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THE IMPLEMENTATION OF EMPATHY IN THE ANIMATED TELEVISION SHOW
“HEY ARNOLD”

by

STARNISE JOHNSON

A master’s thesis submitted to the Graduate Faculty in Liberal Studies in partial fulfillment of
the requirements for the degree of Master of Arts, The City University of New York

2020

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by

Starnise Johnson

This manuscript has been read and accepted for the Graduate Faculty in Liberal
Studies in satisfaction of the thesis requirement for the degree of Master of Arts.

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ABSTRACT

The Implementation of Empathy in the Animated Television Show “Hey Arnold”
by

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Advisor: Colette Daiute

For children to learn better empathic skills we must provide more opportunities for children to explore empathetic learning. In Daniel Goleman’s “Emotional Intelligence” he states. . . “the root of altruism lies in empathy, the ability to read emotions in others; lacking a sense of another’s need or despair, there is no caring (xiii). What is empathy? According to the Merriam- Webster dictionary, empathy is the action of understanding, being aware of, being sensitive to, and vicariously experiencing the feelings, thoughts, and experience of another.

Other than in the academic setting and from parents or caregivers, children can learn empathy through their time engaged in media, specifically through television. Television is a medium that is available to many individuals, even outside of households. Many of these individuals are children and youth who watch their favorite programs on electronics such as their cellphones and tablets. This paper will focus on “Hey Arnold”, a children’s program with high levels of empathy. The purpose of this paper is to analyze 10 “Hey Arnold” episodes by the levels of empathic behavior displayed in the narratives. This analysis will optimistically help creators of children’s television be more open to implementing greater empathic narratives in their shows. Implementing empathic narratives in children’s television may provide the opportunity for children to develop higher levels of empathy; creating more emotionally intelligent and well -rounded individuals in society.

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INTRODUCTION

“It is our responsibility to learn to become emotionally intelligent. These are skills, they’re not easy, nature didn’t give them to us - we have to learn them.”

-Paul Ekman

Research states:

“On any given day, 75 percent of tweens (8-12-year olds) and 71 percent of teen (13-18 - year olds) say they “watch TV” (either on a TV set or online), and those who do, watch an average of 2:21 and 2:40 respectively (Common Sense Media).

If children are spending much of their time engaged in media, they are learning how to be an individual from the content that they see or interact with. When I state that children are learning how to be an individual from the programs that they see, I am stating that the viewers of the programs form a parasocial relationship or an emotional connection to a certain character or characters in that program. In the Nickelodeon Introduces “The Story of Me” Research Study, Providing Inside Look at Today’s Emerging Generation of Kinds,

“Kids state that being nice, smart and funny are more important than typical status signifiers like clothing and types of music. Humor is important to this generation, with 74% describing themselves as funny, and 50% ranking themselves between 10 and 11 on an 11-point scale-with 11 representing ‘very funny’” (States News Service, Nov 20, 2013).

It appears that today’s animated shows value humor over any other quality or trait and how the animated shows that only implement humor without consideration for any other qualities or attributes in the narratives, may or may not influence what children are made to believe valuable in one’s character.

Urie Bronfenbrenner, developmental psychologist states:

“the scientific study of the progressive, mutual accommodation throughout the life course, between one active, growing human being, and the changing properties of the immediate settings in which this person lives, as this process is affected by relations between these settings, and by the larger contexts in which these settings are embedded” (p. 107).

Bronfenbrenner regards the interactions, engagement and experiences within their settings as important to the development of a child.

Similar to Bronfenbrenner, Vygotsky’s sociocultural theory argues that “the structure of children’s thinking and higher order mental processes are largely mediated by the nuances of a child’s culture and the historical conditions of the society in which they are steeped” (Wartella et al. p. 14). Vygotsky gathers that culture and social interaction aid children’s mental, social, and emotional development. Wartella, E., Beaudoin-Ryan, L., Blackwell, C. K., Cingel, D. P., Hurwitz, L. B., & Lauricella, A. R. (2016), explain that “According to Vygotsky (1930–1934/1978), dominant activities are ubiquitous among children within a particular culture, since they provide pertinent information about that culture (e.g. social values and behaviors)” (p.14). Television and media culture for children has become prominent internationally. Television whether it be through cable, streaming services, television sets or tablets, is a dominant activity that children acquire information from and use to educate themselves on culture and social norms. In addition to social interaction, Vygotsky also speaks of more knowledgeable parties (such as parents, teachers, and caregivers), and the zone of proximal development (ZPD). ZPD is “the distance between the actual development level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers” (Vygotsky, 1978, p. 33). Television and media can act as a teaching agent within the ZPD and educate with mindful creativity and narratives. Colette Daiute states:

“The guiding idea of dynamic narrative inquiry is that narrating mediates experience, knowledge, learning, and social change” (Daiute, 2014, p. 4).

I am writing about the empathy that is implemented in the narratives of the animated cartoon “Hey Arnold” and how children engaging in this cartoon may develop higher levels of empathy.

Empathic skills could increase, specifically the initial stages of empathic development, if viewers within this age range are exposed to content and narratives with high empathy such as “Hey Arnold”.

“Hey Arnold” is about an idealistic 4th grader who interacts with his peers through moral responsibility and social awareness. Arnold sets an example for his friends by “putting himself in their shoes” and using this skill or empathetic/altruistic “code” to help them solve their problems. In almost all the episodes Arnold displays empathy, kindness, morality and altruism toward the secondary characters in each episode. Even when Arnold is a secondary character in certain episodes, he serves as a conscience to the character that is the focus of a certain episode.

In a factor analysis of parental reports about children's favorite characters, Bond and Calvert (2014) found that early parasocial relationships involved children's beliefs that characters were 1) real entities (i.e., social realism) who existed outside of the world of screens, 2) persons who could be trusted (i.e., character personification), and 3) that children were attached (i.e., attachment) to these characters. A recent report that directly asked children about their favorite characters produced similar findings, with factor analyses yielding three distinct 14 dimensions: 1) social realism; 2) character personification, which included attachment items in children's responses; and 3) humanlike needs, which included beliefs that the character got hungry or sleepy (Richards & Calvert, p. 2014).

Children can place themselves into the actual story and universe. The viewer is experiencing what the events the character engages in, the viewer experiences the reaction to the reaction to those experiences, and the emotional response to those experiences.

The thesis "Television consumption and empathy: A connection?" written by Lindsay Hahn (2018), involves how television affects empathy in heavy television consumers, but instead of discussing how television develops empathy, it focuses on "[examining] the relationship between media consumption levels and empathy levels with desensitization as a mediating variable" (p.7). Hahn speaks about transportability. Transportability is when viewers lose a sense of connection from the real world and are transported into the fictional story line. Some researchers argue that for transportability to occur television consumers must start out with a sense of disbelief first, and then submerge themselves into the show, making the plot line and characters real to them. Other researchers argue that consumers do not start out with a sense of disbelief but "accept fictional information as a default because disbelief takes extra effortful thinking" (Green and Brock (2002; see also Barry, 2009; & Gallese, 2001). For a child to perceive empathy through an animated cartoon, the child may be compelled accept fictional information as real to them. In some animated cartoons, this may be more difficult because of the unrealistic and impossible circumstances that may happen, but the cartoon "Hey Arnold" is extremely realistic and relatable to urban and inner-city children. Even if the children who watch "Hey Arnold" were not residents of the city, the characters are still relatable. Hahn also speaks about Gerbner's Cultivation Theory. The Cultivation Theory intends to see how themes in television affect people. Gerbner explains that viewers who watch television more frequently will view the real world as they see it on television. Hahn states that this may be dangerous because viewers who heavily watch crime dramas and violence on

television can become desensitized to real life emotional trauma, but prosocial situations and positive images may also increase emotional intelligence and develop empathy.

Although there is an increasing amount of prosocial children's programming created in media, there is a deficit in the amount of studies that focus on the positive effects and prosocial influences of media exposure. Recent work has argued that the literature on children's media effects is unbalanced, with a substantial number of studies examining the negative effects of media exposure; far fewer studies examine the positive, prosocial influences of media on children (see de Leeuw & Buijzen, 2016). This unbalance may have resulted from the amount of violent and otherwise negative portrayals in previous decades' television programming for children. . . Whereas some research suggests that children can learn important prosocial skills from television (see Mares & Woodard, 2005), such as helping behaviors (Friedrich & Stein, 1975), not all of the research is conclusive (Mares, Bonus, & Peebles, 2016). Therefore, more research is needed to fully explore the effects of this growing body of prosocial children's media. . . (Cingel and Krcmar 2).

Research studies on prosocial television are very few. An increase in prosocial research could benefit future work within the entertainment industry and outside of the entertainment and television medium.

In the show "Hey Arnold", the main character Arnold and his friends are constantly put in relatable emotional situations. Watching the characters create empathetic solutions to these situations can help viewers develop a new perspective on how to handle similar situations in an empathic manner. For example, when Arnold felt bad for his friend Eugene due to his constant birthday party blunders on behalf of Eugene's own jinx quirk. Although many of Arnold's peers did not want to throw a party for Eugene because it would be inevitably become ruined, Arnold

was determined to let Eugene have at least one party that was not ruined. Arnold used his empathic skills to know that Eugene probably felt upset that his parties were always ruined. Arnold wanted to cheer his friend up because that is something that he would have wanted all his peers to do for him. Hahn's work explains in her thesis how television can desensitize viewers and probably lower empathy while my thesis focuses on how heavy television consumption of prosocial behavior can increase empathy.

Elizabeth A. Segal's *Social Empathy: The Art of Understanding Others* tackles the meaning of empathy and its importance in order "to make the world a better place" (p.13). Elizabeth A. Segal's focus was on community and public policy before shifting to empathy, more specifically social empathy, and how this "micro skill" contributes to the way one may think about public policy and community. Segal (2018), defines empathy as "a broad overarching concept that includes two parts: interpersonal empathy and social empathy" (p.18). Segal's definition of empathy allows for the reader to consider and reflect on the difference between interpersonal empathy (empathy between two individual people or in a small group) and social empathy (the ability to understand people and social groups from perceiving the life experiences of others). Segal breaks down the book into eight chapters. Each chapter explains and explores Segal's notion of empathy and how empathy's importance or lack thereof in politics religion, social sciences, sciences, and technology affect the way in which human beings engage with one another and the way it influences societal "norms". A full experience of social empathy would have taken me beyond those first moments of viscerally sharing the struggle for survival and even beyond the later feelings of compassion and concern. Social empathy would have taken me to a place of deeper understanding of what had happened. It would have helped me to see the historical conditions that made the immediate moments what they were (p.21).

Segal's journey allows for the reader to consider this new notion of empathy and reflect on their own social empathy and the awareness of the social empathy of those around them. Because the concept or more specifically, the term of social empathy may be new to the reader, Segal continuously goes back to her experiences with how she became more aware and enlightened to social empathy and why it is important with not only the work that she is doing but, in her life, holistically. For those who don't prioritize empathy, both interpersonal and social, the book allows for counselors, social workers, social scientists, community organizers, public policy analysts, and everyone else to take a step back, think about, and consider their empathic views and the importance of it not only in their work but in everything around them.

"Hey Arnold" is a medium that allows the room for children to develop the concept of social empathy that Segal is discussing. The show provides an opportunity for viewers to witness the practice of empathy with fictional, but realistic characters that they may relate and the way in which these various characters relate to one another in the show. The narratives meticulously incorporate a "lesson" at the end of each and most of the lessons promote interpersonal and social empathy, possibly allowing the opportunity to have empathic abilities to flourish. These lessons are also very subtle and not forced, allowing for the viewer to enjoy the show without feeling like they are preached to.

METHOD

Despite “Hey Arnold” not being a contemporary cartoon (it is a Nickelodeon 90’s program), the narratives and themes are still as relatable as they were 20 years ago. According to Jean Piaget, the cognitive gains for perspective -taking skills or putting yourself in another person’s shoes do not develop in children until the ages of 7 or 8. “Hey Arnold” was also chosen because according to Common Sense media the targeted demographic for this show is 7+. It now streams under the service of Hulu and is still watched by children today. 10 episodes of “Hey Arnold” were viewed on the Hulu-streaming service and summarized. Interaction and engagement between various “Hey Arnold” episodes were analyzed with the five empathy arousal modes that American psychologist, Martin L. Hoffman has identified. “Hey Arnold” episodes contain high levels of empathy and display a high level of empathy-arousal modes in the narratives of the show. According to Martin L. Hoffman (2008), an American psychologist at New York University, there are five empathy arousal modes that have been identified. “Hey Arnold” encompasses empathy arousal modes such as mimicry, conditioning, direct association, perspective taking, and verbal mediated association.

EMPATHY AROUSAL MODES

Mimicry:

“defined... by [German philosopher Theodore Lipps], (1906), as an innate, involuntary, isomorphic response to another’s expression of emotions that occurs in two steps operating in close sequence: One automatically change’s one’s facial expression, voice and posture in synchrony with slightest changes in the model’s facial expression, vocal, postural expressions of feeling; the resulting muscle movements trigger afferent feedback to the brain, producing feelings in observers that match the model’s. (Lewis et al. Hoffman, p.441).

Observing one's facial expressions, voice, and posture results in the observer mirroring the expressions of feeling.

Conditioning:

“One can acquire empathic distress as a conditioned response when one's actual distress is paired with another's expression of distress” (Lewis et al. Hoffman, 441). Hoffman uses the example of a mother's distress stiffening her body and transferring that distress to an infant while holding or physically handling. The infant can become distressed even if she is not being held by her mother. “Facial and verbal expressions of distress [can] become conditioned stimuli that can subsequently evoke distress in the child... They can also be generalized, so that facial and verbal signs of distress from anyone can arouse distress in the infant” (Lewis et al. Hoffman, p.441).

Direct Association:

“Direct association does not require prior pairing with another's distress-just having distress feelings that can subsequently be evoked in similar situations by another's expression of distress” (Lewis et al. Hoffman p.441). An example of this would be having the experience of failing an important school test and being able to help a friend or peer that may have just failed an important test for school.

Perspective Taking:

There are three types of perspective taking revealed by modern research in the 1950s. “The first is self- focused: imagining that the stimuli impinging on the victim are impinging on oneself evokes an empathic response, which can be enhanced by association with similar events in one's own past. The second is other-focused; it consists of attending to the victim's feelings, current life condition, and behavior in similar situations. This may be more cognitive than affective empathy, except when the victim is present, and affect is recruited from preverbal modes activated by the victim's

face, voice, and posture. The third type focuses on self and other; it consists of co-occurring, parallel processes that benefit from the emotional intensity of self-focused and the sustained attention to the victim of other -focused perspective taking. Research by Batson, Early, and Salvarani (1997) suggests that self-focused perspective taking arouses more intense empathic distress (including its physiological manifestations perhaps because self-focused perspective taking is more likely to evoke associations with painful events in one's own past. (Lewis et al. Hoffman, p. 442).

Research has suggested that children's perspective taking ability is key in explaining moral development among children (Gibbs, 2013; Selman 1971). In short, children's ability to imagine the perspective of another enables them to feel morally engaged and prosocial toward another person (Cingel & Krmar 2017).

Cingel and Krmar write that although perspective -taking enables moral engagement "it is unclear if exposure to a televised prosocial moral message can influence preschool aged children's perspective taking in a positive way" and that according to (Eisenberg & Strayer 1987), perspective-taking is necessary to experience empathy but it is important to note that perspective-taking and empathy are separate processes" (Cingel & Krmar 2017). According to Hoffman, perspective-taking is an empathy arousal mode that activates prosocial or moral attitudes and behavior.

Verbal Mediated Association:

"In verbally mediated association, the victim's distress is communicated through language. When it is communicated only through language (a letter from the victim or someone else's description of the victim's plight), semantic processing [the processing that occurs after a

word and we try to interpret its meaning] is heard and is necessary to mediate the connection between the victim's feeling and the observer's empathic response. This semantic processing may put distance between observer and victim; however, the distancing is reduced when the decoded message enables the observer to construct visual or auditory images of the victim (sad face, blood, cries, moans) and respond empathically to these images through the preverbal modes" (Lewis et al. Hoffman 442).

Hoffman states that the distancing effect from the observer is mitigated when the preverbal arousal modes are activated by facial and other expressions of distress.

ANALYSIS

Interactions and engagement between various characters in "Hey Arnold" episodes were analyzed with empathy- arousal modes. Interactions between various characters in the series were observed during the viewing of 10 selected episodes on the Hulu streaming service. The empathy arousal modes are direct association, mimicry, conditioning, self-focused perspective taking, other-focused perspective taking, and verbally mediated association. The number of times an arousal mode occurs within a character throughout the 10 selected episodes is documented. A numeric tally of each arousal mode is documented in Table 1. The episode the arousal mode occurred in is documented next to the tally. The number of times an arousal mode that may occur within the viewer throughout the 10 selected episodes is documented in Table 2. The episode that the arousal mode may have occurred in is documented next to the tally. The character interaction involving that arousal mode is described in each episode. The arousal modes that the viewer may experience is also documented within the description of each episode.

This paper will be the analysis of empathic behavior and actions in the story narratives. This analysis will contribute to the statement that this is a show with high levels of empathy which

can result in heightened levels of empathy in the viewers of the show. This analysis will prompt creators of children's television to implement more empathic narratives in their shows and allow the ability for children to develop higher levels of empathy; creating more emotionally intelligent and well -rounded individuals in society.

“You’re a bold kid Arnold. A bold kid.”

-Gerald Johannsen

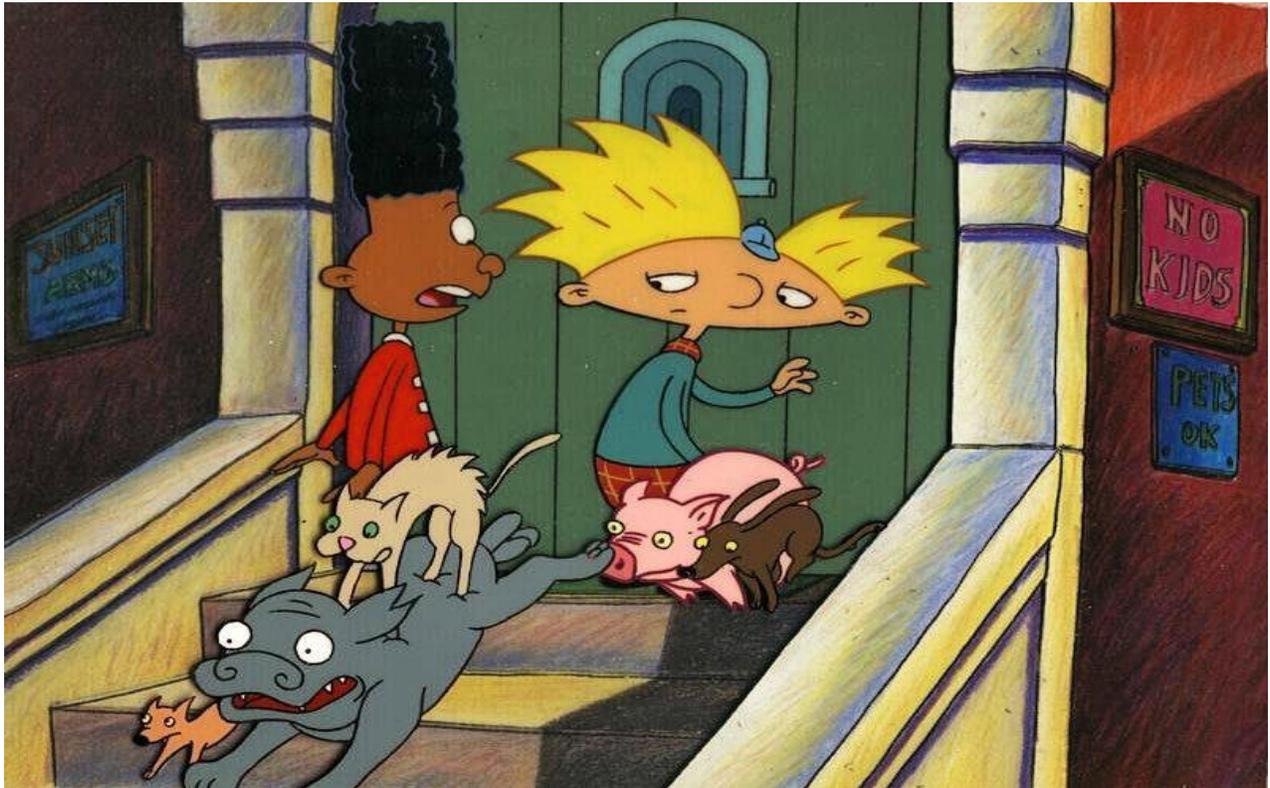


Fig. 1. Craig Bartlett [@craigbartlett]. (2019 March 21). No Kids — Pets Okay. [Instagram Photograph]. Retrieved from https://www.instagram.com/p/BvR11yIhxxH/?utm_source=ig_web_copy_link

THE EPISODES

Snow: *S1-E6*

The episode begins with a shot of a snow-covered boarding house with graceful and mellow flute music playing in the background. The sound of a group of smooth jazz vocalists is heard on the radio. “MJZZ Cool Jazz”. The clock in Arnold’s room displays 7:00 and Arnold snaps awake in bed. Arnold looks up to the skylight of his room and smiles. He climbs up and out onto the skylight in his light blue pajamas and walks back onto the fresh, white snow on top of his roof. He looks at the cityscape from his rooftop, smiles and the states “First snow of the season”! There is a pan

down to the next frame where Arnold's grandpa is seen on the stoop of their boarding house. Arnold's grandpa is dressed for the weather and crankily states, "Eh, first snow of the season". Grandpa looks around with his earmuffs, scarf, green sweater, brown overalls, and his mitten covered hands on his hips and begins to descend the stoop stairs to pick up a newspaper. When he bends down to pick up the paper, two neighborhood kids throw snowballs at his backside. The children laugh and runaway. "Dangnabit, darn kids, cracker-jacking, consarn... you good-for-nothing, jitter bugging...be bopping, flip-floppin", Grandpa yells as he waves his newspaper, walks up the steps, and slams the door to the boarding house. As the viewer watches the first two minutes of the episode, she may already detect the opposing views to the "first snow of the season". The character's actions and tones show that one character recognizes the snowstorm as a pleasing experience while the other character recognizes the snowstorm as a displeasing experience. Arnold sees the first snowstorm as something wonderful, enjoyable, and exciting. Grandpa sees the first snow of the season as an annoyance, inconvenient, and troublesome. The shot goes back to Arnold listening to the radio while dressing more suitably for the weather outside. The radio announcer's voice is heard stating "The city's buried in 14 inches of powder. . ." Arnold starts to chant "School closures. School closures. Come on".

"And now for that list of school closures", the radio announcer states.

Arnold excitedly shouts "Yes!" and listens for the voice to state that his school is closed.

"Let's go P.S. 118." Arnold states. The announcer lists the schools that are closed.

"P.S.112 closed. P.S. 113 closed. P.S. 114, 115, 116, 117 hmm, can't quite read this next one ..."
the announcer states.

Arnold continues to chant "118. 118". The announcer then goes on to say, "Oh yeah, P.S. 118 closed".

Arnold jumps up and down in excitement. Meanwhile, Grandpa is downstairs making a to-do-list for his busy snow day.

Grandpa lists consists of “[wrapping] the pipes, [fixing] the heater, [shoveling] the walk, ...” The frame goes to back to Arnold while he states his plans for the day. “Go sledding, start a snowball fight, carve ice sculpture, make snow angels”. Grandpa continues to recite the list of his chores and Arnold also states the rest of his plans while sliding down the staircase banister resulting in a gentle collision with grandpa who is at the bottom of the steps. This collision is symbolic for their upcoming clash of snowy day views and ideals.

Arnold tells Grandpa of his plans that he made with his best friend Gerald and Grandpa tells him to “have a good time.” As soon as Arnold takes a step towards the door, Grandpa states “Course before you go, “I could use a little help shoveling the walk.” Arnold of course agrees and says “Sure. How long could that take?”, foreshadowing that helping his grandfather would indeed take a very long time. In the next frame, Arnold and grandpa are seen shoveling the walk and Arnold stops to take in the view of his friends and neighbors gleefully enjoying the snow. While shoveling, Grandpa tells Arnold, “Yep life isn’t all fun you know. It’s not some turkey shoot. That’s the trouble with our society—no work ethic.” Ironically, Arnold’s eccentric and unconventional grandmother is sledding in the snow with the unconventional pets of the boarding house. Grandpa doesn’t realize that this is a crucial teaching moment for Arnold. Grandpa is an influential authority figure and loved one for Arnold, so the words that Grandpa uses when speaking to Arnold renders great significance and Grandpa is conditioning (see Table 1) Arnold to feel negatively about snowstorms.

Gerald walks up to Arnold with two trash can lids and tells Arnold that one of the lids is his sled and they should “hit” the hill. Arnold tells him that he’ll catch up after he’s finished shoveling

the sidewalk. Gerald tells him that he hopes that Arnold makes it before spring, foreshadowing that Arnold will not be catching up with him after shoveling the sidewalk. Although Gerald is hoping for his best friend to finish so that he may have a snowstorm playmate, Gerald is most likely using direct association (see Table 1) using an experience where he may have had to finish an unpleasant task before he was able to engage in a more enjoyable activity. Gerald is “putting himself in Arnold’s shoes” for less than a moment wishing his best friend to finish so that he may be able to play. In a tangential scene, the neighborhood mailman is seen trudging in the snow with a bag of mail. He recites a little mantra with his headphones on.

I hate the snow. I hate the snow.

I hate the rain and I hate the sleet

Man, I sure do hate the snow.

Feet are froze and my toes are too.

He collapses into a giant mountain of snow, reemerges and then continues to recite his mantra. The mailman’s mantra shows another person’s perspective on snowy days and that grandpa isn’t the only person with a pessimistic view toward snowstorms. While the viewer watches the episode, she experiences the different outlooks on the same snowstorm and may experience other-focused and self-focused perspective-taking concurrently (see Table 2). The different perspectives allow for the opportunity to gain an understanding of why Grandpa, who has the responsibility of the upkeep of a boarding house, or the mailman whose duty is to deliver mail no matter the weather conditions, may not be thrilled with the first snow of the season. The episode continues with school aged children throwing snowballs at buses, sledding, and making snowmen displaying the fun and festive side of a snowstorm.

Once Arnold and Grandpa finishing shoveling the snow, Grandpa tells Arnold that they are

finished with shoveling. Arnold excitedly walks up the boarding house steps to get his sled, when there is a hissing noise heard in the basement of the boarding house. The tenants of the boarding house complain to Grandpa that the furnace is out. Arnold longingly looks to the children making snow angels as Grandpa gets the materials to fix the furnace and wrap the pipes. Arnold looks into the window of the basement and mutters to himself

“First snow of the season, huh.”

Arnold’s perspective on the snowstorm has shifted. He is taking a similar perspective of his grandfather’s which is that snowstorms are for work and no play. Arnold and Grandpa continue maintenance work and the viewer begins to see Arnold’s demeanor become more cynical and abrasive. According to Martin L. Hoffman’s five identifiable empathy arousing modes, the two modes that can be identified with Arnold in this situation is conditioning (see Table 1) and mimicry (see Table 1). Grandpa’s physical and verbal distress contributes to Arnold’s mood in this episode. Although there are other factors that can attribute to Arnold’s cynicism, (such as fatigue), Grandpa’s attitude towards the snowstorm and his former speech about society having no work ethic has trained his grandson to view snowstorms the same way Grandpa perceives them. When Gerald walks up to Arnold and informs him that the snow is about to melt, and he’s been working all day, Arnold responds in an irritated tone.

“Life isn’t all fun Gerald. It’s not some turkey shoot. You gotta work once in a while. That’s the trouble with our society –no work ethic.”

Arnold mimics his grandfather’s energy and attitude and even recites his grandfather’s speech verbatim to someone else.

Grandpa overhears the conversation and has a softened-apologetic demeanor. He picks up a snowball and starts to reminisce as the narrative cuts to a flashback with a young grandpa looking

longingly at other children playing and ice-skating in a snowstorm. An older man's voice is heard, "That's the trouble with our society—no work ethic." It is assumed that it is the voice of a young grandpa's dad. Young grandpa becomes discouraged and starts to store firewood when he feels a snowball hit his head and hears an elderly man (presumably his grandfather) laugh and then state, "Let the games begin."

After the flashback, the narrative goes back to Grandpa smiling on the stoops of the boarding house but immediately switches to a remorseful somber expression, and then back to excitement when it shows that he became energized with an idea.

Grandpa's flashback is an example of affective empathy specifically self-focused perspective taking (see Table 1) (Hoffman/Batson, Early and Salvarani). Grandpa used his own experience of losing his joy for snow days to relate to Arnold's experience. Grandpa did not enjoy working on a day that should have been fun when he was a child and remembered that he had someone there to remind him to include fun and play in your life even if you are working hard. After hearing Arnold's words, Grandpa thought Arnold should not have to feel as though everything is all work, and it was his responsibility to remind him of this concept just as his grandfather did with him. To "right his wrong" Grandpa used his empathic skills to remedy the pessimistic views that Arnold now harbored for snowstorms due to his words and actions. Arnold's grandfather uses a few large garden hoses to create an ice rink within the middle of the city street to help his grandson regain his childlike excitement for the snowstorm. Children and adults alike enjoy this temporary neighborhood ice rink.

While everyone is skating and enjoying themselves, Arnold is working in the back of the boarding house storing firewood. He does take a few seconds to daydream about skiing on snowy mountains. Arnold is shaken from the daydream with a hit in the head from a snowball. Grandpa reenacts his

childhood memory by laughing at Arnold just as his grandfather did with him. Grandpa looks at Arnold with a pair of ice skates in his hand and states, “That’s the trouble with our society today...” Arnold asks, “What? We got no work ethic?” Grandpa replies “No! You got no play ethic”. He gives Arnold a pair of ice skates and they join the others on the ice rink.”

Pigeon Man: *SI-E15*

In this episode, Arnold’s pet carrier pigeon Chester is sick and the only person to able to help Chester is The Pigeon Man. Arnold sends his carrier pigeon to send a message to Gerald. When Gerald comes to Arnold’s boarding house for a game of baseball, Gerald tells Arnold that something is wrong with Chester. All the kids around the house look up and see that Chester is struggling to fly. Chester eventually plummets out of the sky and Arnold catches him with his baseball mitt. Arnold wants to take Chester to the vet, but Sid suggests The Pigeon Man. All the kids are shocked by Sid’s suggestion seeing that Pigeon Man is “nuts”. Phoebe says that she has never heard of Pigeon Man and Gerald “the keeper of legends” asks Sid to lead him into the tale he is about to tell about Pigeon Man. Sid tells their audience that the legend of Pigeon lives on from kid generation to kid generation and tells Gerald to take it away. Gerald goes on to tell his peers about the legend of Pigeon Man. There are rumors that he is half bird and half man, that he hatched from an egg and was left by aliens, he had a beak and a tail, survives by eating leaves, twigs, and worms, and that he may just be a lonely, deranged man in a chicken suit who only wants birds for company. After Gerald is finished with his story, he gets applauded and Harold asks what the point of his story is. Gerald states that his point is [Pigeon Man] is one crazy psychopathic freak”. Arnold replies that he’s the crazy freak that can fix his pigeon and he is going to see him.

Arnold goes to see the Pigeon Man and tells him that his pigeon is sick and can hardly fly. The Pigeon Man tells Arnold to come back tomorrow because he's going to keep him overnight and cure him. When Arnold comes back, Chester looks healthier and is excited to see him. Arnold is surprised at the speedy recovery. Pigeon Man tells Arnold to give Chester three berries every four hours to help him get better and to bring Chester back in a week.

Arnold asks if her ever gets lonely on the tenement and Pigeon Man asks "Lonely for what? For people? No." Pigeon Man tells Arnold that he and his friends remind him of when he was growing up on 23rd street, and that he went to P.S..118 the school that Arnold currently attends. He asks Arnold if Ms. Slovack is still there and Arnold tells him she's his teacher now. Pigeon Man shares that he did a project on birds when he was in her class and he became fascinated with them. He tells Arnold that his friends thought he was weird. He shares that it's hard for him to trust people and Arnold replies with "There are good people, too, Pigeon Man". Pigeon Man says maybe there are and that he can call him Vincent. Arnold asks Vincent, if he ever misses the outside world and other things such as movies, TV, and pizza. Arnold convinces Vincent to go to a pizza shop and get a slice with him.

The empathy arousal mode that Arnold is possibly using is other-focused perspective taking (see Table 1). Arnold is attending to Pigeon Man's or Vincent's loneliness and his distrust for people. Arnold sees Pigeon Man's perspective and wants Pigeon Man to maybe change his perspective to knowing that there are good people in the world. While Pigeon Man and Arnold are enjoying their pizza, a few neighborhood kids are annoyed with the fact that Arnold is spending time with Pigeon Man. They come up with a plan to go up to Pigeon Man's roof and "mess with his stuff". When Pigeon Man and Arnold come back, Pigeon Man sees his rooftop destroyed. Arnold is surprised and feels lousy that this has happened while he had Pigeon Man away from his home. The viewer may

also feel saddened or distressed for Pigeon Man using other focused perspective taking and self - focused perspective taking (see Table 2) because of their attention to how Pigeon Man made feel having his possessions and home destroyed.

Arnold's actions are another example of other-focused perspective taking that turns into affective empathy (see Table 1) because he offers to help Pigeon Man clean up. Pigeon Man tells Arnold not to be sad and that Arnold has taught him that some people can be trusted. Pigeon Man says that he needs to go but he hopes that there is another Arnold wherever he ends up. Pigeon Man then goes on to tether himself to multiple pigeons and flew into the sun.

Helga vs. Big Patty: S3 -E5

The episode begins with Helga, one of the main characters and the other fourth grade girls at the lunchroom table talking about another student they call "Big Patty". Rhonda, one of the more popular fourth grade girls points out that Big Patty is talking to Arnold and Helga immediately directs her attention to her secret school crush and Arnold. Helga is secretly in love and obsessed with Arnold, so whenever his name is said, and she is unprepared, she can become flustered. The girls start discussing her weight and height, and Phoebe, Helga's best friend states that she can't help feeling sorry for her because of how difficult it must be to be so large and plain looking. Rhonda externally wonders what she is talking to Arnold about and Helga wonders as well. Arnold and "Big Patty" are only discussing who, of the two of them will take the last tapioca pudding. Helga becomes jealous of Arnold and Patty's interaction and asks why Arnold would want to talk to her. Helga begins to belittle Patty to the other girls stating that she is "not exactly a rocket scientist". She is big and ugly, and fourteen in the sixth grade. The other girls laugh at Helga's "observations". Helga realizes that she is getting attention for behavior and proceeds to

express these observations throughout the school day. During recess, Helga continues with her criticism of Patty, and doesn't realize that Patty is right behind her while she is speaking with the other girls. When the girls see that Patty is behind Helga, they try to give her a warning, but she is too involved with her beratement of Patty to take heed to their warning. Helga continues to talk about Patty and doesn't realize the other girls move away from the table she is sitting on. Helga realizes that Patty is behind her and is surprised. She tries to lie about her words and her behavior. Patty challenges her to a fight "tomorrow after school [at] 3:15".

During this episode, the viewer may or may not agree with Helga's criticisms of "Big Patty" and may even find Helga's jokes funny. This is an example of direct association and self-focused perspective taking (see Table 2) because the viewer may see themselves as "Big Patty" the person who is targeted because of the way she looks or speaks. The viewer may see themselves as part of Helga's group, or the outcast or the "other" similar to Big Patty. Helga goes home to ask her parents for her advice about her situation, and her parents give her half-hearted advice. Helga has a restless night dreaming about the fight that she is going to have with Big Patty the next day.

In the morning as Helga walks to school, she runs into Arnold and he informs her that he knows about the fight. Arnold asks what she did and Helga states that it isn't a big deal, she only made a few jokes about her being big, dumb, and ugly. Arnold transitions into a conscience for Helga. Arnold states, "Even if that's true, it probably didn't make her feel very good to hear someone say those things about her... she's still a human being and she still has feelings. When she heard you say all those things, well she probably felt pretty bad". Helga responds with "Yeah, I guess but how does that help me?" Helga's statement demonstrates her inability to use empathy for Patty. Arnold tells her that she should explain to Patty that she thought about what she said and realized that she wasn't being fair. Arnold suggests to Helga that she should be her friend. This

scene is teaching both Helga and the viewer, that empathy or the lack thereof can alter situations significantly. Arnold is asking Helga to engage in perspective-taking, both self and other (See Table 1). He tells Helga that Patty is still a human being and has feelings (Helga is the same as Patty in that aspect). If Helga were in Patty's position, her feelings would have most likely been hurt as well. As Arnold is speaking to Helga, he is speaking to the viewer who may believe that Helga's actions were acceptable.

Helga apologizes to Patty and she forgives her but states that she is still going to beat Helga up. When asked for her reasoning, Patty says that she called Helga out in front of the whole school and she has a reputation to uphold. Helga tells Arnold that Patty is still going to beat her up and Arnold goes to Patty to have a discussion with her. At the end of their conversation, he tells Patty that he knows she'll do the right thing. At 3:15, the school kids are waiting in the school yard to witness this fight. Patty drags Helga into the broom closet, but only pretends to beat her up. Patty tears Helga shirt, tussles with her hair, and puts makeup on her face. She tells Helga that she needs to make it believable. The kids believe that Helga is beaten up and feel sorry for her. When Patty comes out, she sees a frown on Arnold's face but winks at him so he could know she didn't beat Helga up, and that Helga was okay.

Chocolate Boy: S5 -E3

The episode begins with a little boy around the age of 6 or 7 sitting in the middle of the school playground, licking the remainder of chocolate left on a chocolate bar wrapper. His entire mouth, hands, and the top of his blue t-shirt are covered in chocolate. In the distance you see two older children pointing and laughing at the kid nicknamed Chocolate Boy. One of the older children laugh and says "Look at him! Lickin' all those wrappers." The other kid says "He's like a hungry dog.

He'll eat anything". He's corrected by his peer when he says "Not anything idiot! Just any kind of chocolate." One of the bullies, Wolfgang goes up to Chocolate Boy and asks him if he wants more chocolate. Chocolate Boy is excited as he dangles the chocolate in front of him. Wolfgang tantalizes Chocolate Boy and asks him to do humiliating things such as barking like a dog and hopping on one foot. Chocolate boy complies and in return he gets the chocolate bar from Wolfgang. Chocolate Boy's behavior is an indication of a drug addict's behavior, the chocolate being Chocolate Boy's drug choice.

The viewer is observing the point of view of the bullies. The bullies perceive Chocolate Boy as a stigma and feel the appropriate way to interact with and engage with Chocolate Boy is to tease and humiliate him. The viewer is shown that the bullies do not empathize with Chocolate boy or try to understand him. This may be an introduction into how people see drug addicts as "the other" or someone who isn't the same as them because of the drug addict's choice to engage in drugs. While watching the playground bullies interact and engage with Chocolate Boy, the viewer may use the empathetic arousal mode of other-focused perspective-taking and self- focused perspective taking (see Table 2) The viewer may feel embarrassed for Chocolate Boy even though Chocolate Boy may not feel embarrassed himself.

To torment and tantalize Chocolate Boy even more, Wolfgang and his friend make a bet with Chocolate Boy. Wolfgang promises to give Chocolate Boy a ten-pound bag of chocolate if he doesn't eat chocolate for two weeks. Wolfgang's lackey friend says "Imagine him with no chocolate, Wolfgang. He'll lose his mind. He'll tear his eyes out. He can't do it". As Wolfgang's friends describes these things, Chocolate Boy is demonstrating the actions to his words. This is a small window where the viewer can empathize with Chocolate Boy and maybe use that to understand how hard the task of not eating chocolate for two weeks will be for Chocolate Boy. Chocolate Boy agrees

to the task and Wolfgang states that Mickey, the school mole will be watching Chocolate Boy or two weeks, to make sure that he does cheat. Throughout the course of the day Chocolate Boy tries to sneakily eat chocolate (cake, ice cream, chocolate bar), but Mickey is always around, and Chocolate Boy soon realizes that he must seriously follow through with that bet to get Wolfgang's ten-pound bag of chocolate.

Chocolate Boy seeks Arnold's help to stop eating chocolate. Arnold is very confused by this request. Chocolate Boy states that he needs to stop eating chocolate and Arnold responds with "But that's what you do—eat chocolate. That's your name "Chocolate Boy". Chocolate reiterates that he needs to stop eating chocolate for two weeks. He doesn't tell Arnold the reason why. Chocolate Boy states, "You're always helping people Arnold. Will you help me?"

Arnold reflects on helping Chocolate Boy and decides to help him. The empathic arousal mode that Arnold may be experiencing when Chocolate Boy asks him to help him would be other-focused perspective taking (see Table 1) Arnold most likely does not know what it feels like to be addicted to a vice (in Chocolate Boy's case), chocolate but he sees that Chocolate Boy is in distress. When Chocolate Boy asks for Arnold's help, his facial expression looks dismayed and you can hear a little anguish in his voice, and Arnold's "[affective empathy]" is recruited from preverbal modes activated by the victim's (Chocolate Boy's), face voice and posture" (Hoffman, Handbook of Emotions, 442).

Arnold tells his best friend Gerald of his intention with helping Chocolate Boy and Gerald states that Arnold has accomplished many miraculous things such as helping Stoop Kid get off his Stoop, finding Mr. Hyunh's daughter in Vietnam, and helping Pigeon Man with his pigeons. Gerald tells Arnold that although he has accomplished these things, it would be impossible for Arnold to get chocolate boy off chocolate. Arnold and Chocolate Boy work together to get Chocolate Boy off

Chocolate. Chocolate had a very hard time with being off Chocolate and is going through a chocolate withdrawal. Although he has a hard time, Chocolate Boy makes it through the two weeks without eating any chocolate. Wolfgang stays true to his word and gives Chocolate Boy the ten- pound bag of chocolate he promised him if he went through with the bet. Arnold is in front of the school and sees the transaction. Arnold is disappointed and upset with Chocolate Boy, but Chocolate boy is preoccupied with his ten-pound bag of chocolate.

Chocolate Boy is sitting alone finishing his bag of chocolate and scrounging for chocolate pieces in the bottom of the bag. Wolfgang is surprised to see that he is already finished with the bag and calls Chocolate Boy pathetic. Chocolate boy stats that he needs more Chocolate and Wolfgang says that he'll give him chocolate balls if he dances for him and his crew. Chocolate Boy complies. Wolfgang and his posse laugh and chant "Dance, dance, dance..." as Wolfgang throws chocolate at Chocolate Boy. Chocolate Boy dives to the school playground pavement and starts to devour the balls. When he looks up, he sees that the group is laughing and mocking him for essentially agreeing to become their puppet just for a taste of chocolate. Chocolate Boy begins to tear up and run away. The viewer may experience self and other-focused empathy (see Table 2) because they may feel embarrassed for Chocolate Boy and feel the embarrassment within themselves. Chocolate Boy runs into a dumpster and sees himself as a chocolate bar in the reflection of a broken mirror. Chocolate Boy goes back to Arnold to help him really stop eating chocolate. Chocolate Boy says that he looks like a clown and begins to cry and plead for Arnold's help. With Arnold being Arnold, he agrees to help Chocolate Boy if he didn't make a bet with Wolfgang. Arnold uses certain approaches such as purifying and ridding Chocolate Boy's system of chocolate (they use a homemade sauna in Arnold's backyard) and through chocolate substitution. Arnold gets Chocolate Boy to try new snacks. Chocolate Boy chooses radishes as his new snack while he is trying to quit eating chocolate. Arnold

also tries hypnosis and Chocolate Boy realizes that he associates chocolate with a nanny that he loved and misses. He tells Arnold that his nanny left him a chocolate bar. The chocolate bar is a reminder of the love he has for his nanny. Arnold asks Chocolate Boy if his nanny would be happy if she saw him eating chocolate all the time. Chocolate Boy tells Arnold that his nanny told him to be good and happy, and that she wouldn't like what he was doing because he wasn't being good and he wasn't happy. Chocolate Boy realizes that he has the possibility of being happy without chocolate and exclaims that he is free. The next morning, all the school kids are surprised and in awe of Chocolate Boy not eating Chocolate, including Wolfgang. Chocolate Boy thanks Arnold for helping him and Arnold responds that it wasn't a problem. As they are conversing, Arnold notices that Chocolate Boy has a full bag of radishes that he is furiously eating them. Arnold suggests to Chocolate Boy that he hold the bag of radishes for him, and Chocolate boy frantically states no and that he needs them, suggesting that Arnold may have helped Chocolate Boy stop needing to eat for chocolate, but hasn't helped his addictive personality.

Jamie O' In Love: S4-E5

Arnold and Gerald are finishing up the dishes in Gerald's house and breathe a sigh of relief. Gerald's older brother Jamie O' comes inside of the kitchen to throw more dirty dishes into the sink. He also knocks down a card tower that Arnold and Gerald meticulously constructed and steals the remote control while Arnold and Gerald are watching a television show. Within the first 30 seconds of the episode, recognizes Jamie O' to be the bullying older brother. When Gerald and Arnold are out for a walk, Gerald asks Arnold why he can't have normal older brother who helps you in a jam, keeps a secret, or takes you out for ice cream. Arnold suggests that Gerald talk to him and tell him how he feels, and Gerald reminds him of how preposterous that idea is, since Jamie O'

is the meanest guy on the planet. He tells Arnold that he'll never change. Not in a million years. Using self-focused perspective taking (see Table 2), the viewer may relate to Gerald if they have older siblings or peers who bully them.

Arnold and Gerald walk into the kitchen and catch Jamie O' in the act of taking a pie out of the oven. He turns around and asks both Arnold and Gerald about their day and tells Gerald that he hopes he doesn't mind that he has cleaned his room and completed all his chores for him. He also purchased tickets to the gladiators on ice tournament. Arnold and Gerald are both confused by this and both agree that Jamie O' is acting strange. Arnold and Gerald decide to follow Jamie O' to find the reason behind his odd behavior. Arnold and Gerald soon come to realize that Jamie O' has a girlfriend and is in love. Gerald is ecstatic about this because Jamie O' s newfound relationship means Jamie O' is going to be nice to them. As time goes on, Jamie O' continues to treat Arnold and Gerald kindly and takes them on outings more frequently. When Jamie O' drives Arnold and Gerald to a diner to get burgers, Arnold and Gerald overhear Cherice, Jamie O's girlfriend talking about Jamie O. Cherice tells her friend how pathetic it is that he is in love with her and "plans to milk him for all he's worth". Arnold is concerned but Gerald seems to not care about what Cherice is saying. Gerald tries to remind Arnold of Jamie O's attitude before Cherice and that they should keep mean Jamie O' at bay. Arnold serves as a conscience to Gerald this time, and states that even though Jamie O' may be a jerk, he is still Gerald's brother and they should do something about it.

The viewer of the show may feel the same as Gerald if they have an older sibling who treats them in the same manner that Jamie O' treats Gerald. Arnold's words may also resonate with them as it will with Gerald in the future. Gerald reminds Arnold of all the horrible things Jamie O' has done to them and states that Jamie O' deserves whatever he gets (see Table 3). Arnold agrees. This scene shows that Arnold is not perfect either and is still a nine-year-old kid.

Gerald and Arnold continue to enjoy Jamie O's benevolence until Gerald sees that Jamie O' is becoming overwhelmed and drained from this relationship. In this situation, the empathy arousal mode that Gerald is utilizing is other-focused perspective taking (see Table 1). Gerald sees that Jamie O' is extremely overwhelmed and stressed. Although Jamie O' is mean to him, it is apparent that Gerald still cares for his brother and dislikes seeing him in that state. Gerald attends to Jamie O's current life situation by revealing to Jamie O, that Cherice isn't looking out for his best interest. Jamie O' doesn't believe him at first and goes to Cherice's house. Before he enters, he overhears them talking about him and how he is easy to manipulate. Jamie O' drives back to his house and tells Gerald that he isn't the worst little brother someone could have so he'll try being a little nicer to him. Arnold, Gerald, and Jamie O go out for ice cream.

Career Day: S3- E11

It is Career Day at P.S. 118 and Mr. Simmon's fourth grade class isn't very happy about it. Helga believes that they are going to "have a bunch of boring old bald guys lecture [them] to study hard if [they] are going to be president someday. Mr. Simmons corrects Helga and assures the class that there won't be any boring lectures because the class will be spending the day with a career man or woman at their jobs for the entire day. The students pick career slips out of a hat and pair up with their career mentors. Everyone is excited about their "chosen careers" shouting "I get to be a fireman!" I get to be a "cop!" Arnold is standing in the middle of the classroom with a disappointed look on his face and states that he got the Jolly-Olly Man, the neighborhood "ice cream truck guy". The Jolly-Olly Man is a young man who is dressed in a white hat, white ice cream coat, and wears a scowl on his face that you can tell never goes away. Gerald is excited for Arnold, telling him that's great because he gets to spend the whole day in an ice cream truck

stuffing his face with ice cream. Arnold tells Gerald that the “Jolly-Olly Man is a stingy mean-spirited jerk who hates kids and is constantly teetering on the brink of insanity”. Mr. Simmon’s informs the students that they will be graded for their time spent with their mentors and Arnold looks worried.

In the next frame, Arnold and the Jolly-Olly man are standing next to his ice cream truck and Arnold is told to get in the back of the truck (the freezer). Arnold tries to protest, but the Jolly-Olly Man threatens him with a failing grade if he doesn’t comply. He tells Arnold that he didn’t want to be stuck doing Career Day, but his boss made him, so Arnold must do what he says, or he fails. Arnold tries to be beneficial and help the Jolly-Olly Man by asking a customer how he may be of service to him. The Jolly-Olly Man tells Arnold that he cannot interact or speak with the customers. Throughout the day, Arnold and the viewer see that the Jolly-Olly Man is a bitter, mean person who barely cares about his job. He throws ice cream at customers, gives customers ice cream that they didn’t order, and sometimes doesn’t stop the ice cream truck for children at all. Arnold tells the Jolly-Olly Man that he doesn’t want to sit in the back of the freezer doing nothing, so the Jolly-Olly Man tells him to scrape the ice off the freezer. When Arnold finishes scraping the ice off the freezer, he asks the Jolly-Olly Man about the grade he’s going to give him, and the Jolly-Olly Man tells him that he’s going to give him an F, leading the viewer to believe he is cruel without reason. After he tells him this, a car pulls up and an older man with a similar scowl the Jolly-Olly Man possesses. The man, who is both his father and boss, tells him that his numbers are way down and if he doesn’t sell out the rest of his ice cream stock he’s going to get fired.

The Jolly-Olly Man looks worried and scared for the first time during the episode and Arnold’s perspective of him changes a little. Arnold observes that “The Jolly-Olly Man” doesn’t really like his job and he responds with “Kid, you have no idea what my life is like”. The Jolly-

Olly Man compares the city to a “spiritual desert devoid of beauty and love”, and that he doesn’t enjoy driving through the city doing the same routine but can’t afford to lose his job.

Arnold and the viewer finally get a glimpse of the man beneath the scowl and may begin to empathize with him in this moment. The empathy arousal mode that Arnold is utilizing is other-focused perspective-taking (see Table 1). The viewer may also utilize other-focused perspective taking (see Table 2). Arnold and the viewer would not have likely experienced having a job that you despise but required to stay with but may attend to Jolly-Olly Man’s current life situation and his feelings witnessing that he is miserable and may be depressed. Verbal mediated association (see Table 1) is also an empathy arousal mode that Arnold and the viewer (see Table 2) may utilize because the Jolly-Olly Man is expressing his distress through dismal (“spiritual and devoid of love”) and bleak language.

Arnold offers his assistance with helping the Jolly Olly Man sell the ice cream stock before sundown and he does not get fired. When Arnold asks about his grade again, the Jolly Olly Man states that he is still giving him an F but reassures him that he is just joking and gives him an A.

Stoop Kid: *SI -E3*

The episode starts off with children in the street huddling up. The next frame shows Gerald, Arnold’s best friend setting up a football in the middle of the street for a punt. Gerald spins the football and states, “Ok Arnold. You’re turn to kick off.” Before Arnold kicks, a car starts to approach the kids in the street. One of the children shouts “Car!” and the kids scurry out of the street and onto the sidewalk. This scene gives the viewer a little insight into the play culture of kids living in a 90’s urban neighborhood. Playgrounds seem to be a scarcity in Arnold’s neighborhood, so the neighborhood children improvise and use the available spaces they have,

even if that space is a city street. Gerald tells Arnold to kick the football "...just inside the brown moving van". Arnold prepares for the kick and one of the children, Harold, a known bully, says "Move up you guys. Arnold can't kick. Yeah Arnold, try not to hurt your little dainty toesy-woesies". Harold and the other children continue to mock Arnold and move forward. Arnold is a little annoyed and irritated with Harold comments and says,

"Toesy-woesy *this*".

The football is hiked, and Arnold punts the ball. The children are amazed at how far Arnold has punted the ball until they realize where the ball has landed. We hear "Good grief" from one of the kids and a "Whoops" from Arnold. Another kid states, "Of all the stoops in the world [the football] had to land on his. Nice going Arnold." The stoop that the kid is referring to is Stoop Kid's stoop. Arnold knowing that he has made a mistake, nervously suggests that "maybe if [they] just ask for the football real nice [stoop kid would give back the football]." Harold responds with stating that stoop kid never lets anyone near his stoop. The children go on to talk about theories of what happened to people who associated themselves with Stoop Kid's stoop.

"Yeah, I heard he punched a guy just for touching his stoop."

"Well, I heard he killed a kid just for looking at his stoop".

These neighborhood conspiracy theories transitions into Sid, one of Arnold's close friends stating that "the story of Stoop Kid is a legend passed down from grade to grade for over six years and our own Gerald is the keeper of the tale. Go ahead, Gerald, tell it." Gerald proceeds to tell the urban legend of stoop kid while the kids gather around him to listen.

The Legend of Stoop Kid. In the beginning, like so many of us Stoop Kid was just a baby. A baby left mysteriously on the stoop of *that* very building. Some say he was abandoned there. Others say he was dropped there from the sky by aliens. And still others

say that he grew from a seed lodged between the cracks of the sidewalk. Whatever the reason, lo and behold tiny stoop kid was left to raise himself on the stoop of which he was fated to call his home. And as he grew, he came to know and love his stoop as his only family, but there's also a dark side. Embittered by the love and normal boyhood that were stolen from him, stoop kid became meaner and meaner by the day. He began to lash out at the passers-by taken out upon them the anger of a young-loveless child. He became so protective of his stoop that who so much as looked at it would face the wrath of the stoop kid...his accusatory barbs and yea, even physical violence. The end.

Through this tale of Stoop Kid, the viewer sees the perspective of all the neighborhood kids and the story of Stoop Kid through their eyes. The viewer who is most likely an approximate age as the characters may be able to relate to the children's imaginations of the menacing Stoop Kid. The viewer may be using other focused perspective taking (see Table 2). The children applaud and commend Gerald for his admirable storytelling and then all leave to go home. Arnold asks what the point of Gerald's story is, and Gerald tells Arnold that the point is that Arnold isn't getting his football back. Despite the stories and theories from the other children, Arnold takes a deep breath, walks up to Stoop Kid's stoop and says hello to stoop kid and states that his football has landed on his stoop. Stoop Kid says, "Go ahead, pick it up". In an intimidating manner. Instead of picking it up, Arnold nervously says that it's okay and leaves the football on the stoop. Arnold runs back to Gerald and tells him "This is going to be harder than I thought".

In the next frame, Arnold is seen staking out in the trash can spying on Stoop Kid waiting for him to leave. Instead of leaving, Stoop Kid is seen threatening and berating a passer-by making sure everyone stays away from his stoop. One of Arnold's friends park, the kid who lives by the trash can Arnold is staking out in accidentally throws trash on Arnold and apologizes when he

realizes Arnold is still in there. Park asks Arnold if he wants to come inside, but Arnold refuses because he must keep watch for when Stoop Kid leaves his stoop. Park responds with “Okay, but you know Stoop Kid never leaves his stoop.” Arnold continues to watch Stoop Kid from inside of the trash can and soon comes to realize that Stoop Kid literally does not leave his stoop. Stoop Kid has a television set up where he can watch movies and cleans himself with a garden hose from the buildings first floor window that is easily accessible from his stoop. As Arnold becomes weary from his stakeout, he hears Stoop Kid attempting to read a book. Stoop Kid struggles to read a book called “The Little Engine”. Stoop Kid reads “... and the little eng-ine said I...think I can. I think I can”. Stoop Kid leans back and sighs “Wow. What a great book”.

Arnold falls asleep in his friend’s trash can and begins to dream. The dream shows Arnold as the size of a mouse looking up at his football on Stoop Kid’s stoop. Arnold tries to grab for it but hears a loud bang resulting in the steps of the stoop cracking. He hears the loud bang again and is awakened by Gerald’s voice. Arnold asks Gerald if Stoop Kid has left but hears Stoop Kid heckling another passerby telling him to get away from his stoop. Gerald restates that Stoop Kid never leaves his stoop and tells Arnold that he is never going to get his football back. Arnold suggests sneaking up to the stoop and grabbing the football when Stoop Kid isn’t looking. Gerald thinks that the idea is terrible because Stoop Kid is going to “chase him down and pulverize him”. Arnold responds with “How can he if never leaves his stoop?” Arnold asks Gerald for back up and sneaks up to the stoop, grabs the football and makes a run for it. Stoop Kid sees him gets up from the chair he’s sitting on and yells at Arnold saying “Get back here you little weasel. Nobody touches my stoop.” Stoop Kid continues to yell at Arnold but does not leave his stoop. Arnold and Gerald celebrate as Gerald hugs Arnold and says “Yes! You did it!” This display was a sign of affection and praise for his best friend. Gerald shared the excitement of his best friend when he retrieved the

football showing the viewer a positive empathetic response. The empathic arousal mode that is closest to the interaction between Arnold and Gerald would be conditioning (see Table 1). Hoffman states that empathic distress can be acquired through a conditioned response; in this situation empathic pleasure or joy is acquired through a conditioned response when Gerald receives the joyful energy from Arnold.

Stoop Kid continues to yell at Arnold and both friends laugh as Gerald states that Arnold was right. “[Stoop Kid] didn’t leave his stoop.” Arnold concludes that Stoop Kid is afraid to leave his stoop. One of the neighborhood kids come out of his house and asks what’s going on? Gerald states that Stoop Kid is afraid to leave his Stoop. The other neighborhood kids overhear this, and the entire neighborhood is aware of Stoop Kid’s fear within minutes. The neighborhood kids begin to tease Stoop Kid and chant “Stoop Kid’s afraid to leave his stoop! Stoop Kid’s afraid to leave his stoop”.

That night as Arnold is walking home with groceries, he overhears Stoop Kid crying. Arnold asks Stoop Kid what’s wrong and Stoop Kid responds dismissively to Arnold and tells him to leave him alone. Arnold already sees that Stoop Kid is in distress and wants to help. Stoop Kid tells Arnold that everyone is making fun of him. Arnold suggests that if he just left his stoop, he wouldn’t get made fun of anymore. Arnold suggests helping and Stoop Kid says that it would just be a waste of time. Arnold asks, “What have you got to lose?” and Stoop Kid and Arnold have a silent agreement that Arnold is going to help Stoop Kid get over his fear of losing his stoop.

The empathy arousal modes that Arnold is using with Stoop Kid are verbal mediated association, direct association, and other-focused perspective taking (see Table 1). The viewer also may be utilizing these three arousal modes (see Table 2), possibly recalling feeling alone and targeted by their family or peers. Arnold hears Stoop Kid crying and immediately asks Stoop Kid what’s wrong. Arnold’s response combines verbal mediated and direct association. When Stoop

Kid tells Arnold that he is being made fun of, Arnold may have associated these words with the distressed feelings he may have had when going through an experience such as Stoop Kid's (being made fun of). Arnold uses other focused perspective taking and exercises affective empathy (see Table 1). by suggesting he help Stoop Kid (the victim), overcome the fear of leaving his stoop. Arnold wants to help Stoop Kid because he is someone who needs help and Arnold feels he has the means (time and interest) to help.

Arnold and Stoop Kid begin the process of Stoop Kid overcoming the fear of leaving his Stoop. Arnold tries different tactics such as blindfolding Stoop Kid and bribery. Each attempt of getting Stoop Kid to leave his Stoop is a fail. Arnold develops the idea of showing Stoop Kid different "stoops" of the world. Arnold first shows him The Spanish Steps in Rome and tells Stoop Kid they are "one of the most biggest stoops in the world". Arnold also shows him The Pyramid of the Sun, ancient Aztec ruins. Stoop Kid becomes excited and decides that he is going to leave his stoop. The neighborhood mailman hears Stoop Kid's proclamation and tells the neighborhood butcher. Soon, the entire neighborhood hears that Stoop is going to leave his stoop and it becomes a news story with the entire neighborhood watching. Stoop Kid is a little nervous at first, but Arnold helps him by showing him a page of "The Little Engine That Could", the story Arnold overheard him reading while he was staking out in the trash can. The page read "I think I can". Stoop Kid reads the page and recites the mantra in his head. As Stoop Kid descends the steps, he hesitantly places his foot on the sidewalk and the crowd cheers for him.

Arnold and Stoop Kid excitedly embrace each other and Stoop Kid thanks Arnold. Later that day, Stoop Kid thanks Arnold for teaching him that he can harass people from his stoop and from off his stoop. Arnold tells him that wasn't the point as Harold, a neighborhood kid that was

out of town for Stoop Kid's big moment starts to tease Stoop Kid from being afraid to leave his stoop. Arnold and Stoop Kid look at each other and Stoop Kid jumps from his Stoop onto the pavement startling Harold and chasing him down the block. Arnold gets up from Stoop Kid's stoop, understanding that his help may have caused more chaos for passersby of Stoop Kid's stoop, but also walks away content with the help that he gave someone who needed it.

Eugene's Bike: *SI-EI*

The episode begins with Arnold dressed as an explorer in the jungle trying to catch a butterfly. While he is chasing the butterfly, he hears Gerald's voice call out his name. When he turns around, he sees a lion morph into a gorilla who then morphs into a leopard. He is frightened then falls off a cliff which proceeds to him falling down a waterfall. As he swings on a vine to escape crocodiles, he hears Gerald call out his name again and he is startled out of his daydream. They walk to school and are greeted with a schoolmate and his albino worm collection, Sheena and her Texas shaped scab, and brainy with nougats. After Gerald states that they passed all the "dorks", Eugene, the school jinx, rides into the schoolyard on what Arnold explains to be a very cool bike. Eugene tells all the kids that he got his bike as a gift for Flag Day (his family always exchanges gifts on flag day). Eugene proclaims that he is the luckiest kid in the world because the bike was the one thing that he always wanted, more than wealth or world peace. Eugene shows off his bike to the schoolyard kids and places a baseball card on the spokes of his back wheel. According to Eugene, the card made his bike complete.

When it is time to enter the school, Eugene puts his bike on the schoolyard bike rack and puts a bike lock on it. Eugene leaves to go into the school building oblivious to the fact that the bike lock had become undone. As Arnold and Gerald begin to walk into the building, Arnold notices that his

shoelace is undone. Arnold places his books on one of the bikes to tie his shoes. When he does this, the books on the bike fall and all the bikes on the bike rack fall to the ground. The bikes begin to topple over in domino effect and as a result of Eugene's bike being the last on the rack, it flies into the street and gets ran over by a street cleaning vehicle. All the children in the school yard see this including Eugene. Eugene is devastated, and Arnold feels awful about the incident. Gerald tells Arnold that he shouldn't feel that bad because the incident was bound to happen as a result of Eugene being a jinx. Gerald is displaying unempathetic behavior because he sees Eugene's distress as just something that happens to him all the time and as a result, assumes that Eugene's bike is not something of anyone concern because he is used to hardship. Arnold still feels terrible about the incident and decides to fix Eugene's bike on his own. The empathy arousal mode that Arnold possibly uses in this situation is other focused perspective taking (see Table 1). Eugene's vocal and physical distress about his bike may have activated the other-focused perspective taking empathy arousal mode in Arnold. The viewer may also be using other-focused perspective taking (see Table 2) Arnold responds with affective empathy to help Eugene out of his bike related despair.

When Eugene sees that Arnold has repaired his bike, he is grateful.

Arnold tells him to test it out, but then realizes that he forgot to put the brake cable in. Eugene crashes and falls into a car door. The empathy arousal mode that Arnold may be experiencing is self-focused perspective taking (see Table 2), seeing and "feeling" the pain that Eugene is experiencing from hurting himself on the bike. Arnold visits Eugene in the hospital and tells Eugene that he is going to make it up to him. Arnold reminisces and realizes that Eugene has always had days where he has gotten hurt and the "jinx" curse has always been around him. Arnold takes Eugene on outings and tries his best to show Eugene a good time but every experience that takes place goes awry. At the end of their eventful day, Arnold feels sorry that he did not make up for his mistake through allowing

Eugene to have a great day but as Eugene walks onto the city bus to go home, Eugene tells Arnold that it is one of the best days he has ever had as his broke arm becomes enclosed in one of the bus doors.

Olga Gets Engaged: S3-E5

Olga, Helga's older sister is coming home from college to visit. Helga's friends and classmates adore Olga and state that Helga must love having her as an older sister. Helga sarcastically replies that she just loves Olga. The frame moves to Helga's house where Olga is at the piano engaging in conversation with her parents about the standing ovation she received for her concerto and her magazine cover for "Leaders of Tomorrow". Helga is in the back of the living room. Lying on the couch annoyed. Olga tells her parents that she is also quitting school to marry a boy that she has met. Helga and Olga's parents are shocked and overwhelmed by her admission and tell her that she is throwing her life away. Their mother warns Olga not to make the mistake she did although her husband is in right in front of her. Helga is ecstatic from hearing this news because it means that Olga will not only be absent from her life more often, but this news demonstrates that Olga can make mistakes. It shows that she isn't as perfect as everyone sets her out to be. When Doug, Olga's fiancée, meets the Pataki family, they aren't very fond of him. This results in Olga becoming emotional. Because she doesn't want to choose between Doug and her family. Helga revels in her sister's distress and suggests that Olga run away with Doug to get married.

This scenario is an example where someone's distress does not induce empathy, possibly due to Helga not feeling like she and her sister have anything in common, and Helga not wanting to place herself in her "sister's shoes". Helga tells Olga to pack and that she will put a ladder outside of the bedroom window for Olga to sneak out.

When Helga goes downstairs to get the ladder, she overhears Doug's conversation with her father about football. Doug tells him that he has played football but his real dream is to become a salesman and own his appliance chain store. Bob, Helga's father, tells Doug that one day the beeper emporium will be his, As Helga sneaks around the house, to place the ladder by the bedroom window, she overhears Doug speaking with her mom complimenting her youthful appearance and on her athletic physique. Miriam, Helga's mom tells Doug that she used to be an Olympic- Class swimmer he lies and tells her that he was an Olympic-Class diver. Miriam mentions that she doesn't have a taste for football and Doug agrees stating that he doesn't like football either.

Helga notices that Doug is a liar and a con man but doesn't care because he is taking Olga out of her life. Doug meets the neighborhood at the park and tells them that he used to be a race car driver. Arnold also believes that Doug used to be a professional race car driver, but Helga tells him he is a "fake" and informs him of Doug's character. She also tells him that she is the only person that knows about this and isn't going to tell Olga. Arnold serves as a conscience tells Helga that although she doesn't like her sister, if she knows this information about Doug, she should do something about it, because she's still her sister. Helga rejects Arnold's advice.

Arnold's advice elicits some thinking from Helga about the situation but does not evoke any empathy arousal modes. Arnold appears to have more empathy for Olga than Helga does. She feels that she is completely different from Olga, and thus seeing things from Olga's perspective is difficult for her. If an empathy arousal mode is not incited then, a person's empathy may not be stimulated. Helga wants her sister to be out of her life because she assumes that her life will be better off. Helga even has a daydream at the dinner table where Olga is suffering in her marriage

and their parents ask why she couldn't be more like Helga. Helga has a strong dislike for her sister and perspective-taking for someone you don't like may be a challenge.

On Olga and Doug's wedding day, Olga is overjoyed with happiness and tells Helga that she wanted Doug to have their mother and father's approval, but the approval that mattered most was Helga's. Olga states that, she always though had great character judgment. She acknowledges that they aren't very close, but she is happy she has Helga for a sister. After Olga's confession, Helga feels guilt for not telling Olga about Doug. It is possible, that Helga has pushed away the negative feelings that she harbored for her sister in that moment because of her love for her sister and the realization that her sister loves her. This moment allowed room for Helga to possibly utilize other-focused perspective taking (see Table 1), because of her earlier visualizations of what her sister may endure in a marriage with Doug.

After the conversation with her sister, Helga decides to confront Doug as he is speaking to another woman on the phone named Linda. He is lying to Linda as well, telling her that he is at a conference with the mayor, but he'll see her next week. Doug tells Helga that Linda is his cousin, and Helga tells him that the game he is playing is over. Doug plays dumb in the beginning, but then admits that he is indeed sing Olga and the Pataki family for a better life. Helga tells him that he needs to leave without saying goodbye or she'll tell everyone about his lies and games. Doug is refusing to leave and states that no one will believe her because everyone knows that she is jealous of Olga. Doug still refuses to leave, so Helga threatens to call Linda back and tell her about Olga. Doug asks whys he is doing this. Helga responds with "When your sister's in trouble, you're supposed to do something about it. It doesn't matter if you like her or not. You're supposed to do something about it". Arnold's words resonated with Helga, and when Helga repeats these words, it has the possibility to resonate with the viewer as well. Doug complies and decides to leave. He tells

Helga that he did like Olga even if he didn't love her and states, "But hey, what's love anyway?" Doug may be a character lacks the ability to empathize with others. Helga writes a beautiful letter on Doug's behalf stating that he had to attend to a crisis in another country, and it would be unfair for him to ask Olga to marry him under those conditions. Helga is attending to the current life situation of Olga, helping her sister out of a situation that would have most likely led to a life of misery. When Olga reads the note that Helga wrote, she begins to cry hysterically as she always does. Helga becomes annoyed and tells her "Suck it up, you big cry baby."

Arnold's Christmas: *S1-E11*

This episode begins with the kids leaving school for Christmas Break. Phoebe is talking to Helga about the way she loves how the city is transformed with all the decorations. She asks Helga what she loves most about Christmas and Helga insists that Christmas is about one thing and one thing only--presents. Phoebe tells Helga that Christmas is about giving and sharing, spending time with family and friends and holiday spirit. Helga tells Phoebe that she should come off her high horse. She insists to Phoebe that:

"Christmas is about presents. It's about getting as much stuff as you can possibly get. It's about flash, shopping like a barbarian, getting yours before the other guy gets his, it's about dropping hints, making lists... Christmas is about... snow boots."

While speaking to Phoebe about her opinion on the meaning of Christmas, a pair of Nancy Spumoni snow boots that is on display catches Helga's eye. Helga rushes over to the window display to get a closer look. She exclaims how she must have them and then gets informed by Rhonda that finding a pair of the snow boots will be near impossible because they are sold out all over the city. Helga tells Rhonda that she will get her snow boots because she has been dropping hints about the

boots to her parents for weeks. She walks away from Rhonda saying that “they better not blow it or [she’ll] show them some holiday spirit. Helga’s character represents those who believe Christmas to be a materialistic, selfish holiday. In her opinion, Christmas is not about the other, but just about your self-interest. It can be foreshadowed that the character Helga, will have a change of belief when it comes to the meaning of Christmas, and will practice the use of empathizing with another to help them. In the next frame, Gerald tells Arnold that he got everyone a tie for Christmas. Arnold tells Gerald that he can't buy everyone in his family a tie for Christmas because Christmas is about showing the people who are special that you really care about them, and that when you give someone a present it should be unique. Gerald goes back to the store to return one of the ties. Helga catches Arnold walking down the street and begins one of her frequent but secret love soliloquies for crush that she has had since pre-kindergarten. She tells herself that she must get Arnold the perfect gift, that she must get something flashy so that Arnold may pine for her the way she pines for him. Helga believes in the idea of big, flashy, expensive presents to show your appreciation or care for someone.

Viewers who are watching this episode may agree with Helga with the idea of Christmas being a consumerist holiday and other viewers may agree with Arnold’s ideology of Christmas being about giving and showing the people who are special to you how much you care about them. The viewer has an opportunity empathize with both Helga and Arnold although they have opposing views. The viewer may use direct association and self- focused perspective taking (see Table 2) with Arnold and Helga. The viewer may remember a time where they only thought Christmas was about presents and receiving or they may associate Christmas with giving and showing appreciation because those are values that they were taught by their loved ones or values that they have because of experiences they have had throughout their life.

In the next frame, Mr. Hyunh, one of the boarding house tenants is seen walking into the

boarding house with a somber look on his face. As he ascends the boarding house stoop, he hears a whisper and turns around to see no one there. Mr. Hyunh enters the house and hears Arnold's eccentric Grandma shouting "Happy Thanksgiving Everybody!" while on a ladder near a Christmas tree with a turkey on top of it. Arnold's Grandpa announces it is time for everyone to pick their Secret Santa. A holiday tradition where people pick a random name from a bowl and purchase a gift for the name that is picked. Everyone draws a name and Arnold ends up picking Mr. Hyunh.

Mr. Hyunh is not very open with his personal life and Arnold looks at him pondering what he should get Mr. Hyunh. Arnold asks Gerald what he thinks he should get Mr. Hyunh, and after suggesting a tie at first Gerald tells Arnold to talk to him, gather clues, and get a feel for what he likes. Arnold tries to gather some information on Mr. Hyunh for an idea on what he should get him for his Christmas present. After, speaking for a little while, Mr. Hyunh states that Christmas time always makes him remember.

Arnold asks him what it is he remembers, to which Mr. Hyunh replies with much hesitation that it is a long, complicated story. Arnold asks him to tell him, and so he does. Mr. Hyunh tells the story of his life in a country far away (Vietnam). He states that he was a young man with a family, a beautiful baby girl named Mai. Mr. Hyunh shares that during the Vietnam War, he tried to escape from the country with Mai. Hyunh states that the only way out of the city was by helicopter but the helicopter was too full. He begged and pleaded with the soldiers on the helicopter and one of the soldiers informed Mr. Hyunh that there was room for only one of them. Mr. Hyunh chose to make a sacrifice and give Mai to the soldier. The soldier shouted out the name of a city to Mr. Hyunh and told him that was where his daughter would be. After 20 years, Mr. Hyunh was finally able to leave Vietnam and made his way to the city that the soldier named. The city that Arnold resides in is never revealed to the viewer. Mr. Hyunh tells Arnold that he has been looking for Mai from the time he

has arrived there and has yet to find her. Although he hasn't found his daughter yet, he hasn't given up hope and continues to try.

Arnold's face mirrors Mr. Hyunh's after hearing his story. Arnold looks sorrowful and distressed just as Mr. Hyunh does and the viewer can see that Arnold was deeply affected by his story. The empathy arousal modes that Arnold may be using are mimicry, verbally mediated association, and other-focused perspective taking (see Table 1). Arnold mimics Mr. Hyunh's sorrowful and facial expressions and his despondent posture. Verbally mediated association may also be an empathy arousal mode that Arnold uses. Mr. Hyunh's story is emotionally difficult for anyone to hear and the despondence in his voice, his yearning for his daughter most likely would activate the preverbal arousal modes in Arnold allowing for the opportunity for Arnold to feel what he is feeling. Arnold uses his other-focused perspective-taking to help Mr. Hyunh find his daughter. He tells Gerald about his plan and Gerald states that he is crazy. Arnold is determined to help Mr. Hyunh telling Gerald if he can reunite Mr. Hyunh with his daughter it could be the best Christmas gift he could give him. While Arnold and Gerald try to find a way to reunite Mr. Hyunh with his daughter, Helga is in the mall trying to find the best present for Arnold. This again foreshadows that Helga will be the person who gives Arnold the gift he is looking for.

Arnold and Gerald go to the "Federal Office of Information" to find Mr. Hyunh's daughter. When they enter the building, there is a holiday party happening and it seems that no one is working, until they see a dim light coming out from one of the offices. They enter the office and encounter a middle-aged man typing on his computer. Mr. Bailey, the department supervisor asks what Arnold and Gerald are doing in his office and Arnold tells him that he is looking for someone named Mai Hyunh. Arnold tells Mr. Bailey the story of Mr. Hyunh being separated from his daughter during the war and how he would like to reunite them for Christmas. Mr. Bailey tells Arnold that it is a touching

story but there isn't anything he can do for them because he is so swamped with work. When Arnold and Gerald begin to leave his office, they overhear a conversation between Mr. Bailey and what assumes to be his spouse. He states over the phone that he has not done the Christmas shopping yet, but he will find a way. Arnold sees this inconvenience as an opportunity for him to get Mr. Hyunh his Christmas gift. Arnold offers both himself and Gerald to do the Christmas shopping for Mr. Bailey if Mr. Bailey agrees to find Mai Hyunh. Mr. Bailey agrees only if Arnold and Gerald do all his Christmas shopping and buys everything on the list. Helga is still trying to find the perfect present for Arnold while Arnold and Gerald do Mr. Bailey's Christmas shopping.

Gerald and Arnold are almost finished with the Christmas shopping and ironically the last item on the list are "official Nancy Spumoni snow boots". The narrative goes back to Helga who believes that she has found Arnold the perfect gift, "Frozen Tundra Death Warrior 7000" an expensive video game. Helga is extremely confident in her gift choice and sees Arnold and Gerald. She shows them the video game without informing them who it is for. She asks them if it was impressive and Gerald replies with the fact that it is basically an "expensive flashy gift that isn't really personal and doesn't express any real feeling or understanding of the person [she] might be giving it to".

When Arnold and Gerald leave, Arnold accidentally drops his list for Helga to find. She sees that they are looking Nancy Spumoni snow boots and is contemplating on how she may be able to help Arnold. Helga may be developing the empathy arousal mode of other -focused perspective taking (see Table 1), seeing that Arnold and Gerald are struggling to find these boots that she knows may be nearly impossible to find. Arnold and Gerald return to the agency without the snow boots and Mr. Bailey tells them the deal is off. Arnold and Gerald leave the building looking and feeling dejected and sit on a sidewalk bench. They are oblivious to Helga hiding behind the tree listening to

their conversation.

Arnold expresses to Gerald how badly he wanted to find Mr. Hyunh's daughter and you can see that Gerald is using the empathy arousal mode of mimicry (see Table 1), mimicking his best friend's mannerisms and facial expressions. Arnold thanks Gerald for sticking with him and states that he needed a miracle but just couldn't get one. Gerald responds with, "Hey Arnold. You did alright. You tried harder than anyone else I know—All for Mr. Hyunh. A guy who's alone in this country. The stuff you did is more important than a bunch of presents. It's more important than some dumb snow boots. What you did, well, that's what Christmas is all about Arnold". Gerald sees the compassion and empathy that Arnold has for Mr. Hyunh and wanted to let Arnold that he noticed and acknowledged it. Arnold is still disappointed in not being able to find Mai Hyunh. Helga is seen looking at the list with a pensive but sad look on her face. The conversation between Gerald and Arnold possibly initiated the verbal mediated association empathy arousal mode and other-focused perspective taking empathy arousal mode (see Table 1). Helga wants to help Arnold so that his disappointment and sadness may go away.

When Helga enters her home, her family is singing Christmas Carols. Helga's mom notices the depressed look on her face and asks Helga to open one of her gifts. Helga is ecstatic to see that they are the Nancy Spumoni boots that she wanted, and she goes outside to try them out. While she is dancing in the snow, the shopping list that she picked up when Arnold accidentally drops it falls into the snow. Helga looks at the list and automatically is upset with herself because she knows that she is about to do something that is unselfish. Helga states, "Oh criminy, not another moral dilemma". While Helga is sorting through her moral dilemma, Arnold is lying in bed thinking about Mai Hyunh and the story Mr. Hyunh has told him. Arnold is reimagining the events that that happened and looks very somber.

This empathy arousal mode is self-focused and other -focused perspective taking (see Table 2). The frame goes back to the information office Mr. Bailey works at and you see Helga running up to him with the Nancy Spumoni boots. Helga asks him to go back and find Mai Hyunh, but Mr. Bailey wants to go home. Helga states that even though he's tired, "a foot-ball headed kid with a good heart but no sense of reality" world view is at stake, and he'll never believe in miracles again. Helga finally convinces Mr. Bailey to look into his heart and find Mai Hyunh.

On Christmas morning, Arnold is still depressed because he couldn't accomplish his mission of reuniting Mai and Mr. Hyunh. While everyone else is exchanging gifts, Mr. Hyunh is looking into the fireplace reminiscing, when he hears a soft voice call out Ba. Mr. Hyunh turns around to see his daughter Mai, standing behind him. Mr. Hyunh is overjoyed, and Arnold is happy that Mr. Hyunh finally got his Christmas present. Gerald tells Arnold that maybe miracles happen after all, but Arnold is still confused as to how it happened. Gerald replies saying that he shouldn't question that's what makes a miracle, a miracle and that Arnold maybe has a Christmas angel looking after him. The viewer watching the interaction between Mr. Hyunh and his daughter may experience direct association, other -focused perspective taking, and self-focused perspective taking (see Table 2). The viewer may feel joy and compassion for Mr. Hyunh experiencing meeting and engaging with his daughter for the first time in 2 decades. After Gerald states this, the next frame has Helga outside of Arnold's boarding house in the snow, nothing but socks on her feet, whispering "Merry Christmas Arnold".

Table 1

Empathetic Arousal Modes throughout 10 chosen episodes (Character)	
Arousal Modes	Episodes
Conditioning	I (S1-E6), II (S1-E6), III (S1-E3)
Direct Association	I (S1-E6), II (S1-E3)
Verbal Mediated Association	I (S3-E11), II (S1-E3), III (S1-E11), IV (S1-E11)
Mimicry	I (S1-E6), II (S1-E11)
Self- Focused Perspective Taking	I (S1-E6), II (S1-E11)
Other Focused Perspective Taking	I (S1-E15), II (S1-E15), III (S5-E3), IV (S4-E5), V (S3-E11), VI (S1-E3), VII (S1-E1), VIII (S3-E5), IX (S1-E11), X (S1-E11), XI (S1-E11), XII (S1-E11)
Self/Other Focused Perspective Taking	I (S3-E5)

Table 2

Empathetic Arousal Modes throughout 10 chosen episodes (Viewer)	
Arousal Modes	Episodes
Conditioning	
Direct Association	I (S3-E5), II (S1-E3), III (S1-E11), IV (S1-E11)
Verbal Mediated Association	I (S3-E11), II (S1-E3)
Mimicry	
Self- Focused Perspective Taking	I (S3-E5), II (S4-E5), III (S1-E1), IV (S1-E11)
Other Focused Perspective Taking	I (S3-E11), II (S1-E3), III (S1-E1)
Self/Other Focused Perspective Taking	I (S1-E6), II (S1-E15), III (S5-E3), IV (S5-E3), V (S1-E11)

DISCUSSION

Throughout all 10 episodes other-focused perspective taking and self-focused perspective taking are identified the most with character interaction (see Table 1). Characters experience other-focused perspective taking more than self-focused perspective taking. When viewing the episode, perspective-taking is the arousal mode that characters experience making it more likely for the character to make the decision to engage in an altruistic behavior. Other-focused perspective taking and self-focused perspective taking (concurrently) are the empathy arousal modes that are documented the most with the viewer experience (see Table 2). Verbal-mediated association is the second most documented arousal mode with character interaction followed by direct association (see Table 1). With the viewer empathy arousal mode experiences, direct association and verbal mediated association are the most documented arousal modes respectively (see Table 2). The characters and viewers may be in the same age range. Similar language, expressions and style may be more familiar to viewers with the same age range as the character who are mostly 9-10 years old. Direct Association may be easier for the viewer if they identify with certain behaviors and activities that the characters are involved in.

Limitations

Arousal modes that are documented for the viewer is only based on the arousal modes of the researcher as a viewer. Not all viewers may experience the same empathy arousal modes.

Implications

This simple 90's television show that implemented kindness and empathizing with others, has staying power because of the subtle and magical authenticity brings into the homes of the viewers. The ability to understand the way someone feels and act on it is fascinating. "Hey Arnold" allows the viewer to see the beauty in seeing a different perspective. The beauty in coming out of one's self and offer a part of you to someone else in need. As a young avid viewer of the show,

who became a graduate student writing about empathy, I would say that Hey Arnold's subtle themes are very influential. Hey Arnold's themes are considerable for empathy lessons in the classroom, and teachers and students have an opportunity to engage in discussions about practicing empathy, kindness, and altruism. If creators and educators follow the archetype of this show, we may have more social workers, policy analysts, politicians, and graduate students practicing high levels of empathy more often.

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