

continues.

– Young prisoners in both the Young Study Center and Women's House of Detention who have great difficulty talking about their situations and feelings, are taped in role play situations of their own design. Attitudes, feelings, and perceptions come pouring out and, because they are on tape, can be discussed and understood and hopefully transferred to their own lives.

– Tape exchanges are developed to share perceptions: between rival gangs; between prisoners from one neighborhood and the people from that neighborhood; between inner-city and suburban students; between teachers and students in the same classroom; between citizens in remote areas and their legislators.

– Using non-network formats, mixed aged elementary students produce a weekly closed-circuit show about their interests.

– Institutionalized emotionally disturbed adolescent boys write and develop stories for taping. The tapes are used to develop self-concept and inner control.

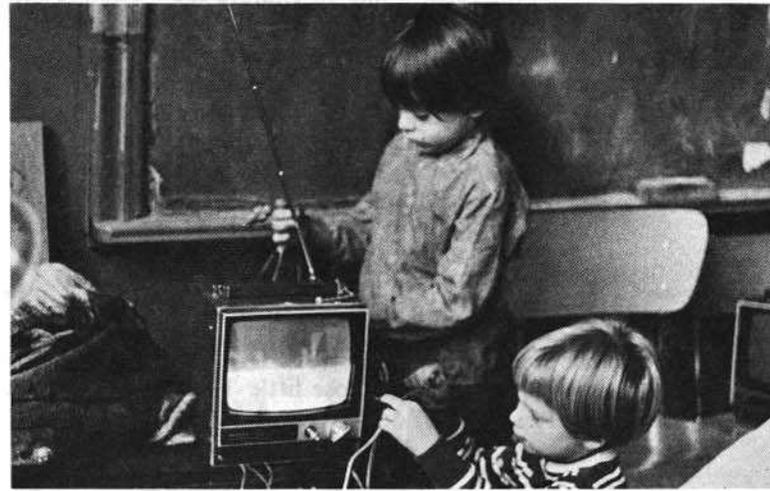
– First graders role-play and play back so they can see how they appear to others in decision making situations. Then they do the same for the principal.

– Video is used as an evaluation tool with interns of the Parkway Program. Three two minute situations are acted out by a student, a teacher, an intern, who have switched roles, (e.g., a student playing a teacher.) The group then decode the various perceptions, problems, viewpoints, etc. which arose through the taped situations.

– High school students combine a sociology and a community health course by going out to neighborhood facilities, videotaping them, then returning for analysis, argument, etc.

– Staff and students develop games and exercises which metaphorically reveal learning processes and problems.

These few examples only begin to tap the range of possibilities of educating through, with and about video. One truth, at least, comes apparent. What we learn is the "how" we learn. What we legitimize as valid learning processes is what students retain. Even if they never remember the "content," they retain for form. So it seems important not to allow media to harden into a new orthodoxy but to help people to be open to the new tools that are coming at us with increased frequency.



Kids Today: A Cable Project

PAUL RABIN AND MYLES HALSBAND

They peek through the viewfinder of a camera, push buttons in the control room and see themselves on television. They weave, compose songs and pet strange animals; they produce plays; they learn about pantomime.

For the elementary school children of Malden, Massachusetts, it's all part of their school program through field trips to the television studios of Warner Cable of Malden to take part in an experimental television project called Kids Today.

Producer Myles Halsband and Program Director Paul Rabin conceived of the series as an ideal use of a community cable television station by a public school system. Kids Today was designed to make the educational experience of Malden's children an

entertaining as well as informative process, supplementing classroom fare with an entirely new environment replete with people, ideas and experiences that children could not normally receive in a conventional classroom.

Participation is the key – and each program in the series invites the maximum interaction between guest (there is no host) and students. Subjects covered in each episode are often arranged prior to the videotaping by the producer and the classroom teacher; the program itself is telecast on the local community station at a time convenient for parents, teachers, and educators.

Since the show began in February 1972, almost 1300 elementary school students have participated.