

that respect. It's better to point out mistreatment under these conditions rather than later when children may not be under the same type of supervision.

#### Variations and Follow-Up

These exercises can become counter-productive. The emphasis for video should be cooperative rather than an adversary one. It may be helpful to get this process out of the system once and not encourage it again.

#### EXERCISE FOUR: Camera and Subjects Cooperate

This series attempts to demonstrate what good video is all about. When camera, audio, lights and subject(s) are all working together each controlling their separate inputs towards a common objective. Some beautiful things begin to happen.

1) Clapping and Zooming - one or more children stand in front of the camera and clap slowly in rhythm. As the hands come together the camera zooms or physically moves in; as the hands part, the camera zooms or moves out. As the children become better at this exercise they may wish to make it more elaborate - i.e., snap fingers, pick up the tempo, etc.

2) The Earthquake - a group of children walk, sit and stand around acting as if they were going about their everyday business. Suddenly the camera starts shaking and tilting (not too violently.) Someone makes a thunderous noise into the mike. Children scream, fall down, die dramatically.

3) The Monster Museum - Three children visit a monster museum. The monsters are frozen into horrible poses with hideous expressions on their faces. The three visitors wander among the monsters stopping to look at each one. They touch each monster and remark on how real this one's hair looks, how ugly that one is, etc. Finally when they come to the last monster and are ready to leave, the monsters slowly come alive. The visitors are surrounded and finally buried under these snarling, horrible creatures. Make sure that you yell "cut!" as soon as the visitors are properly disposed of.

#### Teaching Suggestions

These exercises are particularly useful in enabling everyone in the class to have a starring role. Encourage each child to work out his activity with the camera before you begin this exercise. Once again: these exercises are potentially wild so work hard to keep unnecessary noise to a minimum.

#### Variations and Follow-Up

With the class, invent other scenes, illusions, tricks, etc. Use the exercises as a basis for future scene devices.

#### EXERCISE FIVE: Live Edits

This is the final single camera exercise. It demonstrates how varied camera shots taken over at dif-

ferent times can be juxtaposed to create the illusion that an event occurred in one time period. If you do not have an edit button on your VTR, you can use the record button. The quality of the edits will not be terrific in either case, but kids will get the idea.

1) Two children are walking down the street on their way home from school. The camera watches them as they happily discuss the day's events. (10-15 seconds)

2) Some robbers crouch behind a trash can(s) waiting for victims. They are anxious and whisper among themselves. (10-25 seconds)

3) The two victims look towards the camera, scream and attempt to run away. (5 seconds)

4) The robbers advance towards the camera looking nasty. (6 seconds)

5) A scuffle involving both group ensues. First the robbers have the upper hand, but the victims finally beat up all the robbers. (20 seconds)

6) The camera watches the two children walk away from the camera heading towards home. In the foreground are the unconscious bodies of the robbers. The camera fades out (by turning the aperture slowly.)

#### Teaching Suggestions

Some teachers may not approve of the violence in this particular episode. If so, they may wish to design a similar scene of a less violent nature.

To make the edits as tight as possible, rewind the tape approximately 5 seconds beyond your starting point for each shot. Let the end of the previous shot play for the children so that they may see when they are to begin the next shot. Push the edit button firmly down when you are ready. If you have no edit button, use the counter to determine exactly where you wish to begin recording. The picture may be unstable for a second between shots, but there is very little you can do about it.

#### Variations and Follow-Up

If you don't have access to a second editing deck, this method is currently the best and easiest available. Don't let technical limitations bother you too much. Children should understand that they are not competing with broadcast TV. Make up shooting scripts for other scenes.

#### EXERCISE SIX: Switching

This is the first series of exercises for a multi-camera studio system. Switching from one camera to another enables the production to present a greater range of visual information in a shorter period of production time. The exercises are also useful for demonstrating to children the basic techniques used for most of their favorite TV programs.

1) The Fight - a child stands in front of each camera. A monitor is placed so that both children can see which camera has been switched onto line. The switcher punches up camera 1. The child facing camera 1 pretends to punch the camera. The switcher