punches up camera 2. The child in front of camera 2 pretends that he has been hit in the jaw; he staggers back and then pretends to punch camera 2. This can go on as long as you can stand it. Playback the tape as soon as each group has finished. The final product will appear remarkably realistic.

2) Far and Near - a child sits in a chair and faces a line monitor. Camera 1 is positioned close to the subject; camera 2 is farther back for long and medium shots. The switcher alternates between cameras. The subject changes his expression or pose according to the shot on live, i.e., if it is camera 1 (close-up) he might stick out his tongue; if it is camera 2 he might make a gesture with his arms and legs.

Teaching Suggestions

These exercises are helpful in developing coordination between subjects, camera operators and switchers. Make certain that each person knows what he is to do before you begin.

Variations and Follow-Up

Watch a TV program and count the number of times the picture is switched. Contrast a switched program your children have made with one that uses only a single camera. When preparing scripts include rough ideas about when cameras should be switched during scenes.

EXERCISE SEVEN: Special Effects

Special effects should be used sparingly for most work by children because it is important that the technology not be directing the content. Too much reliance on fades, wipes, keys, etc., can prevent children from dealing with the central problem of how to communicate information to others. However, there are times when special effects can be useful. A fade instead of a switch can indicate the end of a sequence and the beginning of another; a "super" can be a useful tool for creating a fantasy scene. The following exercises will demonstrate how some of these effects can be used.

1) Split screen - a child in front of camera 1. A child in front of camera 2. Split the screen vertically so that each child occupies one half of the picture. Have them attempt to pretend to shake hands.

2) Split screen - same as above but split the screen horizontally. Have one child attempt to pretend to stand on the other's head.

3) The moving split screen - a child in front of camera 1; camera 2 focused on a dark piece of paper, rug, etc. Start with camera 2 and slowly move wipe 1 across the screen from left to right so that the child can pretend to push camera 2 picture off the screen.

4) Super dance - put both faders on so that the two camera pictures are superimposed. Have children dance, jump up and down, etc. In order to accentuate the action, have camera 1 tilt up and down over subjects, while camera 2 pans back and forth over subjects.

Teaching Suggestions

These exercises require some difficult moves by all participants. Allow children time to make mistakes - often these lead you off into exciting new directions. These exercises can be done by preschool children if they have the time to practice.

Variations and Follow-Up

By mixing close-up shots and long shots into the same super you can make interesting effects such as a giant hand chasing a little person. Discuss with class where special effects might get in the way of the content.

Portraits

KIT LAYBOURNE

This activity seems particularly good for introducing kids to the equipment. It insures that everyone is both creator and subject of a tape. There is a special focus on inductive learning of disciplined ca-
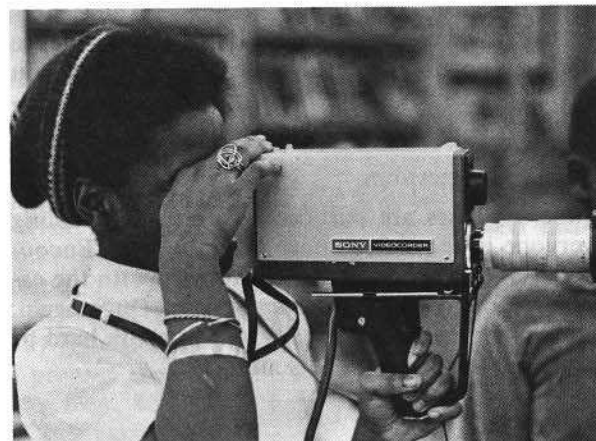
Richard Chin

mera control and on learning audio-editing. The product is invariably good, which means that kids will get a positive feedback and raise their frustration thresholds for more difficult projects.

The Activity

The class divides into pairs. Using a reel-to-reel audio tape recorder, the pairs interview each other for about three minutes. With sound splicing blocks and audio-splicing tape, each student edits the interview he conducted with his partner down to sixty seconds. By listening to the edited audiotapes, the pairs decide what sequence of between five and ten "shots" would be the best visual materials for the soundtrack. A fairly tight plan is developed. Storyboards or shooting-scripts can be used here. Finally, the tape is shot, in finished seuqnece, to the exact length of the·audio tape. Titles can be added to the head or tail of the tape. Using patch cords, the audio-materials is audio-dubbed onto the tape. Presentations and evaluations with the whole class follows.

Teaching Suggestions

This activity calls upon a tight ration of equipment per student and hence might be carried out over a long period of time. Suggest arranging pairs so that kids work with someone they don't know too well. Younger kids may have trouble editing the sound — so you might have them pre-plan questions, turn off the recorder during questions and delivery, have the interviewer write a script for the interviewee after discussions (and vice-a-versa) or structure combinations of these. Using a tripod will "break" the natural rush to shoot tape and make kids plan more carefully. Disallowing any camera-movement during the shooting will "break" things further. Have kids to three or four takes of the 60 second sequence and choose the best one.

Variations and Follow-Up

Exchange a series of portraits with kids in another area; do portraits of family members; have kids do video first and audio second; discuss how close interviews come to "real" life; have kids reflect on demands placed on them both as videomakers and as subjects of the videotape; audio-dub with a mike (not patch cord) and add music from a record; try putting one person's soundtrack on another's visual portrait.

Theater Gaming

GERRY LAYBOURNE

Theater Games, originated by Viola Spolin, provide a non-threatening way for people to begin acting in front of the camera. Each game is organized around a Point of Concentration (POC) which helps to break acting into familiar, simple segments. Immediately, the participant is given something to do. Another Spolin term used in the descriptions below, Side Coaching, is the leader's methods for keeping the group focused on the POC. The first four games come from Spolin's Improvisations for the Theater, the last four from workshop experience.

The Activity

This activity requires a large, open, unobstructed space. Have the equipment assembled. Give one group member basic operating instructions. Ask others to relieve the camera man as the spirit moves them, but to try to do some taping. Each new camera man is given instructions from the previous one. It is important, especially with small children,

Milo Dalbey

to stop taping after several activities and play back the tape. This seems to reduce anxieties about seeing oneself and helps to get people involved more in acting.

1) Body Monitoring Pretest: Let your group sit for several minutes with no instructions, then have them stand and place themselves in space. POC: self feeling self. Side Coaching: concentrate on how your body feels. How do your shoulders feel? If they feel heavy, make them heavier. If they feel light, make them lighter. Think about your calves. your stomach. .your arms. .etc.

2) Play Ball: Participants should arrange themselves in a circle. Have the group decide the size of the ball they will use to play ball. POC: weight, size, speed of ball. Side Coaching: The ball is very heavy. Now make the ball very light. The ball is the same weight that it was in the beginning. The ball is very fast. Now it is very slow.

3) Tug-of-War: If you are working with young

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