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A MANUAL FOR CHILD-CREATED VIDEO PRODUCTION
FOR USE BY CLASSROOM TEACHERS

by

Jean M. Hogan

A project submitted to the Division of Curriculum
and Instruction in partial fulfillment of the
requirements for the degree of Master of Education

UNIVERSITY OF NORTH FLORIDA
COLLEGE OF EDUCATION AND HUMAN SERVICES

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CHAPTER ONE

Introduction

We are living in an information based society that has resulted in the availability of new technology for use by students and teachers. The video camera is an ideal tool for disseminating information and teaching skills; it is easy to use, produces immediate results and feedback, and catches the students' attention in an instant. Yet, many teachers shy away from incorporating the video camera as a part of their classroom curriculum. Some are wary of the camera itself. Others fail to see its potential as a part of their classroom curriculum since there are already many skills to be taught during the school day. Child-created video has value as a part of the curriculum. Therefore, support in the form of a manual written for teachers will make the video camera user-friendly for both teachers and their students.

Teaching has changed drastically in the last three decades. Teachers are faced with the task of keeping the attention of students who are bombarded with an array of electronic visual messages. The average sixth grader spends more time watching television than he does at school (LeBaron, 1981). The passivity of watching television can be replaced by involvement in video production. Video

be replaced by involvement in video production. Video production encourages children to think differently about a form of media they grew up with.

Child-created video reinforces many of the skills that are a basic part of the curriculum. An array of language skills are developed during the preproduction stages when the students begin writing the script. Editing and rewriting are essential. The planning, writing and visualizing of the project allows students to critically sort out and use video techniques to relay meaning to an intended audience (Tibbs, 1989).

Some of the major goals of social studies instruction include the development of leadership skills, the practicing of informed decision-making and citizenship responsibility (Sisk, 1986). Video production requires small group effort with each member of the production team responsible for a specific task or tasks. The group must function with a spirit of cooperation for the project to be successful.

Science skills are incorporated as the students learn the care, hook-up, and operation of the electronic equipment necessary to produce the completed video. Audio-dubbing and special lighting techniques can add professionalism to the project. Older students may even become responsible for the maintenance of the equipment such as cleaning the video heads on both camera and cassette machine.

In our fast-changing society, students must be taught

to be prepared for the unknown. It has been suggested that children who learn to function creatively may be better able to deal with alternatives of the future (Bruch, 1986). For creativity to occur, students must be taken beyond the routine of classroom instruction. Child-created video is the ideal vehicle for encouraging investigative and creative behavior. The opportunity to give oneself completely to a task and become fully absorbed in it fills a common creative need (Torrence, 1972).

Child-created video can become an integral part of the classroom curriculum. Since there are no prerequisite skills to film making (Cox, 1983), it is appropriate for all age levels. This project resulted in the production of a manual designed for use by teachers and their students in the Duval County (Florida) School System. The manual gives sequential instructions for the planning and production of a child-created video production. Activities that enhance camera skills and visual techniques are included. The manual was evaluated by teachers and personnel familiar with classroom video production techniques who then made recommendations as to its usefulness as a guide for teachers (see Appendix A).

Definition of Terms

assembly editing - a method of editing in which shots are filmed out of order then arranged in the desired sequence (Kaplan, 1980)

close-up - a camera shot that shows the subject in considerable detail, usually showing the head and shoulders (LeBaron, 1981)

director - person in charge of a video production session (LeBaron, 1981)

frame - to place subjects in a shot in an aesthetically pleasing way (Hedgecoe, 1989)

long shot - a camera shot that shows a broad area of a scene (LeBaron, 1981)

medium shot - a camera shot that shows the subject's torso and head (LeBaron, 1981)

monitor - a television connected directly to a video camera, thus allowing the video output to be checked (Hedgecoe, 1989)

pan - a horizontal movement of the camera

preproduction - activities conducted in preparation for a video recording session including scripting, arranging for and setting up equipment, and designing and constructing sets (LeBaron, 1981)

production - any video session related to completing a video recording project (LeBaron, 1981)

shot - the material recorded by the camera in a single operation (Hedgecoe, 1989)

storyboard - a series of sketches indicating visual sequences of a production. Audio and technical information for each shot is also included. (LeBaron, 1981)

storyline - the telling of a series of events

zoom - to move from a wide shot to a closer shot or vice versa

CHAPTER TWO

Review of Related Literature

History of Video Production

Television was born in the late 1940s in New York City (LeBaron, 1981). There, live broadcasts were transmitted from expensive studios to homes throughout the United States. But due to our country's vast size which extends through four time zones, a need arose to record and delay programming to the west coast. This need resulted in the development of the kinescope.

The kinescope, a special 16-mm motion picture camera, filmed a television program as it was displayed on a monitor (LeBaron, 1981). Once the film was chemically processed, it could be broadcast at a later time or date. The procedure was costly as well as time consuming. Television producers felt the need for a quicker and less expensive method of recording.

The British Broadcasting Company is credited with making the first videotape-recorded broadcast in 1955 (LeBaron, 1981). Chemical processing was not required since video information is delivered electronically. Two-inch tape and heavy equipment was used. A thirty-minute program was contained on a reel five-feet in diameter. Due to the bulk of the recording equipment, most filming was confined

to studio sets. Although considered to be an improvement over the kinescope, this method of recording limited the amount of action that could be shot. Less than ten percent of most production budgets were spent on action scenes. Several large corporations gained an interest in making improvements in the video market. In 1967, the Sony Corporation developed the first portable open-reel monochrome recording system (Klain, 1989, LeBaron, 1981). The cost for the system was less than \$2,000. Since the camera could operate using electrical current or a battery, it could be used virtually anywhere. Thus, the small format video market was introduced.

Sony improved upon its video recording system in 1972 when a new 3/4 inch tape was marketed (LeBaron, 1981). The tape still contained the feed and take-up reels, but they were enclosed in a plastic cassette. The tape was self-threading and never needed to be touched by the user. This format, called a video cassette recording system or VCR, is still current today.

According to LeBaron (1981) a new market was created in 1975 with the introduction of Sony's 1/2 inch Betamax video system designed for use in the home. But Sony's Betamax system was overshadowed almost immediately by the Matsushita Corporation's Video Home System (VHS). Also consisting of a 1/2 inch video cassette, the VHS proved more popular with consumers and rendered the Betamax obsolete.

Adams (1988b) predicts that one-half of all television owners will own videotape recorders by the year 2000. Much of the mystery of making home videos has been removed by easy-to-use camera equipment. Adams argues that Americans relinquish their passive television viewing habits when they make home videos and become producers.

The cost of video equipment continues to decrease as more manufacturers become involved in the video revolution (Sensel, 1990; LeBaron, 1981; Kaplan, 1980). Today a wide variety of high quality portable video cameras are available. Most weigh less than five pounds. Video production is no longer limited to studio professionals. The lightweight equipment can be used by children as well. Sensel (1990) suggests that video production is an innovative way to ignite young imaginations.

Advantages of Child-Created Video

Coughlin and Carey (1987) found that video production can catch and hold the attention of their students. Together they developed a communication arts curriculum devoted to video production. While most of their students were at high risk for dropping out of school involvement in the video production portion of the course resulted in high attendance rates.

The variety offered by video production enables all students to be successful (Kaplan, 1980). For example, it is especially good for students with language difficulties.

Messages can be communicated visually and in a way that is most comfortable for them.

Cox (1983) states that video production offers opportunities for self-expression through visual communication that is not always available in the classroom. "Children learn to put abstract concepts such as fear or anger into the concrete form of film properties and communicate through the language of film. The camera and film speak a universal language that knows no barriers" (p. 304).

The physical interaction with peers and adults during video production can enhance social skills (Coughlin & Carey, 1987). Members of a production team develop a spirit of camaraderie as they work together to achieve a common goal. Furthermore, the finished product serves as a permanent reminder of the work completed by each person which reinforces the children's sense of worth.

The sense of community that develops among the student producers as they make films makes them more willing to take risks. Cox (1983) emphasizes that "speaking a divergent idea in a group discussion, drawing something difficult to represent realistically, or standing in front of the class to play a dramatic role may all result in immediate feedback, perhaps neutral, perhaps even negative" (p. 297). Situations that would normally seem threatening to the students seem safer with the help of the camera. The

distance between creator and audience provides students with a safe feeling.

Kaplan (1980) observed that students develop a heightened awareness of their surroundings when working in video production. Awareness of the immediate environment encourages a willingness to accept the responsibility that comes with real-life roles. Sometimes cause and effect consciousness is raised once students view themselves on tape. A connection between the present and the future can occur which results in a greater sense of control over future events.

While Coughlin and Carey's (1987) students were producing a documentary about life on New York's Lower East Side, they gained valuable insight. "Seeing through a video camera lens that other people have severe problems lets students acquire perspective on their own difficulties in life" (p. 49). Further, understanding that tribulations are not an uncommon experience for most people helps students to focus on solutions rather than just on the problem.

The University of Massachusetts School of Education involved fifth- and sixth-grade students in a pupil-centered television project called Children's Video Theater (Lebaron & Kanus, 1975). The project helped the children to produce six short telecasts for the local Community Antenna Television (CATV). One telecast highlighted a primary-level bilingual program implemented in the students' own

school. The bilingual program resulted in the addition of a variety of culturally diverse students to the school population. The telecast increased school and community awareness of the program thus helping the bilingual students assimilate into the school community more quickly.

Retention of basic skills is improved since video production is a multi-sensory experience (Hillman, 1990). Students see, hear, and participate in the activity. Positive feedback and repetition of learned material reinforce concepts related to video production. The balance between new skills and those already attained offers students more opportunities for success.

Children benefit from video production because of the active involvement that is required (Emerick, 1986). Much of the knowledge children absorb is best acquired when children explore and actively construct their vision of what is real, rather than passively learning about it.

A video production may be designed to include dramatics. The writing of a skit or short play provides opportunities for students to design their learning environment. Parke and Ness (1988) stress that young children who are active in the curricular decision-making process learn to take responsibility for their own learning. The constructs of child-created video allow for the children to make many of the decisions related to the production.

The many skills children acquire when involved in

dramatic productions are related to success in life. Parke and Ness (1988) list problem solving, creativity, abstract thought, social skills, tolerance and self-control as areas that are developed and enhanced as children engage in dramatics.

Davis (1989) contends that creative consciousness is another benefit derived from dramatic productions. Torrence (1970) shares the same viewpoint and emphasizes the need for guidance in the learning of creativity: "Unless there is guidance and direction from the teacher, most children will cease to develop after a certain stage" (p. 10). Video production provides a balance of artistic freedom and guided direction to maximize the student's creative potential.

Video production allows students to become writers and actors, thus developing creativity. Psychologist Abraham Maslow (1965) equates creativity with self-actualization. He asserts that "this business of self-actualization via a commitment to an important job and to worthwhile work could also be said, then, to be the path to human happiness" (p. 5). Maslow characterizes creative persons as being mentally healthy in their human relationships and empathetic towards humanity.

Planning the Production

When planning a video production, Adams (1988b) emphasizes the need to know the intended audience. The target audience will often determine the concept,

vocabulary, setting, and format used in the video production. "Audience and tone are interrelated. If your message is aimed at members of service clubs, the video's tone may exude community pride; if you want to attract children, make it fun," says Tucker (1990, p. 91). Whatever the purpose, the video must have a message. Once the message is determined, work on the storyboard can begin.

A storyboard (LeBaron, 1981; Kaplan, 1980) is a detailed and sequential drawing of the shots to be taken during coverage of a particular event or story. One storyboard format is divided into three vertical columns (see Appendix C). The center column contains a crude sketch of the image to be filmed. This helps the talent and the camera crew to know what action is to be filmed. The left-hand column provides organizational information for the camera crew, such as camera angle and motion, and the type of shot to be used. The right-hand column contains any audio information that is needed by the talent and sound producers. This includes spoken lines, background music, and sound effects.

Adams (1988a) finds that the key to any successful video production is in planning. Research is often required before scripting and storyboarding of the production can occur. Hedgecoe (1989) feels that the storyline is enhanced by the details that can be included when a topic is well-researched. The writing of the script must be concise and

logical. The writer then visualizes the main idea and action of the production. The result is the development of the storyboard.

Kaplan (1980) believes that an effective storyboard helps to "organize time and space, to communicate messages clearly and dramatically, and to develop visual literacy" (p. 45). The time reference provided by the storyboard helps the production team in its scheduling of facilities, planning for props, and preparation of those involved in the video itself. The film's producer can examine the completed storyboard to determine the time needed to film each part of the production.

Cooperative Learning--Group Investigation

The cooperative efforts required of students involved in a child-created video production help to meet a major aspect of the philosophies of most American schools--the preparation of students to become productive members of society. When such a goal is achieved, a continuity between life in school and life out of school is supported. Further, since cooperation is a large part of adult life, many educators argue that the concept should be taught in our schools.

Cooperative learning structures have been used to a limited extent in American classrooms since the early 1900s (Slavin, 1990). Research on specific applications of cooperative methods, however, did not occur until the 1970s.

Today, researchers world-wide are investigating cooperative learning structures as they relate to human interaction, student achievement, and motivation. The results of their studies are highly favorable (Johnson & Johnson, 1975; Slavin, 1983, 1990; Slavin, Sharan, Kagan, Lazarowitz, Webb, & Schmuck, 1985).

Research by Johnson & Johnson (1975) shows that cognitive concepts and principles and the development of the creative processes are facilitated when presented in a cooperative learning structure. Feelings and attitudes needed for humane interaction are also instilled when students are given opportunities to work in a small group setting.

Cooperative behavior, as defined by Slavin (1983), can occur when "two or more individuals are in a situation where the task-related efforts of any individual helps others" (p. 4). In reference to video production, the task is for each team member to contribute to the goal of producing a video by performing his or her responsibilities as effectively as possible. The very nature of video production lends itself to one method of cooperative learning known as Group Investigation.

Many years ago Group Investigation gained the interest of John Dewey. Dewey's support of Group Investigation as reported by Slavin (1990) states that:

cooperation in the classroom [is] a prerequisite for

dealing with the complex problems of life in a democracy. The classroom is a cooperative enterprise where teacher and pupils build the learning process on mutual planning based on their respective experiences, capacities, and needs (p. 94).

In short, when possible, students should be involved in determining what they learn.

Slavin (1990) suggests that Group Investigation is ideal for use with an integrated study project. Students work in groups as they collect, analyze, and synthesize information. The group then presents their final project to the class. For the purposes of this study, each group of students will be called a production team, and the final project will be a video production.

Summary

Video production exposes children to a wide variety of social and academic skills. The writing and filming of children's ideas develops creative talent as well. The process begins with the inception of an idea. That idea undergoes various forms of verbal and visual change and finally, it is synthesized and made real in the form of film.

As a well planned part of the curriculum, video production adds to the life of the basic course of study. It is not meant to replace, but to add excitement to the classroom lessons. Cox (1980) offers a summary:

If children can dream a dream and see it in their mind's eye, the eye of the camera can record it and communicate it to others. When young filmmakers speak the language of film, they have at their command all the attributes of film art, and their thoughts and words can change shape and become beautiful images full of light, color, sounds, music and the added magic of movement (p. 372).

CHAPTER THREE

Procedures

Literature suggests that children respond positively to unique teaching methods (Cox, 1983). Based upon the review of related literature, use of the video camera in classroom instruction promises to be such a method. Students receiving proper guidance and instruction in the planning of a video production can experience cognitive, social, and emotional growth.

The manual developed for this project consists of a series of learning activities to guide students in the writing, planning, recording, and editing of a video production. The learning activities are designed to be appropriate for child-created video, that is productions written by the students. Teachers may find it necessary to modify the activities according to students' abilities, grade level, and the type of production planned. Time restraints may require that certain activities be deleted.

The nature of video production requires that students work in small groups. Therefore, a cooperative learning model was used to determine the guidelines for the activities, learning environment and student evaluation. Each student in the group is responsible for a different aspect of the video production. The success of the entire

project directly relates to the performance of each individual.

There was a limited quantity of appropriate materials available in the literature and to practitioners for development of a manual for video production. Most of the activities were selected from LeBaron (1981) and Kaplan (1980), experts in media production. A definite need exists for more current information about classroom video productions.

Based upon recommendations from the literature, the general areas for child-created video include:

- I. Introduction to video recording
 - A. Fundamentals of video production
 - B. Decisions about the roles of the production team
 - C. Familiarity with equipment
- II. Preproduction Activities
 - A. Determination of the topic
 - B. Research about the topic
 - C. Development of a script
 - D. Preparation of storyboards
 - E. Preparation of background scenery and props
 - F. Rehearsal of the production
- III. Production
 - A. Taping and evaluation of the dress rehearsal
 - B. Taping the final production

IV. Postproduction Activities

A. Editing

B. Celebrating

Before using this manual, individual teachers should be aware of recording and editing equipment that is available to them. The type of equipment that will be used during filming and editing may require further modifications of the suggested activities.

Some school districts require that parents agree to having their child filmed. Information about release forms is available through each county's Instructional Television (ITV) office.

Evaluation of the manual (see Appendix A) occurred prior to its use by teachers. Special attention was focused on the appropriateness and sequencing of the activities. Two teacher practitioners agreed to assist in the evaluative process. Curriculum support personnel from the Duval County School System's ITV office also evaluated the manual. The evaluative process suggested desirable revisions that should be made before the manual is used by classroom teachers. Further revisions may be necessary once the manual is actually used in the classroom.

CHAPTER FOUR

Results

The purpose of this chapter is to provide teachers with a guide to assist children in the planning, writing, and recording of videotape. The guide will include preproduction, production and post production requirements for recording. Activities have been included in certain portions of the guide. These activities are designed to enhance creativity, visual perception, and writing skills. Teachers may decide to use some activities and adapt others according to their students' ages and abilities, and time constraints.

This manual is designed for use by teachers who have never implemented child-created video production techniques in their classroom. Although the manual does not cover all aspect of video production--the more technical aspects have been avoided--it provides the information necessary to help teachers get started. Creating a more elaborate production is an option for teachers who have mastered the basics.

The six stages of Group Investigation (Slavin, 1990) complement the components needed for producing a video (see Appendix B). The stages have been adapted to specifically apply to and coordinate with video production.

TEACHER'S MANUAL FOR CHILD-CREATED VIDEOPreproduction

Although most students are familiar with television, they probably have never critically viewed the images on the screen. The following activities will teach the students some of the basics of visual composition. Students will also gain experience in using a video camera as a production tool. As students experiment with the camera they will use to record their production, its capabilities and limitations will become obvious. This can help students to understand the value of detailed scripts and storyboards, and why explicit audio and technical information must be planned in advance.

Proper preproduction planning and orientation enhance the students' abilities to include visual variety and clarity in their finished productions. Therefore, it is important to implement some activities prior to writing and recording the video production. Teacher discretion and available time can help to determine which lessons should be used in the classroom.

Most activities require the use of a Polaroid or video camera, and a monitor. Students can receive immediate feedback by viewing the taped recordings or photographs upon completion of each activity. Discussion led by the teacher but dominated by the students should accompany each activity.

Familiarity with Materials and Tools

Activity #1 (adapted from Kaplan, 1980)

OBJECTIVE: To become aware of the composition of a shot as it relates to the whole scene

MATERIALS: Cardboard, scissors, any large painting of a person or scene

PROCEDURE: Using two L-shaped pieces of cardboard, students design a viewfinder. They overlap the ends of the cardboard so that the size of the center area can be adjusted. This construction becomes a "frame" for different areas of a large painting. While adjusting the size of the frame, students can observe the effect the different-size frame has on the composition as a whole.

Activity #2 (adapted from Kaplan, 1980)

OBJECTIVE: To become aware of the limitations of framing a shot

MATERIALS: Cardboard, scissors, large painting

PROCEDURE: Students create frames in shapes such as triangles and circles using cardboard. They place these frames on the same painting used above. The teacher asks the students questions such as: "How does the shape of the frame affect the composition of the area?" "How is composition enhanced?" "Can you find a section of the painting that fits naturally into your frame?"

Activity #3 (adapted from Kaplan, 1980)

OBJECTIVE: To become familiar with the compositional

possibilities of a single shot or viewpoint

MATERIALS: The viewfinder made in activity #1 above

PROCEDURE: Students can use the viewfinder to simulate camera movement such as zooms. To do this, they close one eye and look through the viewfinder at an area of the room first from arm's length, then with bent elbow, and finally with viewfinder close to the eye. The students draw what is seen at each point. They label their drawings as to the type of shot represented such as close-up, medium, and long shot. Then, students compare and contrast the drawings.

Activity #4 (adapted from Kaplan, 1980)

OBJECTIVE: To develop a sensitivity to the components of good visual composition

MATERIALS: A variety of photographs and magazine pictures

PROCEDURE: Students examine a variety of photographs or magazine pictures to determine how the shots were framed. The teacher encourages students to find photographs that have a unique natural frame such as a tree, fence post, or wall.

Activity #5 (adapted from Kaplan, 1980)

OBJECTIVE: To examine the visual relationship between vertical and horizontal lines

MATERIALS: Several people, clothing with vertical and horizontal patterns

PROCEDURE: Students take photographs of classmates wearing clothing with vertical lines that emphasize height and

wearing horizontal lines that emphasize bulk. They then discuss what suggestions can be made regarding clothing to be worn during the actual filming of the video production.

Activity #6 (adapted from Kaplan, 1980)

OBJECTIVE: To become aware of the camera's sensitivity to light

MATERIALS: Video and/or still camera, outside doorway or window

PROCEDURE: Using a video or still camera, students take shots with varying amounts of background light. They try the same shot but vary the angle used to photograph or tape the classmate. Lastly, the students discuss limitations.

Activity #7 (adapted from Kaplan, 1980)

OBJECTIVE: To develop skills for video camera operations

MATERIALS: Video camera, monitor

PROCEDURE: Students practice camera features or movement such as the zoom (to move from wide-angle to telephoto), the tilt (vertical movement of the camera), and the pan (horizontal movement of the camera). Students zoom in on a flower in a field of flowers or on one person standing within a group of people. They can practice vertical movement by recording a tree from ground level up or a person from head to toe. Students can also tape a classmate walking across the room using varying directions and speed, or participating in a sporting event such as a tennis match, soccer game or swim meet.

Stage 1: Identifying the Topic/Organizing Groups

The teacher will present a broad topic to the class. Students will then conduct a brainstorming session to produce a list of related issues. Students then classify the list into categories called subtopics. Each subtopic will be the focus of a video production. Students form production teams by signing up for the subtopic that interests them the most. This method of forming groups according to the students' personal interests, can help to keep students motivated during all phases of the production. Two teams may be formed if a subtopic is extremely popular.

Group Investigation and video production both require a division of labor which enhances a positive interdependence among group members. Each production team consists of the roles of writer, camera operator, talent, producer, and editor. It is possible for students to assume more than one role. For example, all members of the production team can help develop the storyboard and the writer may also edit the production. Students' interest should be a major consideration when determining roles. Responsibility for a role may be shared if more than one person is interested in a particular role.

Stage 2: Planning the Learning Task

Each team must now decide on the presentation style they wish to use. Again, brainstorming techniques work well during this aspect of the planning. The teacher should

allow for student creativity. Suggestions for video formats include:

a. Lecture - Although easy for first time video producers to use, good writers will still be needed for this format. This style of production can be boring to the audience due to a lack of action.

b. Talk show - This style can be easy to produce. It can be fun if humor is incorporated into the discussion. Beware that lots of stops and starts occur during taping if a single camera is used.

c. Dramatization - Although time consuming and difficult, this style is the most popular. It is easily adapted to a variety of topics.

d. Variety show - Students' talents can be showcased using this style of video production. However, it may not be a practical means of communicating some topics.

Stage 3: Research

Valuable insight and interesting facts collected during the research of the topic enables the writer to provide greater detail and substance to the script and storyboard. Props and background scenery can also be authenticated as a result of a well-researched topic. Gathering research should be the responsibility of the whole production team. The team should exchange, discuss, clarify and synthesize their information before scriptwriting occurs.

Stage 4: Preparing the Final Project

A. SCRIPTING. A script for video production may be a simple outline or a detailed description of sight and sound. The production style and research information will determine the content of the script. The following activities may help in the writing of the script.

Activity #1 (adapted from LeBaron, 1981)

OBJECTIVE: To gain knowledge and understanding about script-writing

MATERIALS: A child-created video with the related script, video monitor

PROCEDURE: Have students view the child-created video while reading the related script. They should view it several times. The teacher should answer questions and point out important details. If a child-created video is not available, it may be necessary for the teacher to script and produce a short video tape to be used for this activity.

Activity #2 (adapted from LeBaron, 1981)

OBJECTIVE: To gain knowledge related to the technical aspects of writing for video production by organizing the scripting information from someone else's production

MATERIALS: White and pink three-inch by five-inch index cards prepared in advance with information related to the script and technical aspects of a child-created video, related videotape, video monitor

PROCEDURE: Have students view a short child-created video several times. Students are then given an assortment of white and pink three-inch by five-inch index cards that contain information related to the script and audio portions of the video respectively. Students are to arrange the white script cards in proper sequence. Then, the related pink audio cards should be placed beside the white script cards. Have the students view the videotape again and compare it to the sequenced cards. This activity is good preparation for storyboarding. Students should work in pairs and share their ideas.

B. STORYBOARDING. A storyboard is a visual construction of what is to be recorded. It is arranged in sequential order according to the script. A typical storyboard form consists of a sheet of paper divided into thirds. The first column contains information related to the visual aspect of the shot, such as camera angle, motion, special effects and scene transition techniques. The center column has a sketch of the action to be filmed. Some student production teams may wish to use Polaroid snapshots instead of drawings. The right-hand column indicates audio information such as spoken lines, sound effects and background noise or music.

LeBaron (1981) warns against using the storyboard in place of a script because camera movement cannot be easily indicated. Since the storyboard is primarily a visual means

for conceptualizing the information, scripts are better able to relate specific technical details to the production team. When teaching students to develop a storyboard, visual communication skills will be enhanced.

Activity #1 (adapted from LeBaron, 1981)

OBJECTIVE: To become aware of the visual elements of photographs

MATERIALS: Magazine photographs supplied by the teacher that show a variety of visual elements such as angle, perspective, framing, and composition, scissors, pencils, drawing paper

PROCEDURE: Together the teacher and students are to study the magazine photographs and discuss the visual elements of each. The teacher will lead discussion by asking questions such as "Is the subject filmed from above, below, or straight on? What part of the picture is in sharp focus? Is the picture's composition simple or full of details? Is there a natural frame to the picture?" Students will then recreate through a sketch the same angle, perspective, depth of field and frame. The teacher may extend this activity by having students find and identify pairs of magazine photographs that display similar visual techniques.

Activity #2 (adapted from LeBaron, 1981)

OBJECTIVE: Identify specific elements of a photograph as related to the photographer's purpose

MATERIALS: Magazine photographs that contain the visual elements learned during activity #1 and have been chosen by the students, photograph analysis sheets (see Appendix D), scissors, paper, pencils

PROCEDURE: Using several magazine photographs have students analyze each photograph to determine what message it communicates. The students will then complete a photograph analysis sheet for each photograph. Students should work in pairs so they can share and discuss their ideas.

Activity #3 (adapted from LeBaron, 1981)

OBJECTIVE: To select and arrange photographs according to visual elements

MATERIALS: Magazine photographs that contain the visual elements learned during activity #1, glue, butcher paper

PROCEDURE: Using several magazine photographs, students will sequence them so that the first has at least one visual element of the second, the second has an element of the third, and so on. (i.e., the same angle or perspective). The students will glue them to butcher paper in the desired sequence. The teacher may extend this activity by having students add audio to the sequence of photographs using a tape recorder.

Activity #4 (adapted from LeBaron, 1981)

OBJECTIVE: To determine visual techniques used by cartoonists; to gain practice completing a storyboard form

MATERIALS: Sunday comic strips, scissors, glue, several storyboard forms (see Appendix C), pencils

PROCEDURE: Students will choose a Sunday comic strip. They then cut the comic strip into its component frames and arrange the frames on a blank storyboard form in their original order. Students next complete the storyboard form by including technical information such as the camera angle and perspective represented in each frame. Students will discuss their efforts in small groups.

Activity #5 (adapted from LeBaron, 1981)

OBJECTIVE: To gain practice in sequencing and storyboarding

MATERIALS: Sunday comics, scissors, glue, paper, pencils

PROCEDURE: Each student will be given an envelope containing the separated frames from a Sunday comic. All words are marked out so the original sequence of the comic strip is not obvious. Students are to arrange the frames sequentially on a storyboard form to create a logical storyline. They then complete the form as if this were the storyboard for a television production. Technical and audio information is to be included. Students work individually but discuss their efforts in pairs or small groups.

C. BACKGROUND SCENERY AND PROPS. Background scenery and props are optional and are determined according to the video format being used and the attention to detail that is to be incorporated into the video production. Many of the props can be brought from home by the students in order to

save time and money that would otherwise be spent constructing or purchasing such items.

D. REHEARSALS. During rehearsals students learn their lines, positions, and actions. The camera operator must know the technical requirements of each shot filmed. The different camera transitions between shots should also be practiced. The producer's job is to maintain awareness of all facets of the production. This includes managing the production team to see that they are carrying out the responsibilities of their roles and supervising the use and placement of props and background scenery. During taping, the producer works with the director, who guides camera operators and talent.

E. DRESS REHEARSAL. The dress rehearsal requires that all aspects of the production correlate with the final taping. The talents' dress, props, background scenery, and camera shots should be accurate. The dress rehearsal offers the final opportunity for changes to be made.

The dress rehearsal should be taped with playback viewed by the production team for discussion and analysis. LeBaron (1981) suggests that teachers can create a supportive atmosphere by encouraging students to begin the discussion by stating positive comments. Then students may find it easier to accept the more critical comments that follow. Keep in mind that production techniques and performing will improve as students' experience with the

video recording process increases. Editing will also improve the final look of the production. It is important that enthusiasm be maintained throughout all phases of the project.

F. EDITING. Before final taping begins, the production team must decide how the tape will be edited. Available equipment, video format, and time restraints are all variables to be considered. Teachers and students can consult their media specialists and ITV office to gain familiarity with editing techniques before determining the method specific production teams will use.

Basically, there are two types of editing. The first is called in-camera editing and requires only the video camera itself. Scenes are shot in sequential order and can be erased and taped again if mistakes are made or the quality of the shot is not satisfactory. However, once the entire production is taped, it is difficult to insert or replace any shot that is flawed.

A second method is electronic editing. This includes assemble editing and insert editing. In assemble editing, shots are taped out of sequence and then edited in the proper order (Kaplan, 1980). This method works well when the production requires taping in several locations. All the scenes, for example, that require filming on the school's playground can be shot at one time, out of sequence. Each location is shot on a separate videotape.

The tapes are labeled according to location. A log sheet for each tape is used to keep a record of the contents and sequential order of recordings.

The tape is later assembled electronically using two video-cassette recorders (VCRs) or an editing deck. Material is transferred in sequential order onto a master tape. Assemble editing conserves time that would be spent traveling from one location to another as in in-camera editing.

Insert editing (LeBaron, 1981) requires the use of an editing deck. Although all editing decks can do assembly editing, not all can perform insert editing. Insert editing places new material in a video-tape segment between sections of program material already recorded on a master tape. The production team must plan to allow for this gap. New material must be the exact same length of time as the gap on the master tape. This is not an easy task.

Once students are familiar with the options in editing methods and a specific editing method is determined, the sequential order for taping can be decided. Again the producer's responsibility is to be sure that all members of the production team are in the proper place at the proper time. This will expedite the taping process and help the entire project to flow more smoothly.

The video format will help to determine if editing is necessary or desirable. The mechanics of editing will also

depend upon the equipment that is available to individual production teams.

It is vital that the teacher be familiar with the capabilities and operating procedures of the equipment. Precise editing techniques can be found in the literature accompanying the equipment. Some media specialists are also able to provide assistance. Before proceeding with electronic editing, LeBaron (1981) makes these suggestions to the teacher:

- a. Become totally familiar with equipment and the accompanying operating manual.
- b. Be aware that each time a tape is duplicated, as happens in the editing process, picture quality deteriorates.
- c. Be sure that the students' log sheet contains clear, concise information.
- d. Allow lead time at the beginning and end of each shot when recording a film that will be edited electronically. These gaps on the videotape will give some leeway at editing points should editing errors occur.
- e. Allow ample time for the editing process. Editing is a time-consuming activity that should be performed in a relaxed atmosphere. Students should be responsible for all editing with the teacher available for training, guidance and support throughout the process.

Stage 5: Presenting the Final Project

The final production of each team should be viewed by the entire class. Teachers are encouraged to make this a very special event in their classrooms. The specific details of the viewing day will be left to the creative talents of each individual teacher, but it is recommended that students be involved in the planning of this event as well.

Stage 6: Evaluation

During involvement in Group Investigation activities, students are constantly being informally evaluated by their peers and teacher. After all, a video production can only be completed if all group members perform their roles to the best of their abilities. Casual conversations and student observations during video production can provide the necessary information for the teacher to form reliable evaluations.

The teacher may wish to carry a notepad to make notations regarding each student's progress, level of participation, and effort throughout all phases of the project. These notes can become a part of each student's portfolio. A portfolio is a collection of samples of student's work. The contents of the portfolio can also be used to evaluate student progress.

Teachers can get specific feedback by having students complete a self-evaluation form (see Appendix E). The

information, provided from the student's perspective, can be used to make improvements in the structure, activities, and content of the unit.

CHAPTER FIVE

Implications for Further Study

The teacher's manual for child-created video production was evaluated by two teacher practitioners and a video specialist with the Duval County School System's ITV office. The evaluators completed an evaluation form (see Appendix A) and offered comments regarding the sequencing and practicality of the activities contained in the manual. The results of the ten question evaluation form are shown in the chart below. Each statement on the evaluation form was rated on a scale from 1 to 5, with 1=agree and 5=disagree.

Evaluation Form Responses

<u>ITEM</u>	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	<u>8</u>	<u>9</u>	<u>10</u>
<u>RESPONSES</u>										
#1	1	1	1	1	1	1	1	1	1	1
#2	2	1	2	1	1	2	2	1	1	2
#3	1	1	3	2	-	1	1	1	1	1

The three evaluators gave highly favorable responses for items two, eight, and nine. They agreed that the manual's activities and the steps to video production are appropriate, and that the intent and purpose of the manual is clear, and that video production can enhance a child's affective development. Items one, four, six, seven, and ten also received favorable responses purporting that a

teacher's guide for child-created video production is needed, the manual's activities are clearly explained, the Group Investigation model of cooperative learning is a good way of structuring the unit of study, the evaluative methods provided are useful, and that video production can enhance a child's cognitive development.

One evaluator is uncertain that the activities can be implemented in the classroom with ease. Item number five was not answered as the evaluator felt that it should have been two separate items.

The most prevalent written comment addressed the apparent omission of audio techniques used during the recording of a video production. One evaluator stated that audio is "a BIG part of video production [that is] often over-looked, but it can make or break a production."

Comments from two evaluators stressed the complexity of editing techniques, especially for elementary age students. Both advise that novice video teachers and students utilize simple assemble editing. All Duval County Schools have the necessary equipment for assemble editing and students can perform it successfully with little training. To eliminate the need for extensive editing, teachers should concentrate on pre-production planning and scripting and should record projects in sequence.

All evaluators questioned the age at which students should be exposed to video production techniques. One

evaluator has found success with students in grades three and above. Two evaluators used the video camera with success in their fifth grade classrooms during the previous school year. Students' abilities, class size, time constraints, and the skill of the teacher are all factors to be considered when embarking on a video production project.

Additional comments concerning child-created video production include:

1. Many media specialists are not skilled in video production and therefore are unable to train teachers.

2. Most Duval County schools do not have the equipment needed to perform most editing techniques.

3. Students and teachers should explore the effects of types of light and saturation on color since both affect the mood of the production.

4. Older video cameras employ sensitive tubes which can be damaged if the camera is pointed toward the sky.

5. There can be other roles involved in video production such as graphic artists, audio crew, director, lighting crew, promoters (advertising), special effects technician, stand-ins, and understudies.

6. Every video production should have an objective--to inform, educate, persuade, or entertain. The presentation style used by the production team should match the objective.

7. Cue cards and teleprompters can be used in place of line memorization especially with younger talent.

8. Duval County School System's ITV office does offer training in video production. Unfortunately, instruction is available to only a few teachers in each school since there are 6,000 teachers and one trainer.

9. One evaluator recommended Peter Utz's book titled Today's Video as an excellent technical manual for teachers interested in going beyond the basics of video production.

Recommendations for Further Study

Duval County's ITV office should be commended for offering training sessions related to video production. However, all three evaluators acknowledged the need for a manual to guide teachers in the methods of teaching video production. At this time, such a manual does not exist. A manual that can be easily implemented by the classroom teacher may result in more students being involved in the production of video recordings.

Child-created video production should be designed to include instruction in basic audio techniques. Audio dubbing and editing and special sound effects could become an integral part of a classroom video production. Attention to unwanted background noises (lawn mowers, trains) is vital to creating the desired mood of a video production.

The review of related literature suggests that students receiving proper guidance and instruction in the planning of a video production can experience cognitive, social, and emotional growth. A follow-up study of students involved in video production over several years may help to bolster support for this type of project.

APPENDIX A

Child-Created Video Evaluation Form

Please rate each statement on a scale of 1 to 5.

	AGREE					DISAGREE				
1. A teacher's guide for child-created video production in the classroom is needed.	1	2	3	4	5					
2. The activities in the guide are appropriate for production.	1	2	3	4	5					
3. The activities in the guide can easily be implemented.	1	2	3	4	5					
4. The activities in the guide are explained clearly.	1	2	3	4	5					
5. The sequencing of activities and steps to video production are accurate.	1	2	3	4	5					
6. The Group Investigation method of cooperative learning is a good way of structuring this unit of study.	1	2	3	4	5					
7. The student evaluation methods indicated in the guide are useful in providing accurate information regarding the child's progress.	1	2	3	4	5					
8. The intent and purpose of the guide is clear.	1	2	3	4	5					
9. Video production can enhance a child's affective development.	1	2	3	4	5					
10. Video production can enhance a child's cognitive development.	1	2	3	4	5					

Please include any additional comments that you have.

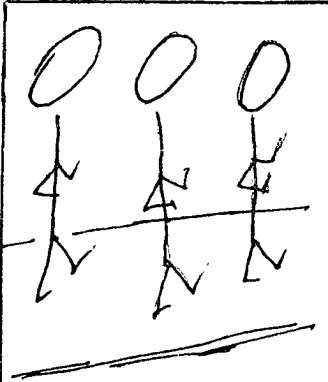
APPENDIX B

A COMPARISON OF THE ORGANIZATION OF VIDEO PRODUCTION
AND GROUP INVESTIGATION

Summary of the Video Production Process	Group Investigation (Slavin, 1990)
I. Introduction	
a. Fundamentals	
b. Decisions about the the roles of the production team	Stage 1: Identifying the topic/ organizing groups
c. Familiarity with equipment	
II. Preproduction Activities	Stage 2: Planning the learning task
a. Determination of the topic	
b. Research about the topic	Stage 3: Research
c. Development of the final script	Stage 4: Preparing the project
d. Preparation of the storyboard	
e. Preparation of the background scenery and props	
f. Rehearsal of the production	
III. Production	
a. Taping and evaluation of the dress rehearsal	
b. Taping the final production	
IV. Postproduction Activities	
a. Editing	
b. Celebrating	Stage 5: Presenting the final project Stage 6: Evaluation

APPENDIX C

STORYBOARD

Visual	Action	Audio Page <u>5</u>
<p><u>Full body shot</u> <u>of racers.</u> <u>Zoom into close-</u> <u>up of runner in</u> <u>front of pack.</u></p>		<p><u>No spoken lines.</u> <u>Crowd cheers</u> <u>in background.</u></p> <hr/> <hr/>

APPENDIX D
PHOTOGRAPH ANALYSIS SHEET

NAME _____

PHOTOGRAPH _____

Complete this analysis sheet for each photograph that you and your partner examine. See if you can discover the message that is being communicated visually!

1. Camera Angle - Vertical (circle one)
 straight on from above from below
2. Camera Angle - Horizontal (circle one)
 straight on from left from right
3. Perspective
 close-up medium shot long shot
4. Describe the use of color _____
 _____.
5. Describe the picture's composition _____
 _____.
6. Describe how the picture is framed _____
 _____.
7. What are your thoughts as you look at the picture?
 _____.
8. What message do you think the photographer was hoping to communicate? _____
 _____.

APPENDIX E

SELF EVALUATION FORM - VIDEO PRODUCTION

NAME _____ Date _____

Circle the number that best describes the statement.
 5=Always 4=Usually 3=Sometimes 2=Rarely 1=Never

- | | | | | | |
|---|---|---|---|---|---|
| 1. I performed the responsibilities required of my role on the production team. | 1 | 2 | 3 | 4 | 5 |
| 2. I worked well with the members of the production team. | 1 | 2 | 3 | 4 | 5 |
| 3. I learned new skills during video production. | 1 | 2 | 3 | 4 | 5 |
| 4. My production team members performed their responsibilities. | 1 | 2 | 3 | 4 | 5 |
| 5. I would like to participate in a video production again. | 1 | 2 | 3 | 4 | 5 |

Please write a short answer or complete each sentence.

6. The best thing about video production is _____.

7. Some things that I learned while producing a video include _____.

8. Our production could have been better if _____.

9. When I watch the video my team produced I feel _____.

10. The hardest part of video production is _____.

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