

children, you will have to spend some time discussing what a tug of war entails before you divide into teams. Although they will know what one is, it is not part of their everyday vocabulary of images. Count off by twos and divide into two teams. POC: the texture and tension of the rope. Side Coaching: Feel the rope. Feel its texture. TUG! Feel the rope burn your hands.

4) Mirrors: Have each person locate a partner. A faces B. A acts as the mirror while B initiates action. You may suggest simple activities like brushing hair or dressing. After several minutes have them switch roles. As the activity progresses, have them switch more frequently so that by the end it is difficult to know which is the mirror.. POC: mirroring the initiator's movement. Side Coaching: Follow the movements exactly. Try to move slowly and smoothly. Keep your actions exact. Be a mirror.

5) Dictionary of Feelings: Have the group position itself in space. Ask everyone to close his eyes. Begin by asking them to imagine that they are trees, then get more specific. . . a tree on a cold, windy winter day. . . a young tree on a bright spring morning. . . a tree about to be chopped down. . . an old, craggy tree. After they warm up, tell the group a story, appropriate to them, involving emotions. For example: You are on your way to school on Monday morning and you drop your spelling book in a puddle. When you arrive at school and tell your teacher, she tells you not to worry. Then you discover that your best friend has just returned after being absent for two weeks...etc. POC: acting out feelings. Side Coaching: Show me how you would feel. Concentrate on what you are feeling. How would your face look? How would your body look?

6) Long Distance Touching: Group stands in a

circle. Each member touches his opposite. Ask them to take one step backward, then another and another until they are at opposite ends of the room. POC: focus between paired members. Side Coaching: Concentrate on your opposite. Try to maintain contact. Stretch. Feel the bond between you.

7) The MTA: Have the group line up in triple file. They should push together as tightly as possible, on all sides. Have them close their eyes and slowly and carefully lead them around the room. POC: contact and group motion. Side Coaching: Keep pressed together. Feel the motion. Listen to the motion.

8) Making a Machine: Explain that the group will make a machine together. You may want to have the group decide before hand what kind of machine they will make or you may want to build an abstract machine. Have one person begin the motion and have others join in when they want to. The machine should have sound as well as motion. POC: machine rhythm. Side Coaching: The machine is getting louder. The machine is getting faster. Now it is slowing down. It is breaking down.

Teaching Suggestions

With modifications, Theater Games are appropriate for any kind of group. I used these activities with my class of high school seniors who in turn used them with children they were teaching in nursery, elementary and junior high school. In all age groups the games seemed to ease the problem of not knowing what to do or say in front of the camera. During the playback sessions we found it better to let the audience enjoy themselves rather than correcting acting styles. We were more concerned that their first experience with video be positive rather than instructive.

Music, Movement and Video

PETER HARATONIK

This activity is designed to integrate the understanding of music and its relation to movement through the use of video. Too often kids are taught music or dance through the "appreciation" approach where they are exposed to the art through



Mary Sheridan

example, a symphony by Beethoven, a ballet with Nureyev, a performance by the New York Philharmonic. What is often neglected is a way of providing understanding of the art in general; why do people create music, what do movements in dance

mean? The understanding of the process is equally as important as understanding the product.

The Activity

Groups of students (6 to 12 at most) working with a facilitator (teacher) first do non-verbal theater games. Activities which explore feelings, emotions, and impressions, are best, i.e., children are asked to show with facial expressions their concept of "happy," "sad," "hungry," "sleepy," "angry," etc. These are taped and played back. Usually kids will exaggerate those concepts (a big frown for "sad" or a licking of the lips for "hungry.") During play back emphasize the idea of exaggeration. Have everyone use their entire bodies to show how they feel. Have the kids move around portraying those different feelings. The same process can be done for animals, plants or machines. What is it like to be a fish, or a rose, or a TV.

These activities are taped. When played back, suggest to the group that sounds be added to the movements. This can be done in a variety of ways. While doing "emotions," selections of classical music of different styles can be played. For the concept of happy, for example, play various examples of concert music and ask the group which they feel "happiest" about. (You can also extend that to talking about why they think the composer wrote the music the way he did.) Students can create their own "happy sounds" using percussion instruments of just their voices. The sounds can be "orchestrated" by the group to go with various movements or emotions. A final tape is then created integrating the movements with the sounds either recorded or generated. When played back all sorts

of questions can be discussed: Does this really represent the idea we were trying to express?; How do we recognize how people feel without the use of words?; What other languages besides speech do we use to communicate?; What elements in music give us clues to the composer's intentions?; How does body movement indicate the way you feel inside?; What does it mean "to dance?"; What does it mean "to make music?"; When is music or dance "popular" or "classical?"

Variations and Follow-Up

Concentrate (especially with older kids) on integrating the process with other activities. A highly integrative activity might be to use a piece such as the 1812 Overture and explore the full implications of that work. Creating movements to go with the music, creating stories to act out to the music, investigating what the music was intended to express, researching the original event that sparked the writing of the piece, etc. The portapak role here is to serve as a mechanism for feedback and reflection.

Teaching Suggestions

The activity can be used best in the elementary school particularly with kids in the middle age group (6 to 10 years old.) Size and continuity are important. You need a small enough group so that students will feel comfortable yet large enough to enable interaction. And most important, develop activities which you are comfortable in carrying out. Never begin a project in which you have feelings of doubt or anxiety.

6:00 News

BRUCE COST

This activity is especially suited to courses in which mass media are studied. It gives students a conception of how TV and newspapers handle the same information. By doing this kids will begin to get an idea of the inherent capabilities of each medium. They will also discover how news changes when it is adapted for presentation in video and print. Finally, this exercise gives a small group, with little expertise, the chance to put together a production



Bruce Cost

in a few days.

The Activity

Hold a brief class discussion in which students list all possible areas covered by TV news (local news, sports, analysis, interviews, weather, etc.) Divide the class into groups of five or six. Each group should designate a director and an anchorman. Other roles are designated according to what the