

Across Cultures Unit Guide for the Section Cinema and Representation

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This unit guide has been approved by Barry Duncan, author of *Mass Media and Popular Culture* and founding president of the Association for Media Literacy in Canada.

Overall Objective

Students will learn about the motivations, influences and approaches to producing documentary film in Canada from 1941 to the present. They will become more aware of the challenges and benefits of living in a diverse society. They will study how media constructs representations of ethnocultural groups, thereby influencing popular perception.

Grade level

Advanced 9-12 and beyond. This unit can be adapted to younger grades and different courses of study in various Canadian provinces and territories.

Content Areas

Arts, Culture & Recreation
Canadian Studies
Citizenship
English
French
Geography
History
Language Arts and Media Studies
Social Studies

Content Items used

NFB Film Excerpts:

A Scent of Mint, 2002 (24 min 00 s – 27 min 24 s)
The Tree that Remembers, 2002 (18 min 16 s – 21 min 33 s)
Who Is Albert Woo? 2000 (17 min 53 s – 20 min 42 s)
Rupture, 1998 (32 min 40 s – 34 min 09 s)
Some Kind of Arrangement, 1998 (4 min 26 s – 6 min 08 s)
A Sleeping Tree Dreams of its Roots, 1992 (7 min 46 s – 10 min 47 s)
Minoru: Memory of Exile, 1992 (5 min 39 s – 8 min 32 s)
Our Street Was Paved with Gold, 1973 (9 min 25 s – 11 min 48 s)
The Hutterites, 1964 (3 min 31 s – 8 min 04 s)
Strangers for the Day, 1962 (6 min 52 s – 9 min 53 s)
One Sunday in Canada, 1961 (17 min 14 s – 18 min 23 s)
Poland on the Prairies, 1944 (12 min 30 s – 15 min 12 s)
Ukrainian Winter Holidays, 1942 (18 min 16 s – 21 min 33 s)
Iceland on the Prairies, 1941 (3 min 23 s – 5 min 48 s)

Complete NFB Films:

Who Is Albert Woo? 2000 (51 min 44s)

Opre Roma, 1999 (52 min 01 s)

Some Kind of Arrangement, 1998 (45 min 45 s)

Minoru: Memory of Exile, 1992 (18 min 45 s)

Speak It! From the Heart of Black Nova Scotia, 1992 (28 min 52 s)

Bamboo, Lions & Dragons, 1981 (26 min 27 s)

A Sense of Family, 1980 (54 min 15 s)

Content items can be viewed online free of charge at <www.nfb.ca/acrosscultures>. The NFB film excerpts listed here can be found in the section **Cinema and Representation**, and the complete NFB films can be found in **See Everything, Hear Everything**.

Material Required

Access to computers, Internet connection, data projector, blackboard, whiteboard or flip chart, photocopies of material found in the Appendix.

Summary

Students will view a range of films and film excerpts showing the development of documentary filmmaking at the National Film Board of Canada from 1940 to the present. The selected films educate about a range of ethnocultural groups and their media representation. Students' media skills will develop as they come to understand the techniques and influences behind documentary film. Students will work in groups, prepare presentations and make their own photo documentaries. As a path to learning to think creatively in a diverse society, students will write and role-play skits and imagine solutions to intercultural issues on a personal level.

Introductory Activity: What is a documentary? (15 min)**Step 1**

- Ask what a documentary film is, and write down student responses for later use.
- Explain that the class will watch two documentary clips, one from the 1940s and one made 60 years later. Students should make note of differences.
- Show the clip from the 1941 documentary *Iceland on the Prairies*.
- Ask the two questions on this film found in the Appendix.

Step 2

- Repeat the procedure with *A Scent of Mint* (2002) and the Appendix questions.

Step 3

- Students compare the two clips as documentaries. How do they differ in their technologies and their approaches to the subject? What is the effect on the viewer of these approaches?

General suggestion: Consult the list of questions in the Appendix to initiate discussions about excerpts not discussed below.

Activity 1: Behind the Camera (75-85 min)

- Aim: To acquaint students with the history of the documentary and styles of documentary expression.
- Materials: a) Essays from the Cinema and Representation sections of the Web site; b) Excerpts for Cinema and Representation section.
- Expected media literacy outcome: Students will be able to discuss how documentary film is “constructed,” as opposed to being “natural” or “real.”

Divide the class into groups of 4, and assign each one an era of documentary making consistent with the articles in Cinema and Representation. Depending on the size of the class, more than one group may be assigned a single category: The Official Voice, The Majority Perspective; Other Voices, Other Experiences; A Voice from Within.

Step 1

- Students read the assigned article and determine the main points in their small group discussions.
- Assign a film clip to each group for eventual class presentations.
- In the class time remaining, the excerpts can be given a first screening by the groups with subsequent discussion. **Assignment:** Students take the Cinema and Representation articles, including the related interviews with filmmakers, home to digest in preparation for a presentation; each student should be ready for the next class with a summary of the article and their thoughts on the advantages and disadvantages of the style of documentary studied.

Step 2

- Groups have 15 minutes to screen their excerpts and glance over their summaries and critical observations.
- Addressing the full class in pairs, one student summarizes the article, and the partner shows how the excerpt is an example of the type of documentary in question.
- Together they express their ideas about the effects of the documentary style.

Bonus activity: Ready-made or Found Media (Time flexible)

- Aim: To encourage students to discover whether these styles of documentary and narration are still part of the media we see every day.
- Expected media literacy outcome: Students will learn to critically detect some of the ways that values and attitudes are injected into everyday media samples.

Assignment: Students bring to class examples of broadcasts, podcasts, videos or other media that reflect the four styles of documentary narration and production that the class has been discussing. Emphasize newscasts and advertising, in particular. These assignments, to be graded, must be accompanied by a paragraph or two explaining the choice. Where students do not have access to necessary technology at home, class time should be allowed, or students can work in pairs, sharing devices.

Some of these “found” items can be presented to the class as time allows. You can raise such questions as, Who is the audience for this broadcast? In what way is the audience served? How is the program’s advertiser or sponsor served?

Activity 2: Confronting Stereotypes (50 min)

- Aim: To learn more about the experiences of ethnocultural groups and to encourage students to think about the influence of media.
- Expected media literacy outcome: Students will become familiar with the concept of stereotype and the way these constructions function in society.
- Films suggested for this activity: *Speak It*; *Some Kind of Arrangement*; *Who Is Albert Woo?*; *Opre Roma*; *Bamboo, Lions & Dragons*; *A Sense of Family*; *Minoru: Memory of Exile*; accessed through the Across Cultures section **See everything; hear everything.**

Step 1

- Before students watch the film, discuss the terms *cultural diversity*, *stereotype*, *prejudice*, *identity* and *social integration*. Reflections in the glossary in the **Across Cultures** Web site can be used to enrich the discussion.
- Arrange the class into groups of 4. Assign each group one of the films suggested above. (Each film deals with a particular ethnocultural group.) Each group will watch their film in its entirety. The task is to see how the films address the cultural groups' representation in the media and how each community has been affected.
- The following questions can guide the students:
Does the film talk directly about media representation? What does it have to say? If it does not speak directly about it, do you think that media has had a role to play in stereotyping the group concerned? How does stereotyping relate to prejudice and discrimination? Are there societal factors, e.g., poverty, gender discrimination, religious prejudice, that work to keep stereotypes in place? What social changes could occur to dispel current stereotypes? Would the group concerned welcome these changes? How is the group represented in the film you watched? Do you think the filmmaker gave serious thought to the way ethnocultural groups are portrayed in the film? What does cultural identity mean? Did the film speak about the concerned individuals' search for cultural identity? Did the people in the film seem to be more concerned with integrating into Canadian society or with maintaining their cultural uniqueness?

Step 2

Each group will show a clip from their film to the class and lead a discussion, from the point of view of the group they studied, on the theme: **Media Representation: a) Does it help new Canadians to integrate into society by encouraging understanding? or b) Does it impede social integration by creating stereotypes?**

“Bus Trip” Bonus activity*

- Aim: to foster creative strategies on getting along with others where there are cultural differences.

Step 1: Read aloud the hand-out of the tour bus scenario and sample bus-rider profile (see Appendix).

Step 2: Each student writes a personal profile that includes a behaviour that might cause problems for the group. Encourage everyone to make up a profile that is different from their own so they can imagine being in another’s shoes. (Not all “problem” behaviours are related to ethnocultural group identity or stereotype.)

Step 3: In pairs or groups of 4, students prepare a skit demonstrating how a personality characteristic or a cultural practice can work for a person in one situation (home, cultural community), but be problematic in a diverse group. Normally, the skit will be based on **one** behaviour and its effect on the group. The skits may occur on the bus, in the hostel, in a restaurant, in the dormitory, or wherever appropriate.

Step 4: After each skit has been performed for the class, the group members describe the solutions they came up with. Advise students that there are situations where making a rule is necessary—students can turn to the bus driver, the hostel manager, the student organizing committee and others if their problem falls into this category. Sometimes the problems will only occur between 2 or 3 people, and these problems can probably be dealt with without appealing to authority.

Step 5: The groups in the audience score the presenters based on a) performance quality of skit and b) workability and sensitivity of solution.

Step 6: Lead a class discussion about what was learned by the activity. Ask questions such as: When is it appropriate to involve authorities? Are cultural differences different in nature than ones that cannot be traced to a cultural identity? Should they be handled differently? Encourage analysis of the power relationships at work in the various scenarios. Did the students playing mainstream Canadians seem to feel that it was up to them to resolve the situations? Do they implicitly have more power?

* A different activity using the device of a diversity bus trip may be found in: “The Canadian Studies Project: An Exploration of Culture, History and Interconnectedness, Lesson Two: Diversity Getting On and Off the Bus.” *Teach Magazine*, May-June, 2005.

Activity 3: Making a Point with a Photo Doc (50 min)

Aim: to give students experience in planning and executing a documentary to integrate knowledge about photographic technique and representation.

Expected media literacy outcome: Students will be able to explain to what degree a documentary or even a single photograph is a construction rather than a simple “copy” of reality.

Step 1

- To draw together new insights, ask, What is a documentary? Students should now recognize that even the most natural-seeming documentaries require planning, material and organization prior to the shoot and careful editing afterwards.
- Working in pairs, students decide on a subject and a point of view for a still-photo documentary to be composed of four final shots and an accompanying text. Accompanying text could be a “narration,” closely tied to the photo content, or it could be an explanation of the point of view of the documentary makers. (Although this documentary is intended to be produced with still-photos, if cameras are not available, the planning of a hypothetical documentary could still be used as an activity, and the photos diagrammed or sketched.)

Step 2

- Using the planner chart (see Appendix), students make notes on the four shots they will use. Stress that their projects will require attention to these elements: 1) well-defined subject and clear point of view 2) subject-camera distance 3) different camera angles 4) light effects and requirements 5) setting (street scene? supper table? sports arena?) 6) composition of the photo within the frame.
- Suggest that students organize 6 shots and edit to the best 4 for the final product.
- You should check over students’ plans for the shoot before they start.

Assignment: Students do the shoot, editing and text preparation as a homework project. They will submit 1) mounted photo sequence 2) planning notes 3) explanatory text (could be incorporated creatively in the photo display). Final submissions could be displayed as a classroom exhibition.

Closure Activity: Using Insights Gained (20 min)

Show two new clips that haven’t been seen, asking some of the questions found in the Appendix. Ideally, include technical matters, e.g., What is the effect on the viewer of the low camera angle? Also raise questions about representation, e.g., How could the filmmaker have balanced her representation of this ethnocultural group, thus avoiding a narrow, stereotyped image?

Check for Understanding (15 min)

In the introduction, you made notes of student responses to the initial clip. Display these responses, and have volunteers adapt these ideas to reflect any changes in their thinking. The result should be a paragraph or a bulleted list summing up what the class would like society to realize about cinema and representation.

Appendix

I. Evaluation Rubrics

Activity 1—Behind the Camera: Oral presentation of film clip and article summary (teacher-graded on individual basis)

	4	3	2	1
Teamwork	Strong contributor; good listener; positively reinforces others' ideas; tactfully brings members back on topic.	Supports work of others by listening and encouraging; works hard; not disruptive.	Usually supports work of others, but is sometimes disruptive and unprepared.	Rarely listens carefully and seldom contributes to group work. Frequently disruptive.
Preparedness	Student has prepared and practised the presentation.	Student has prepared well but not practised thoroughly.	Student is only somewhat prepared and has not practiced.	Student is unprepared and is making it up as he/she goes along.
Focus	Well organized and stays on topic.	Fairly well organized and stays on topic.	Makes a generally clear point overall, but strays from topic.	Has failed to grasp topic and fails to make a clear point.
Comprehension	Student is able to answer questions from class. Seems to have integrated his or her learning.	Student answers most of classmates' questions. Has a general understanding of topic.	Student occasionally answers a question from a classmate. Understands some aspects of the topic.	Student cannot answer classmates' questions and gives little or no evidence of understanding the topic.

Activity 2—Confronting stereotypes: Student self-evaluation

	4	3	2	1
Group Participation	I offer several ideas and questions at each meeting.	I offer at least one idea per meeting.	Once in a while I have an idea or ask a question.	I never contribute to group discussions.
Listening	I am careful to listen to others and try to build on their ideas.	I am quiet when other group members are talking.	I tend to “tune out” when others in the group are speaking.	Sometimes I interrupt or change the subject .
Self-control	I am always focused on the group activity at meetings.	I rarely do anything to disrupt the group activity.	During group meetings I usually do something that is disruptive.	I almost always do something during group work which is disruptive.
Preparation	I do the necessary work for each meeting of the group.	Most of the time I have done the necessary work for each meeting of the group.	I am rarely well prepared for group meetings.	I am never prepared when it comes to preparation for group meetings.

Activity 3—Making a point with a photo documentary

	4	3	2	1
Clarity of point of view	The central topic of the photo doc is clear.	The central topic of the photo doc is fairly clear.	The central topic of the photo doc is somewhat vague.	The student has not defined the topic.
Coherence and quality of written text	Text is well written and well organized. It added to the impact of the documentary.	Text was error-free and coherently organized. It neither added to nor detracted from the impact.	Text contained a few errors in grammar or spelling. Its lack of coherence detracted from the impact.	No text was submitted, or the text was poorly organized and contained many spelling and grammar errors.
Evidence that student has integrated photo technique and knowledge of issues	The text and photo display made it clear that the student had used the camera effectively to characterize the subject and express a point of view. Successful.	The text and photo display showed that the student had given thought to camera use and characterization of subject. Display and text moderately successful.	The text and photo display showed that the student had given a satisfactory minimum of thought to how camera and composition would make her point.	Text and photo display did not show that student understood how camera and composition can be used to define a subject and make a point.

II. Resources: Vocabulary

A) Also consult the glossary on the Across Cultures Web site.

B) Film Vocabulary

Shot: The basic unit of construction of a film, a shot is made up of a single run of the camera.

Long Shot: A distance shot in which a setting is often being established rather than a character.

Close-up: A shot that draws the viewers' attention to a detail. A close-up of a person may be to show a reaction or to establish that person as important.

Mid Shot: A shot capable of picking up detail while still being able to follow a subject as he or she moves. Often used to focus on action.

Sequence: A group of shots that seem to depend upon each other and belong together.

Sync sound: The technical advance that permits the recording of sound at the time of filming. Sync sound allowed the subjects of documentaries to be interviewed on camera.

Narrator: The individual who talks about the subject of the film, usually without appearing on screen. Narrators are often actors, even though they may speak in the first person, telling a personal story.

Narration: The commentary read or spoken by the narrator.

C) Media Studies Terms

Target Audience: A specific group of people for whom a product, text or advertisement is produced. Ex: Teenagers are frequently the target audience of soft drink ads.

Analysis (or Critical Analysis): The process of splitting up an action, an event or an idea to understand how it works. Ex: It is possible to analyze the devices present in advertising that make the viewer want to buy the product.

Stereotype: A preconceived idea of what characterizes someone or something, especially one that does not allow for any individuality or variation. Ex: The idea expressed by Herb Lim in the excerpt from *Who is Albert Woo?* that "...most of the Chinese women marry round eyes, not the Chinese. And if they do marry the Chinese men, the men are stereotyped as mean, tightwads, dominating...."

Representation: A "re-presentation," that is, a constructed and interpreted version, of reality. Any realistic text, image, or sequence of images is a representation.

Discourse: A system of representation that promotes a set of meanings about a topic. Discourse analysis should include the topic area, the social origin and the values promoted. Ex. The

discourse of *consumerism*, developed by business and advertising, promotes frequent shopping to acquire trendy items.

Propaganda: Any plan for spreading a particular doctrine or a system of principles, usually involving modern media technology. Some propaganda is deceptive, disguising its origins; other propaganda is clear about its origins, while still promoting a point of view.

III. Supplementary materials for activities

“Bus trip” Bonus activity –

(1) Sample profile (students will write their own)

Name	Francis
Ethnocultural group	Italian Canadian (<i>Some others might be: First Nations; Black; White Anglophone Canadian; Jewish Francophone Canadian; Portuguese Canadian; Vietnamese Canadian; South Asian Canadian; Chinese Canadian; Haitian Canadian; Franco-Ontarian, etc.—students should think of others</i>)
Religion or other cultural tradition	Roman Catholic
Dietary specifications, if any	Vegetarian
Hobbies or strong interests	Soccer, clarinet in marching band
Personality type	Outgoing, very talkative
Dislikes	Takes swearing as a personal affront, especially if religious terms are used
Potential conflict for group	He is serious about his religion and tries to go to mass every morning at 6 am, whatever the tour schedule

(2) Scenario for “Bus trip”

A group of (30) just-graduated students from Montreal and Ottawa high schools have planned a 3-week bus trip across Canada to explore the country west of Ontario. The students do not know each other well, and most of the planning has been done online.

The 4-student core committee in Montreal intentionally selected people of diverse backgrounds for the trip, as they hoped to be able to find cultural communities along the route to visit, and they wanted to have travelling companions with language skills and knowledge of the customs and traditions of the groups visited.

The trip starts in Ottawa, and to break the ice, everyone has agreed to pair up and sit with someone whose name they have drawn at random and whom they have never met before. They have also agreed to stick with the initial seating arrangement for four days and nights and work through any problems that might develop. They recognize that there may be problems associated with the customs of different cultural groups, as well as “personality” problems, but they are determined that conflicts can be resolved harmoniously if there is sufficient respect and understanding.



It is the third day of the trip. The group is planning to stay in a hostel in Winnipeg that night. Tempers have started to fray for various reasons, and the students are wondering how easy it will be to shop for food and cook a communal meal that night and get a good night's sleep in the dormitory bunks. The students have already learned that it is not always easy to distinguish "personal" characteristics from "cultural" differences.

(3) Examples of behaviours that might lead to group conflict (students should add their own suggestions)

- Student insists on wearing his smelly, dirty, baseball cap everywhere, claiming he has "hat hair" – embarrasses others in polite situations, may make alter first impression group gives.
- Student is Muslim and needs space and time to pray 5 times a day.
- Student comes from a culture where women are expected to accentuate their beauty at all times, wear revealing clothes, apply makeup regularly. This results in hours in the bathroom and late departures.
- Student is a Buddhist, a vegetarian and health conscious. She or he is very picky about restaurants and insists that all food consumed be organic, whatever the cost. Long conversations with waiters and supermarket managers slow things down.
- Student comes from a conservative Christian family that believes women should not even wear pants, much less revealing tank tops. He is very "preachy" about this, especially to the women.
- Student is Orthodox Jew requiring kosher food. In addition, his dress and hair seem to draw negative attention and anti-Semitic remarks on the street. His religion requires Saturday observances.

B. "Making a point with a photo doc" planning chart

	Shot 1- Establishing	Shot 2 - Middle	Shot 3 Middle	Shot 4 –End
What's going on in shot – definition of subject, detail or action				
Shot type - close up, mid shot or long shot. Camera angle?				
Lighting – outdoors, flash, extra lights, backlit, etc.				
Set/composition details showing point that doc maker is making about subject.				

NFB film excerpt questions for the section **Cinema and Representation**

A Scent of Mint, 2002, (3 min 23 s – 5 min 48 s)

1. What effects does the filmmaker use to bring photos to life when he evokes Lebanon during his childhood?
2. Why do you think he chose to use photos instead of live-action footage?

The Tree that Remembers, 2002, (18 min 16 s – 21 min 33 s)

1. Do you believe that documentaries presenting personal interviews like this are effective in making Canadians stop and think about their attitudes toward new Canadians? What is it that makes an approach like this effective?
2. Can you think of behaviours that you observe or participate in that have effects on your own new schoolmates or other new Canadians?

Who Is Albert Woo? 2002, (17 min 53 s – 20 min 42 s)

Filmmaker Hunt Hoe is suggesting that many North American women of Asian descent will not date Asian men because they have been negatively influenced by media stereotypes of Asian men.

1. Do you agree that media stereotypes have an impact on our idea of what type of person is desirable? How would you describe ideal teenagers, as constructed by the media today? What TV shows display these images most convincingly?
2. What is the relationship between the media's depiction of the well-adjusted teenager and the consumer dollar?

Rupture, 1998, (32 min 40 s – 34 min 09 s)

Sometimes there are conflicts between the generations in immigrant families.

1. What are the conflicts revealed in this film clip?
2. During this scene, the viewer might feel she or he is sitting in the living room watching a conversation. Do you think this was a conversation that the filmmaker just happened to catch, or was it staged? Do you think this is a good way to present a range of points of view? How would you do it?

Some Kind of Arrangement, 1998, (4 min 26 s – 6 min 08 s)

Preety, the young woman speaking in the clip, explains her willingness to go along with the idea of an arranged marriage, as preferred by her culture.

1. What does Preety think are some of the advantages of an arranged marriage?
2. What kind of example did her parents set?
3. In Preety's case, was the personality of the prospective partner important? Do you think she was able to get to know him?

A Sleeping Tree Dreams of its Roots, 1992, (7 min 46 s – 10 min 47 s)

1. Why did filmmaker Michka Saal feel "dirty" after her interview with the immigration officer? Do you think it is significant that the applicant was female and the officer male?
2. In this clip, Michka Saal talks about a personal experience, addressing the audience directly. What effect on the viewer do you think she was seeking? Can you think of any other reasons she might have chosen this approach?

Minoru: Memory of Exile, 1992, (5 min 39 s – 8 min 32 s)

1. What major historical event is highlighted in this clip? How did this event affect Japanese Canadians like Michael Fukushima's father?
2. What was the difficult choice the father had to make?

Our Street Was Paved with Gold, 1973, (9 min 25 s – 11 min 48 s)

In this clip the narrator calls the storekeeper in his shop an "institution."

1. What does he mean by this, and how does the filmmaker show this?
2. The scene between the storekeeper and the female customer is shot in a way that feels very natural, as if they are not aware of the camera. What effect does this have on you, the viewer?

The Hutterites, 1964, (3 min 31 s – 8 min 04 s)

One of the ways the Hutterites maintain a sense of group identity is through belief in common religious principles.

1. What other signs of common identity do you observe in the clip?
2. As a Canadian teenager, are there things that you do or clothes that you wear that reflect your formal or informal identity with a group?

Strangers for the Day, 1962, (6 min 52 s – 9 min 53 s)

Why do you think the filmmakers frequently do not use synchronized sound for interviews in this clip?

1. At one point, the narration switches to the first person (I, me) — what is the filmmaker's intention?
2. Do you think it is ever appropriate for the narrator of a documentary to *imagine* what a subject is thinking? Does this sort of imagined expression tell us more about the filmmaker or the subject being portrayed?

One Sunday in Canada, 1961, (17 min 14 s – 18 min 23 s)

As we watch the men in this film, the narrator tells us that they are facing an "uncertain" future in Montreal, as compared with the "predictable" lives they had back in Italian villages.

1. Why does the narrator consider their new life to be uncertain?
2. Consider the attitude of the narrator toward these immigrant men: Does he think they were foolish to believe that they could get rich quick in Canada, or does he admire them for being adventurous?
3. How do you feel about immigrant Italian Canadians after watching this clip? Imagine that you are an Italian man watching this film in Italy. Would you be inclined to seek your fortune in Canada after seeing it?

Poland on the Prairies, 1944, (12 min 30 s – 15 min 12 s)

The narrator states that Canada is not a melting pot, but a pluralism of nations each learning to appreciate the culture of the others.

1. How would you explain the idea of the melting pot?
2. Do you think that cultural groups and their individual members might have varying ideas on the desirability of assimilation? Explain.

Ukrainian Winter Holidays, 1942, (18 min 16 s – 21 min 33 s)

The religious ceremony shown in this clip starts with a **long shot** and ends with a **close-up**.

1. Does this change in perspective draw the viewer's attention better than a consistent middle distance? Why? [Vocabulary: **long shot**, **mid shot**, **close-up**]
2. What is the effect of the camera angle in the shot of the flags? [Vocabulary: **low angle**, **high angle**]

Iceland on the Prairies, 1941, (3 min 23 s – 5 min 48 s)

1. Why do the children of Icelandic families in Winnipeg attend two different schools?
2. What do they learn at the school of their cultural group that other Canadians don't study?