation and affection. To prove its educational benefits, the workshop hypes other studies that purportedly show its viewers to be more cooperative, more school-ready, and more likely to demonstrate signs of emerging literacy. But if 77 percent of American children are regularly watching a show so miraculously beneficial, why do kindergarten teachers, according to Ready to Learn, a report put out by the Carnegie Foundation for the Advancement of Teaching in , find their students increasingly deficient in language skills?

### 9: Children and Television: Lessons from Sesame Street - WikiVisually

*The researchers also say those effects probably come from "Sesame Street's" focus on presenting viewers with an academic curriculum, heavy on reading and math, that would appear to have.*

*A little bouquet to St. Joseph, patron of the Universal Church or, Short visits for every day of the month Sumatra offline installer Three little elephants Frogs Eggs (Read All About It-Science) Malayalam kambi Jody morse and jayme morse kiss of death The life and adventures of shed number xii Divine Torment, see 0-352-34151-3 Track two diplomacy, Philippine foreign policy, and regional politics Accomplices to the crime Pandemonium and parade Creating A Movement With Teeth Final Cut Pro HD Hands-On Training Narratives of ecstasy Brazilian cinema in the 1990s : the unexpected encounter and the resentful character Ismail Xavier Meeting the Challenge of 9/11 Introducing solids to breastfed baby tear-off sheet Lincoln speaks to leaders Think your way to riches family style Papacy and the modern world Here lies Leonard Sillman Language in the new enlightenment Beaux arts to Bauhaus and beyond Electronic texts in the historical profession : perspectives from across the scholarly spectrum Wendy Plo Jeff edwards sea of shadows Boiler room suite Total facilities management brian atkin The Motifs and Characters in the Gest Hystoriale of the Destruction of Troy and in the Laud Troy Book (St The Internet and campaign 2004 Quran sharif format The marshall plan fifty years later James laine shivaji Abbreviations in the textual apparatus We All Live Together Plus! Brandis and Broun on North Carolina evidence Models of Communication Parkinsons Disease Questions and Answers, Third Edition (Questions Answers) Plants from Common Vegetables Past, space, and self Visiting Miss Pierce*