

METHOD OF CHILDS LEARNING USING CARTOONS AND NASQL

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ABSTRACT

The admission system and reservation system and other public relation system are working publically. But very few system in our country are made for children who are going to be tomorrow's professional. The creativity in a child mind always needs to be encouraged so that he/she can be a good thinker tomorrow. And as children are always mesmerized by their comic heroes and if the concept of creativity is imbibed in relation to these heroes it will further stimulate creativity to a newer height and enhance children imagination, the need is felt to develop this program. The purpose of the paper aims at this, to enhance the creativity in child mind this is basically a computerized cartoon and comics program which children can enjoy and also maneuver to a certain extent.

Keywords: Computerize cartoon; Comics program; Automatic system; Data base cartoons;

INTRODUCTION

Violence in cartoons is an integral part of cartoon content. In fact, frequency of violence in cartoons is higher than in live-action dramas or comedies.^[1]

As a consequence, youth are more likely to view media-depicted violence during Saturday morning cartoons than during prime-time television hours (8:00–11:00 PM).^[2] However, there are qualitative differences between the acts of violence depicted during live-action dramas and those depicted in cartoons. Cartoon violence meant for a youthful audience (as opposed to animated films for adults, such as Heavy Metal) tend to involve minor acts of violence: realistically portrayed death is rarely shown and graphic acts of violence are seldom televised. Additionally, cartoons sanitize the outcomes of violence, in that it is unusual to see the victims suffering in a life-like manner. In contrast, live-action dramas airing during prime-time regularly involve major acts of violence (e.g., rape and murder), and the pain and suffering of the victim is often highlighted.^[3]

Although many violent cartoons meant for youthful consumption contain comedic elements (e.g., Woody Wood-pecker, Scooby Doo), some of these cartoons just portray the violence. For

instance, Samurai Jack, X-Men Evolution, and Batman: The Animated Series depict animated violence, with little to no comedic elements. Moreover, for these types of animated shows, violence is found at the beginning and end of disputes. Presence or absence of comedy during violence is an important consideration when evaluating the effects of viewing cartoons on youth, for there is both theory and research to support the contention that comedic elements may camouflage and trivialize depictions of violence.^[4]

LITERATURE

If one accepts the research that children come to media in search of stimulating and interesting stories, then the realm of myth has much to offer us in understanding children's viewing and play choices with old and new media. In myth, we capture the long-held values and beliefs about what is important to us. The collective unconscious and the archetypes building on psychoanalytic

Theory,^[5] created the idea of the collective unconscious, the repository of the shared collective images of the human species. Within the collective unconscious, we have inherited the

archetypes, prototypical images that are passed on anew to each new generation. These images, according to Jung^[6], exist in the collective unconscious as primitive images that are then developed by our individual and cultural experiences. These archetypes include the persona (our external presentation of self to the world), the anima (the feminine side of the male psyche) and animus (the masculine side of the female psyche), the shadow (the life-preserving, yet potentially destructive facet of the personality), the self, the wizard, the hero, the crone, animals such as wolves howling, symbols of nature such as the full moon, and religious symbols such as birth and rebirth.^[7] Of particular interest to our discussion are those archetypes most closely associated with aggression: the hero and the shadow.^[8] In mythic tales that existed long before the appearance of a movie or television screen, the hero pursued a quest, faced obstacles, and eventually triumphed over them to be reborn as a new and more fully integrated person.^[9] The travels of Odysseus after the Trojan War are one such quest, eventually resulting in his return to his homeland. But even there, Odysseus had to fight to regain his wife from those who thought him dead and who had pursued Penelope as their own wife. The trial of stringing his own bow and shooting an arrow straight through the sockets of twelve axheads in a row, a task that had kept his wife's many suitors at bay, led to victory over his enemies and the restoration of his home and family. The heroic formula, built upon myths

such as these, continues to appear in our culture as movie after movie and program after program reenact the personal struggles and triumphs that we all face in life. As these types of stories and myths are universal themes, children can relate to these tales.^[10] In the hero's tale, there is also a dark force, the villain. It is that villain, or in Jung's conception the dark side of the shadow, that provides the countervailing force of the hero. So the white knight fights against dark evil forces.

In fiction, particularly children's television programs, the lines of good and evil are clearly marked. The good guys are good; the bad guys are evil. These plot lines simplify the plot comprehension skills that children must acquire to get the message. In adult programs, however, frequent commercial interruptions, particularly between the violent action and consequences, can impede children's understanding that the villain is punished for his dark deeds.

METHOD AND IMPACT OF DATA BASE

In the original Galton system of classification, there are three basic cartoon patterns: loop (60–65%), whorl (30–35%), and arch (5%). From this basic model, we get more sub classifications for plain arches or tented arches, and into loops that may be radial or lunar, depending on the side of the hand toward which the tail points. Lunar loops start on the pinky-side of the finger, the side closer to the ulna, the lower arm bone. Radial loops start on the child-side of the cartoon, the side closer to the radius.



Figure 1: Use of data base in Child Cartoons

```
SELECT dept_name, CAST(NULL AS CHAR
(10) AS job_title, COUNT(*) FROM Personnel
GROUP BY dept_name UNION ALL SELECT
CAST (NULL AS CHAR(8)) AS dept_name,
job_title, COUNT(*) FROM Personnel GROUP
BY job_title; which can be rewritten as: SELECT
dept_name, job_title, COUNT(*) FROM
Personnel GROUP BY GROUPING SET
```

```
(dept_name,job_title);
SELECT CASE GROUPING (dept_name)
WHEN 1 THEN 'department total' ELSE
dept_name END AS dept_name, CASE
GROUPING (job_title) WHEN 1 THEN 'job
total' ELSE job_title_name END AS job_title
FROM Personnel GROUP BY GROUPING
SETS (dept_name,job_title);
```

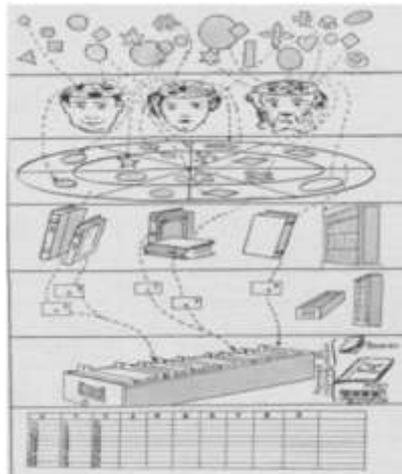


Figure2: Relation between child mind and cartoons structure using data query

Whorls may also have subgroup classifications including plain whorls, accidental whorls, In the original Galton system of classification, there are three basic fingerprint patterns: loop (60–65%), whorl (30–35%), and arch (5%). From this basic model, we get more sub classifications for plain arches or tented arches, and into loops that may be radial or lunar, depending on the side of the hand toward which the tail points. Lunar loops start on the pinky-side of the finger, the side closer to the ulna, the lower arm bone. Radial loops start on the thumb-side of the finger, the side closer to the radius. Whorls may also have subgroup classifications including plain whorls, accidental whorls.

CONCLUSION

With the growth in demand globally for out sourced animation services for child entertainment, the opportunity for world animation providers remains high. The Indian animation industry remains a strong player in the sector because of its established reputation for quality work and its inherent and creative talent pool. However, if the Indian animation industry remains static in the short term, its share in the

global animation market will be easily captured by regional competitors who are accelerating development at a pace faster than India. Most notably, competitors are quickly addressing infrastructure, evolving client requirements and preferences and aligning industry capacity to meet current market demands.

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