the camera not be moved for this section.

1) Ask a child to fill the screen with his face. (He should move towards the camera.)

2) Ask the same child to fit his whole body into the screen. (He should move away from the camera.)

3) Ask a second child, then a third, then a fourth etc., to try and fit their whole bodies into the same picture. (How many whole bodies can fit into the picture? If the room was longer would more fit in? If the room was shorter what would happen?)

B. Active Camera/Static Subject

Section A exercises are duplicated, but this time the camera moves and subject(s) remain still.

1) Ask a child to use the camera to fill the screen with a subject's face. (He may zoom-in or physically move the camera towards the subject.)

2) Ask a child to use the camera to fit a subject's whole body into the screen.

3) How many whole bodies can be fit into the screen?

Teaching Suggestions

You may find it more convenient to merge these two sections together into one so that the static camera is immediately followed by its active camera counterpart. However, a child who gets his first turn to work the camera is not going to want to hold it absolutely still without some very strong persuasion on your part. Try and choose a kid who will not be too embarassed to fill the screen with his face. Since the whole class is sharing in this experience it will be a cause of some amusement.

Variations and Follow-Up

Use far and near exercises to judge aesthetic qualities of objects; experiment with different dramatic gestures to determine which ones are effective as close-ups (a clenched fist) and which are effective as medium or long shots (a kicking-screaming temper tantrum); check to see whether there is any difference in the picture between zooming in on a subject and physically moving the camera closer to a subject.

EXERCISE TWO: Image Manipulation

One of the crucial differences between interesting video and boring video is the control that participants have over the images. Whether kids are working in a dramatic, documentary or narrative mode, the camera operators, tape editors and subjects should be able to exert maximum influence on the content. The following series may help in encouraging a greater awareness of how to manipulate images.

"Imagine that the TV screen is a kind of room which has a floor (point to the bottom of the screen), a ceiling (the top of the screen) and two walls (sides)."

A. Static Camera/Active Subject

1) Ask one or more children to walk into the pretend room (into the camera picture) and pretend to touch the screen floor. They might also pretend to lean their elbows on the screen floor.

2) Ask one or more children to touch the screen ceiling. They may have to jump up.

3) "Can you touch the left screen wall?" This is quite difficult because the monitor image is the opposite from a mirror.

4) "Can you touch the right screen wall?" Don't let them 'poke a hole' in the pretend wall.

B. Active Camera/Static Subject

1) Ask a camera operator to put a subject's head on the screen floor.

2) Bowling Balls - ask the camera operator to move head(s) on the floor from left to right across the screen.

3) Feet on the ceiling - camera operator places subject's feet on the screen ceiling.

4) Ouch! - camera operator moves subjects from left to right across screen and bumps them into the pretend wall.

Teaching Suggestions

These exercises are designed to help children define themselves as video images or as video image manipulators. (Subjects can move; subjects can be moved.) It is important that all children have the opportunity to be subjects and try to move themselves around on the screen. Some of these exercises are difficult for young children to perform so you may wish to scale them down accordingly.

Variations and Follow-Up

Use image manipulation as a means of 'blocking-out' dramatic scenes, video dance arrangements; use camera manipulation as a means of exploring how a subject's image may be distorted or mistreated; use objects instead of people.

EXERCISE THREE: The Camera vs. the Subject

Both the camera and the subject(s) are quite active in this series of activities. As well as providing some target practice for camera operators, they are useful for illustrating how difficult it is to excape from the prying eye of the camera.

1) Hide and Seek - a child must try to escape from the camera; he may not hide behind any object in the room but instead must rely on fast-work, ducking, etc. It is amazing how hard it is to escape under these circumstances. Big Brother clearly has the edge.

2) Hide and Seek - this time the camera must try to prevent the subject from getting his picture on the screen. Be careful that camera operators don't get too excited.

Teaching Suggestions

This series can be quite wild. It's a lot of fun and may be worth the extra effort of trying to keep the noise down to a tolerable level. Proper treatment and respect for video equipment is an essential idea that children must learn; this series is a good test of