

L'íl'wata

DISCUSSION GUIDE

Now remastered onto DVD, filmmaker Alanis Obomsawin's educational kit *L'íl'wata*, originally produced in 1975, is an important and in some cases the only documented accounts of L'íl'wata life.

L'íl'wata showcases the Native community of Mount Currie, British Columbia. Marie Leo, the last woman of her community to have gone through the traditional initiation into puberty, tells of the small cabin her father constructed for this purpose and of the lessons from her mother and auntie. We also see traditional basket making, salmon cooking on open fire, activities at a children's summer camp, people engaged in agriculture and the making of *xùsum*, a sweet mountain berry mousse.

Contents and Running-times

- Chapter 1: "Puberty, Part 1" (14.5 min.)
Note: Teachers should be aware that there is mention of residential schools in this segment. It is **strongly recommended** that teachers preview this segment before showing it to students.
- Chapters 2 & 3: "Puberty, Part 2" (17.5 min)
Note: This segment focuses on Marie Leo as a young woman beginning menstruation; she talks about how this was handled in her culture. It is **strongly recommended** that teachers preview this segment before showing it to students. Also note that the dancing song that accompanies this segment was recorded in 1912 by Marius Barbeau, National Museum of Canada.
- Chapter 4: "Basket", with Mathilda Jim (8 min.)
Note: No English or translation. Also note that the bear song by Ignace Jacobs that accompanies this segment was recorded in 1912 by Marius Barbeau, National Museum of Canada.
- Chapter 5:
 - "Mount Currie Summer Camp" (5 min.) *Note:* No dialogue
 - "Xùsum", with Cora Wells (4.5 min.) *Note:* No English or translation
- Chapter 6:
 - "Salmon", with Cora and Daniel Wells (4 min.) *Note:* No English or translation
 - "Farming" (2 min.)
- Credits: (4 min.)

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Social Studies

Suggested Discussion Questions – Junior High

Before Screening:

- What do you know about the people of L'il'wata who lived at Mount Currie, British Columbia? In small groups do some research. What was the land like where they live? What was the culture like?
- In "Puberty, Part 1", Marie Leo talks about being born in New Westminster, BC, and adopted by new parents in Mount Currie when she was a baby. She doesn't meet any of her family members until she is 12 years old. Can you predict what feelings about her identity she might have had?
Note: Residential schools are mentioned in Part 1. It is strongly recommended that teachers preview this segment before showing it to students.
- Find out more about the filmmaker, Alanis Obomsawin at <http://nfb.ca/webextension/alanis-obomsawin/>. Watch the interview clip called "The Filmmaker's Life and Works (4.41 min.)"
 - How did she get started in filmmaking?
 - What important Canadian award was presented to Alanis Obomsawin? Why?
- **L'il'wata** was originally made in 1975. Why do you think the NFB has re-released it in 2008, more than 30 years later?

After Screening:

- Life and Culture:
 - "Puberty, Part 1" Marie Therese, or Rosemarie, tells her poignant story, from the time she was born to the time when she becomes a young woman. Discuss how she adapted to her new parents and how she reconnected with her birth family.
 - From her perspective, what did she gain when she went to see her grandmother? Explore ideas of what "the land" might mean in this film.
 - What do you think that life might be like for the L'il'wata peoples today?
 - In groups, research (using a variety of sources) any information available about the L'il'wata peoples. Create a multimedia presentation to share with your class; include a soundtrack that represents the community.
- **L'il'wata** was originally made in 1975. Now that you have seen the film, why do you think the NFB has re-released it in 2008, more than 30 years later?
- There are many peoples in Canada who have stories to share about their cultural perspectives.
 - Invite a guest to the classroom or conduct a personal interview with someone who remembers growing up in your community. How has the community changed? How have different peoples contributed to the community?
 - Record this interview (if they grant permission) either through video or photography.
 - In small groups create a multimedia presentation with a soundtrack that represents the perspective of that person/character.

- After the presentation, reflect on the decisions that were made in shaping this presentation, and evaluate your presentation.
- Watch Chapter 6, “Salmon”, again and pay particular attention to the soundtrack.
 - What does it consist of?
 - How do these elements help to establish the mood?
- Students can also check out the NFB *Across Cultures* web site at www.onf.ca/duneculturealautre/index.php?lg=en. It identifies some NFB films that document contributions made to Canada by different ethno cultural communities.
- Visit the NFB Aboriginal Perspectives web site at www.nfb.ca/aboriginalperspectives to see a sampling of films made with Aboriginal peoples on both ends of the camera.
 - In small groups, select one of the following films or excerpts and view it several times: *The Caribou Hunters*, 1951, excerpt 1 (6 min 37 s – 8 min 20 s), Cinema and Representation theme; *Kanata: Legacy of the Children of Aataentsic*, 1999, excerpt 1 (1 min 37 s – 3 min 6 s), History and Origins theme; *You Are on Indian Land*, 1969, excerpt 1 (38 s – 2 min 47 s), Sovereignty and Resistance theme; *Riel Country*, 1996, excerpt 3 (35 min 40 s – 39 min 36 s), Sovereignty and Resistance theme; *Circle of the Sun*, 1960, excerpt (13 min 36 s – 16 min 6 s), Indigenous Knowledge theme.

Suggested Discussion Questions – Senior High

Before Screening:

- What do you know about the people of L’íl’wata who lived at Mount Currie, British Columbia? In small groups, do some research. What was the land like where they live? What about the society?
- In “Puberty, Part 1 and Part 2”, Marie Leo talks about being born in New Westminster, BC, and adopted by new parents in Mount Currie when she was a baby. She doesn’t meet any of her family members until she is 12 years old. Can you predict what feelings about her identity she might have had?

Note: Residential schools are mentioned in this segment as well as a description of a young woman beginning menstruation in Part 2. We strongly recommend that teachers preview these segments before showing them to students.
- The filmmaker of this documentary is Alanis Obomsawin. Learn more about her and her films at nfb.ca/webextension/alanis-obomsawin/.
 - On the National Film Board of Canada web site noted above, watch the video clip titled “News and Resources” (4:50 min.).
 - What cultural contributions has Alanis Obomsawin made?
 - What significant Canadian award was presented to Alanis Obomsawin? Why?
- **L’íl’wata** was originally made in 1975. Why do you think the NFB has re-released it in 2008, more than 30 years later?

After Screening:

- Now that you have seen the film, why do you think the NFB has re-released it in 2008, more than 30 years later?
- The following statement can be found on the NFB web site: “The camera of Alanis Obomsawin does not simply see. It speaks. And it listens. What it hears are North America’s First Peoples — the Aboriginal voices so often cast aside and overlooked in official history. From an extraordinary artistic journey that took her from the folk clubs of Greenwich Village to the barricades of Mohawk protest, Obomsawin emerges as a cultural leader of singular fearlessness and grace — one of the most important filmmakers of our time.”
Discuss whether you agree or disagree with these statements.
- “Harmony” is an Aboriginal world view. Discuss how you think the filmmaker illustrates this harmony in each chapter of the film.
- Perspective is the point of view of an individual or group and is shaped by identity and experience.
 - Whose perspectives are presented in this film?
 - Explore the concept of multiple perspectives by discussing how the stories in **L’il’wata** would be different if they had been told by someone else.
 - Prepare a multimedia presentation presenting a similar story from the perspective of someone else blending tradition with modern culture.
 - After the presentation, reflect on the decisions that were made in shaping this presentation, and evaluate your work.
- What multiple perspectives have contributed to the development of your community? Discuss examples in your community where tradition has been blended with modern culture.
- Consider the impacts of globalization on the L’il’wata community.
 - Using a variety of research methods, identify and view a number of films that present some aspect of the effects of globalization on individuals and/or communities.
 - Then, individually or in small groups, choose one film to present to the class, and lead a discussion about the similarities and differences of the effects in the film to those in your community or your life.
 - After the presentation, reflect on the decisions that were made in shaping this presentation, and evaluate your contribution.
- Documentary films, like all media, are created by people, so they reflect the attitudes, ideas, interests, and even the prejudices of the filmmakers. They also come from particular moments and places in history, so they tell us something about the societies of the time and the unstated values of our culture. Explore the A, B, Cs of documentary film on the NFB link to *Behind the Camera: Documentary Lens* at www.nfb.ca/enclasse/doclens/btc.php?DLshown=true&language=e.
 - Research documentary film and select a film for study.
 - Analyze and discuss how this documentary film presents the cultural values of the “particular moments and places in history” that the filmmaker examines.

Aboriginal Studies

Suggested Discussion Questions – Junior High

Before Screening:

- What do you know about the people of L'il'wata who lived at Mount Currie, British Columbia? In small groups, do some research and try to find out what land was like where they live. What about the society?
- In "Puberty, Part 1", Marie Leo talks about being born in New Westminster, BC, and adopted by new parents in Mount Currie when she was a baby. She doesn't meet any of her family members until she is 12 years old. Can you predict what feelings about her identity she might have had?
Note: Teachers should be aware that there is mention of residential schools in this segment. It is strongly recommended that teachers preview this segment before showing it to students.
- Find out more about the filmmaker, Alanis Obomsawin at nfb.ca/webextension/alanis-obomsawin/. Watch the interview clip called "The Filmmaker's Life and Works (4.41 min.)"
 - How did she get started in filmmaking?
 - What significant Canadian award was presented to Alanis Obomsawin? Why?
- **L'il'wata** was originally made in 1975. Why do you think the NFB has re-released it in 2008, more than 30 years later?

After Screening:

- "Puberty, Part 1" Marie Therese or Rosemarie tells her very poignant story from the time she was born to the time when she becomes a young woman.
 - Discuss how she adapted to her new parents and how she reconnected with her birth family.
 - What were some of the difficulties she had to deal with?
 - From her perspective, what did she gain when she went to see her grandmother?
- In Chapter 1 "Puberty – Part 1" the narrator briefly talks about the toys that she had. If you can, invite an artist/artisan (weavers, craftspeople) and/or an Elder to your classroom to share their knowledge, or perhaps to demonstrate their skill. Be sure to observe the proper protocol.
- Individually or in small groups, create a painting, drawing, or other work of art that represents your own cultural heritage and share it with the class.
- Discuss the use of drumming as the credits are being played at the end of this film. If you can, invite an artist (musicians, sculptors, painters, storytellers, dancers, etc.) and/or an Elder to your classroom to share their knowledge. Be sure to observe the proper protocol.
- Now that you have seen the film, why do you think the NFB has re-released it in 2008, more than 30 years later?

- Check out “The Arts” section in the NFB *Aboriginal Perspectives* web site at www.nfb.ca/aboriginalperspectives. In the film excerpts under this theme, an Inuit stone carver, a Wendat artist and a Maliseet painter reflect on the role of art; a wood carver descended from the Haida and a Mi’kmaq painter talk about their sources of inspiration.
 - Divide into small groups and each select a different clip to view.
 - View it several times, and then present the clip and your critique to the class.
- Visit the NFB *Aboriginal Perspectives* web site at www.nfb.ca/aboriginalperspectives to see a sampling of films made with Aboriginal peoples on both ends of the camera.
 - In small groups, select one of the following films or excerpts and view it several times: *The Caribou Hunters*, 1951, excerpt 1 (6 min 37 s – 8 min 20 s), Cinema and Representation theme; *Kanata: Legacy of the Children of Aataentsic*, 1999, excerpt 1 (1 min 37 s – 3 min 6 s), History and Origins theme; *You Are on Indian Land*, 1969, excerpt 1 (38 s – 2 min 47 s), Sovereignty and Resistance theme; *Riel Country*, 1996, excerpt 3 (35 min 40 s – 39 min 36 s), Sovereignty and Resistance theme; *Circle of the Sun*, 1960, excerpt (13 min 36 s – 16 min 6 s), Indigenous Knowledge theme.
 - After some group discussion, show a clip and present your critique of this film to the class.
 - After the presentation, reflect on the decisions that were made in shaping this presentation, and evaluate your work.

Suggested Discussion Questions – Senior High

Before Screening:

- What do you know about the people of L’íl’wata who lived at Mount Currie, British Columbia? In small groups, do some research and try to find out what land was like where they live. What about the society?
- In “Puberty, Part 1 and Part 2”, Marie Leo talks about being born in New Westminster, BC, and adopted by new parents in Mount Currie when she was a baby. She doesn’t meet any of her birth family until she is 12 years old. Can you predict what feelings about her identity she might have had?

Note: Teachers should be aware that there is mention of residential schools in this segment. It is strongly recommended that teachers preview this segment before showing it to students.

The filmmaker of this documentary is Alanis Obomsawin. Check this link and find out more about her and her films. nfb.ca/webextension/alanis-obomsawin/.

- On the National Film Board of Canada web site noted above, watch the video clip titled “News and Resources” (4:50 min.).
- What cultural contributions has Alanis Obomsawin made?
- What significant Canadian award was presented to Alanis Obomsawin? Why?
- **L’íl’wata** was originally made in 1975. Why do you think the NFB has re-released it in 2008, more than 30 years later?

After Screening:

- “Harmony” is an Aboriginal world view. How does the filmmaker attempt to harmonize the interview segments, the photographs, the drawings and the soundtrack?
- Aboriginal world views are transmitted in an oral tradition – through story, music, and dance. What aspects of the L’il’wata world view are revealed in this film?
- What impresses you the most about the L’il’wata peoples?
- Why do you think the NFB has re-released it in 2008, more than 30 years later?
- The following statement can be found on the NFB web site: “The camera of Alanis Obomsawin does not simply see. It speaks. And it listens. What it hears are North America’s First Peoples — the Aboriginal voices so often cast aside and overlooked in official history. From an extraordinary artistic journey that took her from the folk clubs of Greenwich Village to the barricades of Mohawk protest, Obomsawin emerges as a cultural leader of singular fearlessness and grace — one of the most important filmmakers of our time.”
Discuss these statements.
- Go to the NFB web site feature about Alanis Obomsawin at nfb.ca/webextension/alanis-obomsawin/ and see if you can view any clips of her more recent films. Have her filmmaking skills changed over time? What is similar and different about her style in her more recent work?
- Chapters 4, 5 (“Xusum”) and 6 present traditional culture and skills – basket making, cooking berries and salmon cooking. Do you know anyone who practises skills like these today? Invite a storyteller, dancers, weavers, craftspeople, etc. or an Elder to your classroom to share their knowledge. Be sure to observe the proper protocol.
- Chapters 2 and 3, “Puberty – Part 2”, deal with the customs around a young woman reaching puberty.
 - Discuss the customs of the L’il’wata peoples.
 - What does the speaker learn during her time in the hut?
 - Do some of these customs still exist today? **Note:** This segment focuses on Marie Leo as a girl beginning menstruation; she talks about how this was handled in her culture. Teachers preview this segment before showing it in class.
- Check out “The Arts” section in the NFB *Aboriginal Perspectives* web site at www.nfb.ca/aboriginalperspectives. In the film excerpts under this theme, an Inuit stone carver, a Wendat artist and a Maliseet painter reflect on the role of art; a wood carver descended from the Haida and a Mi’kmaq painter talk about their sources of inspiration.
 - Divide into small groups and each select a different clip to view.
 - View it several times, and then present the clip and your critique to the class.
 - After the presentation, reflect on the decisions that were made in shaping this presentation, and evaluate your work.
- At the end of *L’il’wata*, the credits state that there were two original songs used: In “Basket”, the bear song, and in “Puberty”, the dancing song, were both by Ignace Jacobs and were recorded in 1912 by Marius Barbeau.
Note to the teacher: Play these two brief segments with the monitor turned away from the students, and ask them to listen to the soundtrack without seeing the visuals.
 - Analyze the elements of this soundtrack.
 - What does the soundtrack contribute to this film?

- Now view the segment. Discuss the visual choices that the filmmaker made when editing the images to the soundtrack.
- Now listen to the music of other Aboriginal musicians. Develop a multimedia presentation using one of their songs and explain the significance of their music to you.
- Present it to the class and lead a discussion to see if their responses to the music are similar to yours.
- Visit the NFB Aboriginal Perspectives web site at www.nfb.ca/aboriginalperspectives to see a sampling of films made with Aboriginal peoples on both ends of the camera.
 - In small groups, select one of the following films or excerpts and view it several times: *The Caribou Hunters*, 1951, excerpt 1 (6 min 37 s – 8 min 20 s), Cinema and Representation theme; *Kanata: Legacy of the Children of Aataentsic*, 1999, excerpt 1 (1 min 37 s – 3 min 6 s), History and Origins theme; *You Are on Indian Land*, 1969, excerpt 1 (38 s – 2 min 47 s), Sovereignty and Resistance theme; *Riel Country*, 1996, excerpt 3 (35 min 40 s – 39 min 36 s), Sovereignty and Resistance theme; *Circle of the Sun*, 1960, excerpt (13 min 36 s – 16 min 6 s), Indigenous Knowledge theme.
 - After some group discussion, show a clip and present your critique of this film to the class.
 - After the presentation, reflect on the decisions that were made in shaping this presentation, and evaluate your work.

Media Studies

Suggested Discussion Questions – Junior High

Before Screening:

- Find out more about the filmmaker, Alanis Obomsawin at nfb.ca/webextension/alanis-obomsawin/.
 - Watch the interview clip called “The Filmmaker’s Life and Works” (4.41 min.).
 - How did she get started in filmmaking?
 - What important Canadian award was presented to Alanis Obomsawin? Why?
- **L’íl’wata** was originally made in 1975. Why do you think the NFB has re-released it in 2008, more than 30 years later?

After Screening:

- Now that you have seen the film, why do you think the NFB re-released it in 2008, more than 30 years later?
- Watch Chapter 5, “Mount Currie Summer Camp,” again and pay particular attention to the soundtrack.
 - What does the soundtrack contribute to this segment? How does it affect the mood?
 - Discuss the visual choices that the filmmaker made when editing the images.
- In Chapter 4, “Basket”, no English translation is provided.
 - What visual clues help you understand the story?
 - What effect do camera movement and editing have in these segments? If you were filming this today, what would you have done?
- Watch Chapter 6, “Salmon”, again and listen to the man’s voice explaining the process.
 - Why did the filmmaker decide to use a voice-over for this section? Discuss and analyze the different effect the film might have if it had live action exclusively or animation exclusively. What do you think would be most effective?
- Visit the NFB Aboriginal Perspectives web site at www.nfb.ca/aboriginalperspectives to see a sampling of films made with Aboriginal peoples on both ends of the camera.
 - In small groups, select one of the following films or excerpts and view it several times: *The Caribou Hunters*, 1951, excerpt 1 (6 min 37 s – 8 min 20 s), Cinema and Representation theme; *Kanata: Legacy of the Children of Aataentsic*, 1999, excerpt 1 (1 min 37 s – 3 min 6 s), History and Origins theme; *You Are on Indian Land*, 1969, excerpt 1 (38 s – 2 min 47 s), Sovereignty and Resistance theme; *Riel Country*, 1996, excerpt 3 (35 min 40 s – 39 min 36 s), Sovereignty and Resistance theme; *Circle of the Sun*, 1960, excerpt (13 min 36 s – 16 min 6 s), Indigenous Knowledge theme.
 - After some group discussion, show a clip and present your critique of this film to the class.
 - After the presentation, reflect on the decisions that were made in shaping this presentation, and evaluate your presentation.

- Check out the link to *My Film School* at www.nfb.ca/animation/objanim/en/. It is developed for students ages 5-12 and contains 70 NFB animated films and several interactive games: *Animacat's House* for ages 5-8; and *My Film Class* for ages 9-12.

Suggested Discussion Questions – Senior High

Before Screening:

- The film maker of this documentary is Alanis Obomsawin. Check this link and find out more about her and her films. nfb.ca/webextension/alanis-obomsawin/.
 - On the National Film Board of Canada web site noted above, watch the video clip titled “News and Resources” (4:50 min.).
 - What cultural contributions has Alanis Obomsawin made?
 - What significant Canadian award was presented to Alanis Obomsawin? Why?
- ***L’íl’wata*** was originally made in 1975. Why do you think the NFB has re-released it in 2008, more than 30 years later?

After Screening:

- In general, what attracts us to a film? What is the purpose of ***L’íl’wata***? Did this film produce an emotional response?
- Alanis Obomsawin, the filmmaker, decided to use a combination of live action and photographs and drawings in this film. Discuss why this choice might have been made.
- ***L’íl’wata*** was originally made in 1975. Now that you have seen the film, why do you think the NFB has re-released it in 2008, more than 30 years later?
- The following statement can be found on the NFB web site: “The camera of Alanis Obomsawin does not simply see. It speaks. And it listens. What it hears are North America’s First Peoples — the Aboriginal voices so often cast aside and overlooked in official history. From an extraordinary artistic journey that took her from the folk clubs of Greenwich Village to the barricades of Mohawk protest, Obomsawin emerges as a cultural leader of singular fearlessness and grace — one of the most important filmmakers of our time.”
Discuss whether you agree or disagree with these statements.
- Go to the NFB web site feature about Alanis Obomsawin at nfb.ca/webextension/alanis-obomsawin/ and see if you can view any clips of her more recent films. Have her filmmaking skills changed over time? What is similar and different about her style in her more recent work?
- Are there any elements of this documentary film that are striking or memorable (e.g. symbolic shot, music and/or dialogue, sound effects, camera angle, story, editing techniques, use of color, lighting)?
- Analyze this documentary from an editing perspective.
 - Comment on the effect that this editing creates, and evaluate the success of the filmmaker from your perspective.
 - Do you think that the filmmaker would change the pace if she were to re-edit the film for today’s audiences? Why or why not?

- The 2 minute segment, “Farming”, the last half of Chapter 6, presents a photo montage which is accompanied by a voice.
 - Analyze the visual sequence and discuss what makes it effective. Do you have any suggestions how it could be made more effective?
 - In small groups, make your own 2-minute film that is similar in structure to “Farming”. Decide on your topic, as well as the message you want to.
 - After your short film is edited, select a song (with or without words) to accompany it.
 - Present your short film to the class and explain the choices that your group made.
 - After the presentation, reflect on the decisions that were made in, and evaluate your work.
- At the end of *L’il’wata*, the credits state that there were two original songs used: In “Basket”, the bear song, and in “Puberty”, the dancing song, were both by Ignace Jacobs and were recorded in 1912 by Marius Barbeau.

Note to the teacher: Play these two brief segments with the monitor turned away from the students, and ask them to listen.

 - Analyze the elements of this sound track.
 - What does the soundtrack contribute to this film?
 - Now view the segment. Discuss the visual choices that the filmmaker made when editing.
- Perspective is the point of view of an individual or group and is shaped by identity and experience. View the second part of Chapter 5, the segment “Xùsum” with Cora Wells. These 4.5 minutes present an interesting perspective.
 - Whose perspective(s) is presented here? Discuss.
 - How do the beginning and the end of the segment complement each other? What similar techniques does the filmmaker use?
 - Individually, in small groups, or as a class, script and storyboard a short film that presents a perspective in your community. Present your storyboard to the class, and play examples of what an accompanying soundtrack might sound like.
 - If time permits, prepare your own still or moving images in a multimedia presentation with a soundtrack and/or song.
 - After the presentation, reflect on the decisions that were made, and evaluate your work.
- Documentary film, like all media, are created by people, so they reflect the attitudes, ideas, interests, and even the prejudices of the filmmakers. They also come from particular moments and places in history, so they tell us something about the societies of the time and the unstated values of our culture. Explore the A, B, Cs of documentary film on the NFB link to *Behind the Camera: Documentary Lens* at www.nfb.ca/behindthecamera.
 - Research documentary film and select a film for study.
 - Analyze and discuss how this documentary film presents the cultural values of the “particular moments and places in history”.

Suggested Resources

National Film Board of Canada Web sites:

- www.nfb.ca/ **National Film Board of Canada**
Home page.

- www.nfb.ca/collection/films/
Browse the NFB film collection.

- www.nfb.ca/webextension/alanis-obomsawin

Alanis Obomsawin

This web site provides information about this Canadian filmmaker.

- www.nfb.ca/aboriginalperspectives

Aboriginal Perspectives is a site for high school and upper elementary students and teachers. It features National Film Board of Canada documentaries by and about Canada's Aboriginal peoples. You will be able to watch key NFB documentaries on Aboriginal themes from the 1940s to 2004 and learn about past and current issues relating to the lives of Aboriginal peoples through excerpts or complete films.

Across Cultures examines Canada's diversity through NFB films.

- www.nfb.ca/enclasse/doclens/btc.php?DLshown=true&language=e

Behind the Camera: Documentary Lens encourages us to learn the tools and techniques of the craft.

- www.nfb.ca/sections/educational-resources/

Educational Resources - For teachers.

- www.nfb.ca/animation/objanim/en/

Focus on Animation presents: the history of animation from 1941 to today; the many different animation techniques honed by NFB filmmakers; and presents the work of some of NFB's internationally acclaimed animators.

Visit *My Film School*, designed for students ages 5-12, and *Animacat's House*, for ages 5-8, and *My Film Class* for ages 9-12.

Recommended NFB Films With Aboriginal Content:

- *As Long as the River Flows*
- *First Nations: The Circle Unbroken* series: *The Last Mooseskin Boat*, *Lord of the Sky*, *O'Siem, Kwa'nu'te*
- *If the Weather Permits*
- *Kainayssini Imanistaisiwa: The People Go On*
- *Lost Songs*

- *Man Who Chooses the Bush*
- *Redskins, Tricksters and Puppy Stew*
- *Silent Tears*
- *The Washing of Tears*
- *Yuxweluptun: Man of Masks*