

Second Stories

Discussion Guide by Barbara Esdale

Second Stories follows on the heels of the enormously successful **First Stories** project, which produced three separate collections of short films from Manitoba, Saskatchewan and Alberta. **First Stories** films have won many awards, both collectively and individually, in national and international festivals and competitions. (Note: More information about **First Stories** appears at the end of this Discussion Guide and on the [National Film Board of Canada](http://www.nfb.ca) website at www.nfb.ca.)

Second Stories provides three of the twelve **First Stories** filmmakers with the opportunity to make a half-hour film. Through a unique mentoring and training process developed at the National Film Board, these three directors had the opportunity to hone their storytelling craft by working with a strong creative team, including a story consultant/story editor and an NFB producer. As was the case with **First Stories**, the emphasis was on enabling First Nations filmmakers to tell the stories that are important to them and their communities. More information about the filmmakers can be found on page 15 of this discussion guide.

Second Stories includes:

- ✚ **Honour Thy Father** by Gerald Auger (Alberta)
- ✚ **It Had To Be Done** by Tessa Desnomie (Saskatchewan)
- ✚ **Deb-we-win Ge-kend-am-aan, Our Place in the Circle** by Lorne Olson (Manitoba)

One of the common themes of these three films is “the journey.” As you watch each film, think about the journey that is depicted.

Teachers should note that these three films contain **sensitive content**. There are:

- religious references to the Anglican Church in **Honour Thy Father**
- conversations and personal stories about residential schools in **It Had To Be Done**
- references to and personal stories about “two-spirited people” in **Our Place in the Circle**.

Previewing is strongly recommended.

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Honour Thy Father



Honour Thy Father is a poignant look at cultural misunderstanding and its toll on a family's grief.

The loss of his father was a devastating blow for filmmaker Gerald Auger. The local Anglican priest refused to allow the family to bury his father in the traditional Cree way—with the drum and the smudge—because the burial was on Anglican Church property. Gerald sets out to resolve his hurt and anger by seeking official church approval to honour his father traditionally; his path leads him to some unexpected places.

Film: 2008, 21 minutes, 9 seconds

Teachers should note that there is **sensitive content** in this film. There are religious references to the Anglican Church. **Previewing is strongly recommended.**

Discussion Questions – Before Screening...

Senior High Aboriginal Studies and/or Senior High English Language Arts

- Individually or in small groups, use a variety of sources to find information about Gerald Auger: where he's from, what he's interested in and if he's done any other films.
- Can you identify the source for the title?
- When viewing the film, watch and listen for information about:
 - the relationship between Gerald Auger and his father
 - why his father was not allowed to be honoured in the traditional Cree way
 - what the attitudes of his family and community members were about the priest's refusal to allow the father to be honoured.

Discussion Questions – After Screening...

Senior High Aboriginal Studies

- Describe Auger's conflict between honouring his father in the traditional Cree way and in the Anglican way.
- What were the elements of the traditional Cree way to "send Dad home"?
- Analyze the camera shots at the beginning of this film.
 - What effect did the long establishing shots have?
 - Why do you think he decided to focus the camera on his feet walking in the snow to the graveyard?
 - Describe what the camera shows you about the land.
- Gerald Auger makes a journey to see the Archbishop.
 - What does he learn on this journey?
 - How does this contrast with his personal journey?
- Describe the cross on the father's grave. Think about the significance of the different elements.
- Discuss the importance of respect in this story.
- If the **First Stories** DVD is available, view Gerald Auger's "first story" entitled **Walking Alone**. Note: Background information about **First Stories** can be found on page 17.
 - Compare and contrast the differences between his "first story" and this new film.
 - What do you think he might have learned from his first film that he applied in this "second story"?
 - Watch the interview with the filmmaker on the **First Stories** DVD. What did you learn about his perspectives as a Canadian filmmaker?
- If you could interview the filmmaker, what would you ask him?
 - Here are two ideas: Why was it important for you to make this film? What advice would you give to young Canadian filmmakers who would like to make documentaries?
- What multiple perspectives have contributed to the development of your own community? Using a variety of research sources, find examples in your community where tradition has blended with modern culture.
- There are many peoples in Alberta who have stories to share about their cultural perspectives.
 - Invite a guest to class, connect with a guest via video conferencing, or conduct a personal interview with a family member or someone who remembers growing up in your community.
 - Find a way to record this interview and share it at a school event.
- Explore the concept of multiple perspectives by discussing how the story in this film would be different if it had been told by someone else.
 - Prepare a PowerPoint presenting a similar story from a different perspective, blending tradition with modernity.
 - After the presentation, reflect on the decisions you made in shaping this presentation, and evaluate your work.

- In small groups or as a class project, write a 2-minute “first story” and film it. Present it to the class and discuss why you made the choices about camera shots, narration, characters, sound effects, music, editing, etc.
- Visit the NFB [Aboriginal Perspectives](#) website 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 1 (13 min 36 s – 16 min 6 s), Indigenous Knowledge theme.
 - After some group discussion, show a clip and present your critique to the class.
 - After the presentation, reflect on the decisions that were made in shaping this presentation, and evaluate your work.
 - Note: A similar activity can be undertaken by having students view, critique and present one of the other films in the *First Stories* series. The list of all twelve titles is on page 17 of this Guide.

Senior High English Language Arts

- Discuss the irony in the title of this film.
- Describe Auger’s conflict between honouring his father in the traditional Cree way and in the Anglican way. Is there any other conflict in this story?
- What could the barbed wire fence symbolize?
- Discuss the importance of respect in this story.
- Describe the cross on the father’s grave. Think about the significance of the different elements.
- The director participates on camera in the film as well as narrating different scenes. Discuss the literal and figurative journey that we see him taking.
- Analyze the camera shots during the graveside ceremony near the end of the film.
 - What effect did the editing have on this segment?
 - What was the effect of the soundtrack?
- Are there any elements of the film that are striking or memorable (e.g. symbolic shot, music and/or dialogue, sound effects, camera angle, story, editing techniques, use of colour, lighting)?
- If the *First Stories* DVD is available, view Gerald Auger’s “first story” entitled ***Walking Alone***. Note: Background about *First Stories* is on page 17.
 - Compare and contrast the differences between his “first story” and this new film.
 - What do you think he might have learned from his first film that he applied in this “second story”?

- View the interview with the filmmaker on the *First Stories* DVD. What did you learn about his perspectives as a Canadian filmmaker?
- If you could interview the filmmaker, what would you ask him?
 - Here are two ideas: Why was it important for you to make this film? What advice would you give to young Canadian filmmakers who would like to make documentaries?
- Explore the concept of multiple perspectives by discussing how the story in this film would be different if it had been told by someone else.
 - Prepare a PowerPoint of a similar story from a different perspective, blending tradition with modern culture.
 - Then, reflect on the decisions that you made in shaping this presentation, and evaluate your work.
- Documentary films, like all types of 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 ABCs of documentary film on the NFB link to [*Behind the Camera: Documentary Lens*](#).
 - Research documentary film and select a film for study.
 - Analyze and discuss how this documentary presents the cultural values of the “particular moments and places in history” that the filmmaker examines.
 - A similar activity can be undertaken by having students view, critique and present one of the other films in the *First Stories* series. The list of all twelve titles can be found on page 17 of this Guide.
- In small groups or as a class project, write your “first story” and film it. Present it to the class and discuss your choices of camera shots, narration, characters, sound effects, music, editing, etc.

It Had To Be Done



It Had To Be Done finds Tessa Desnomie tackling the legacy of residential schools through the unique story of two lifelong friends who made a commitment to return to the school that had affected them so profoundly in the hope of making a difference.

These two extraordinary women lived the experience of residential schools and, as adults, made the surprising choice to return to the school that had affected their lives so profoundly. This intimate and moving film affirms their strength and dignity in standing up and making a difference on their own terms.

Film: 2008, 22 minutes, 46 seconds

Teachers should note that there is **sensitive content** in this film. There are conversations and personal stories about residential schools. **Previewing is strongly recommended.**

Discussion Questions – Before Screening...

Senior High Aboriginal Studies and/or Senior High English Language Arts

- Individually or in small groups, use a variety of sources to find information about Tessa Desnomie: where she's from, what she's interested in and if she's done any other films.
- When viewing the film, watch and listen for information about:
 - What it was like for the children when they were left at the school by their families.
 - The daily routine of the two narrators when they were students.
 - The paintings used to illustrate some of the stories.
 - When did the school close? What happened to the building?
- Discuss possible meanings of the title, *It Had To Be Done*.

Discussion Questions – After Screening...

Senior High Aboriginal Studies

- What do you think of the opening quote from 1895? Why do you think the filmmaker chose to begin with this quote?
- What do you think is the meaning of *It Had To Be Done*? How does it relate to the film?
- “Harmony” is an Aboriginal world view. How does the filmmaker attempt to harmonize the interview segments, the photographs, the drawings and the soundtrack?
- What effect did the paintings have on the emotional effect of the story? What would be different if the paintings had not been included?
- Discuss why it was important for Doris and Anita to go back as adults and work at the school.
- If the *First Stories* DVD is available, view Tessa Desnomie’s “first story,” *ati-wichasin (It's Getting Easier)*. Note: Background about *First Stories* can be found on page 17.
 - Compare and contrast the differences between her “first story” and this new film.
 - What do you think she might have learned from her ‘first story’ that she applied in this new film?
 - Watch the interview with the filmmaker on the *First Stories* DVD. What did you learn about her perspectives as a Canadian filmmaker?
- If you could interview the filmmaker, what would you ask her?
 - Here are two ideas: Why was it important for you to make this film? What advice would you give to young Canadian filmmakers who would like to make a documentary?
 - In small groups or as a class project, write a 2-minute “first story” and film it. Present it to the class and discuss your choices of camera shots, narration, characters, sound effects, music, editing, etc.
- There are many peoples in Canada who have stories to share about their cultural perspectives.
 - Invite a guest to class, connect with a guest via video conferencing, or conduct a personal interview with a family member or someone who remembers growing up in your community.
 - Find a way to record this interview and share it at a school event.
- Visit the NFB [Aboriginal Perspectives](#) website 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 1 (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.
- Then, reflect on the decisions you made in shaping this presentation, and evaluate your work.
- Note: A similar activity can be undertaken by having students view, critique and present one of the other films in *First Stories*. The list of all twelve titles is on page 17 of this Guide.

Senior High English Language Arts

- Discuss the opening quote from 1895. Why do you think the director chose to begin the film with this?
- Think about the title *It Had To Be Done*. How does it relate to the film?
- Why was it important for Doris and Anita to go back as adults and work at the school?
- Watch the ending of the film again. Discuss the camera angles and the soundtrack. What do you think the filmmaker's message is?
- Unlike the other two *Second Stories* films, the director does not appear on camera, but instead lets Doris and Anita tell their story. Why do you think Tessa Desnomie made this decision? Do you agree with this choice? Is the story stronger because of it?
- If the *First Stories* DVD is available, view Tessa Desnomie's "first story," *ati-wichasin (It's Getting Easier)*. Note: Background about *First Stories* is on page 17.
 - Compare and contrast the differences between her "first story" and this new film.
 - What do you think she might have learned from her 'first story' that she applied in this new film?
 - Watch the interview with the filmmaker on the *First Stories* DVD. What did you learn about her perspectives as a Canadian filmmaker?
- If you could interview the filmmaker, what would you ask her?
 - Here are two ideas: Why was it important for you to make this film? What advice would you give to young Canadian filmmakers who would like to make documentaries?
- In small groups or as a class project, write a 2-minute "first story" and film it. Present it to the class and discuss the reasoning behind your camera shots, narration, characters, sound effects, music, editing, etc.
- Explore the concept of multiple perspectives by discussing how the stories in this film would be different if they had been told by someone else.
 - Prepare a PowerPoint of a similar story from a different perspective, blending tradition with modern culture.
 - Then, reflect on the decisions you made in shaping this presentation, and evaluate your work.
- Documentary films, like all types of 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 ABCs of documentary film on the NFB link to [*Behind the Camera: Documentary Lens*](#) .

- 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.
- A similar activity can be undertaken by having students view, critique and present another film from ***First Stories***. The list of all twelve titles is on page 17 of this Guide.

Deb-we-win Ge-kend-am-aan, Our Place in the Circle



Filmmaker Lorne Olson had a vision of two-spirited people dancing, smiling, laughing; they were moving without shame, at peace with themselves and their place in the world.

Two-spirited people are comprised of a male and female spirit. Historically, they were venerated for their gifts, but such respect isn't necessarily the case today. Lorne's vision sparks him to rediscover the strength of the past to better face the challenges of today. *Our Place in the Circle* documents his journey.

Film: 2008, 22 minutes, 45 seconds

Teachers should note that there is **sensitive content** in this film. There are references and personal stories about "two-spirited people." **Previewing is strongly recommended.**

Suggested Discussion Questions – Before Screening...

Senior High Aboriginal Studies and/or Senior High English Language Arts

- Discuss the possible significance of the title, *Our Place in the Circle*.
- Find out more about the historical significance of "two-spirited people."
- Individually or in small groups, use a variety of sources to find out about Lorne Olson: where he's from, what he's interested in and if he's done any other films.
- When viewing the film, watch and listen for information about:
 - Lorne's vision
 - how Lorne interprets this vision
 - what Lorne does to act on his vision.
- The people featured in this documentary have been on a personal journey to discover and accept their "two-spirited" selves. Compare and contrast their journeys.

Suggested Discussion Questions – After Screening...

Senior High Aboriginal Studies

- Discuss Lorne's vision and its significance in the story.
 - Why was the eagle so important to him?
 - As the people make the costumes and props, they share their stories. Why do you think the filmmaker decided to link the stories in this way?
- During the segments when the people share their personal stories, what film technique does the director use? Discuss the effectiveness of this technique.
- How did Lorne attempt to involve the larger community in the acceptance of two-spirited people? Do you think he was successful?
- Analyze the role of music in this film.
- In general, what attracts us to a film? What is the purpose of *Our Place in the Circle*? Did this film produce an emotional response? Write a critique of this film.
- If the *First Stories* DVD is available, view Lorne Olson's "first story," *Apples and Indians*. Note: Background information about *First Stories* is on page 17.
 - Compare and contrast the differences between his "first story" and this new film.
 - What do you think he might have learned from his first film that he applied in this "second story"?
 - Watch the interview with the filmmaker on the *First Stories* DVD. What did you learn about his perspectives as a Canadian filmmaker?
- If you could interview the filmmaker, what would you ask him?
 - Here are two ideas: Why was it important for you to make this film? What advice would you give to young Canadian filmmakers who would like to make documentaries?
- In small groups or as a class project, write a 2-minute "first story" and film it. Present it to the class and discuss why your choices of camera shots, narration, characters, sound effects, music, editing, etc.
- There are many peoples in Canada who have stories to share about their cultural perspectives.
 - Invite a guest to class, connect with a guest via video conferencing, or conduct a personal interview with a family member or someone who remembers growing up in your community.
 - Find a way to record this interview and share it at a school event.
- Visit the NFB [Aboriginal Perspectives](#) website 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 1(13 min 36 s – 16 min 6 s), Indigenous Knowledge theme.

- After some group discussion, show a clip and present your critique to the class.
- After the presentation, reflect on the decisions you made in shaping this presentation, and evaluate your work.
- Note: A similar activity can be undertaken by having students view, critique and present one of the other films in *First Stories*. The list of all twelve titles is on page 17 of this Guide.

Senior High English Language Arts

- In this documentary, the filmmaker participates on camera. Discuss the literal and figurative journey we see him taking at the beginning of the film.
- Discuss the symbolic importance of:
 - the vision and how Lorne interprets it
 - the eagle
 - making the costumes and props
 - the title
- The people in this film share their stories and their struggle to understand what it means to be “two-spirit” people. Compare their stories. What does participating in Lorne’s attempt to bring his vision to life mean to them?
- How did Lorne attempt to involve the larger community in the acceptance of two-spirited people? Do you think he was successful?
- Are there any elements of the film that are striking or memorable (e.g. symbolic shot, music and/or dialogue, sound effects, camera angle, story, editing techniques, use of colour, lighting)?
- Music and singing play an important role in this film. Describe the various sound and music effects and discuss the effects on the viewer.
- Analyze the editing of the film.
 - Comment on the effect that this editing creates, and evaluate the success of the filmmaker from your perspective. Pay particular attention to the scenes where the friends are sewing the costumes and making the props. How does the director tie camera movement, camera angles and the fiddler’s music together?
- If the *First Stories* DVD is available, view Lorne Olson’s “first story,” ***Apples and Indians***. Note: Background about *First Stories* is found on page 17.
 - Compare his “first story” and this new film.
 - What do you think he might have learned from his first film that he applied in this “second story”?
 - Watch the interview with the filmmaker on the *First Stories* DVD. What did you learn about his perspectives as a Canadian filmmaker?
- If you could interview the filmmaker, what would you ask him?

- Here are two ideas: Why was it important for you to make this film? What advice would you give to young Canadian filmmakers who would like to make documentaries?
- In small groups or as a class project, write a 2-minute “first story” and film it. Present it to the class and discuss why your choices of camera shots, narration, characters, sound effects, music, editing, etc.
- Explore the concept of multiple perspectives by discussing how the stories in this film would be different if they had been told by someone else.
 - Prepare a PowerPoint of a similar story from a different perspective, blending tradition with modern culture.
 - After the presentation, reflect on the decisions you made in shaping this presentation, and evaluate your work.
- Documentary films, like all types of 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 BCs of documentary film on the NFB link to [*Behind the Camera: Documentary Lens*](#).
 - 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.
 - A similar activity can be undertaken by having students view, critique and present another film from *First Stories*. The list of all twelve titles is on page 17 of this Guide.

Biographies of the **Second Stories** Filmmakers

Honour Thy Father



Filmmaker Gerald Auger originally hails from Wabasca, Alberta. One of his first big breaks as an actor came as a supporting role in 1998's *My West* (also starring David Bowie and Harvey Keitel). In 2003, he appeared in Hallmark Entertainment's TV mini-series *DreamKeeper*. Gerald was also a supporting lead in *Into the West*, the much acclaimed mini-series by DreamWorks. In 2007 he had roles in *Luna: Spirit of the Whale* and directed *Walking Alone*, a short film made as part of **First Stories – Volume III**.

In addition to his work as an actor, Gerald runs a production company called Black Eagle Entertainment, where he currently has several projects in development. In 1996, Gerald was awarded the National Native Role Model Award by the Governor General of Canada.



It Had To Be Done

Raised in Peepeekisis First Nation, Saskatchewan, Tessa Desnomie is interested primarily in documentary filmmaking and song writing.

Tessa strives to tell stories that are thoughtful, interesting and inspiring, while still grounded in a Cree worldview. Her previous film, *Ati-wícahsin (It's Getting Easier)*, was part of **First Stories – Volume II**.

Deb-we-win Ge-kend-am-aan, Our Place in the Circle



Filmmaker Lorne Olson was born and bred on the Brokenhead Ojibway First Nation some 35 years ago. Lorne has spent the last two decades exploring everything from acting and directing to set design and production management. He has worked on several feature films, including *Stryker* and *The Big White*. He has also worked with APTN as both news researcher and in programming, and on shows for APTN such as *The Sharing Circle* and *La Voix de Mechif*.

Apples and Indians, Lorne's first short film, is a funny look at the politics of identity and has garnered critical acclaim. It was made through ***First Stories – Volume I***. His follow-up is ***Deb-we-win Ge-kend-am-aan, Our Place in the Circle***.

First Stories

Background

First Stories is a highly successful Aboriginal filmmakers' program presented by the NFB, CBC, and Telefilm Canada. The program invited Aboriginal filmmakers to tell the stories that were important to them and their communities.

- ✚ In March 2005, ***First Stories – Volume I*** was launched in Manitoba, followed by ***Volume II*** from Saskatchewan in 2006 and ***Volume III*** from Alberta in 2007.
- ✚ The program provided 15 emerging Aboriginal filmmakers from across their respective provinces the opportunity to take hands-on documentary workshops with experienced professionals.
- ✚ Upon submitting successful project proposals, the four selected participants went on to realize short documentaries under the guidance of NFB producers.

First Stories – Volume I (Manitoba) filmmakers include Ervin Chartrand, Lorne Olson, Darryl Nepinak and Shannon Letandre. 2006, 66 minutes.

First Stories – Volume II (Saskatchewan) filmmakers include Tessa Desnomie, Cory Generoux, Paul John Swiderski and Janine Windolph. 2007, 21 minutes.

First Stories – Volume III (Alberta) filmmakers include Gerald Auger, Sharon Desjarlais, Duane Linklater and Jennifer Dysart. 2007, 40 minutes.

More information on ***First Stories*** appears on the National Film Board Web site.

Suggested NFB Resources

- [National Film Board of Canada](http://www.nfb.ca/) home page. www.nfb.ca/
- The [NFB film collection](http://www.nfb.ca/collection/films/). www.nfb.ca/collection/films/

- ***Second Stories***

 - ✚ [*Honour Thy Father*](#)

 - ✚ [*It Had To Be Done*](#)

 - ✚ [*Our Place in the Circle*](#)

- ***First Stories***

Includes 12 short films by Canadian Aboriginal filmmakers.

- ***Aboriginal Perspectives***

This is a site for high school and upper elementary students and teachers that features National Film Board 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.

Check out "[The Arts](#)" section in the NFB Aboriginal Perspectives Web site at. 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.

- ***Aboriginal Perspectives for the Classroom***

The National Film Board has a rich tradition of producing films that capture our Canadian identity. This Web site builds on that tradition with a focus on Aboriginal Perspectives. Learn about First Nations, Inuit and Métis people through a thematically based exploration of the shared histories of Aboriginal people in Canada. It includes Aboriginal people both in front of and behind the camera.

Grade Levels: 7-12

Content Areas: Native Studies, Social Studies, Media Awareness, English Language Arts

Films (and excerpts used)

- *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 1 (13 min 36 s – 16 min 6 s), Indigenous Knowledge theme.

- **Across Cultures**

Through the lens of a camera, discover some of the NFB collection that documents the contribution made to Canada by different ethnocultural communities.

- **Behind the Camera: Documentary Lens**

This link explores the ABCs of documentary film. Documentary films, like all types of 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.

- **Educational Resources - For teachers**

- **First Nations: The Circle Unbroken series**

Complete information about this series, and others with Aboriginal content, can be found by browsing the [NFB collection](#) .