

A to Z animando Zea

Real
Teachers'
Plans
for using
NFB
Film and
Video
in the
Classroom



National Film Board
of Canada

BLINKITY BLANK

Volume 6, Number 2
Spring 1992



A

to

Z

Animando to Zea features a rich assortment of Teaching Plans for 29 individual productions, along with an inspiring collection of ideas for using films together.

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Aanimando

to

Zea



Real Teachers' Plans
for Using NFB Film & Video
in the Classroom

BLINKITY BLANK

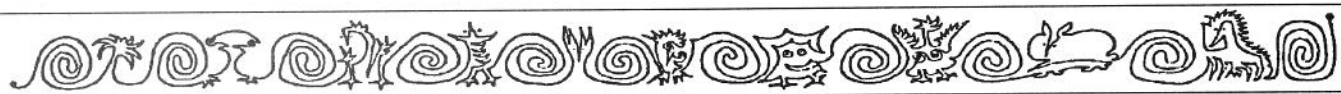
A Newsletter About Film For and By Teachers

Volume 6, Number 2

Spring 1992



National Film Board of Canada
Office National du Film du Canada



Five years of lesson plans from *Blinkity Blank*



This special issue of *Blinkity Blank* is dedicated to Canadian teachers who recognize the power of film — teachers who, in one of the most complex and demanding of roles, wouldn't be caught dead without a film in their weekly lesson plans. These teachers and their students enter the viewing experience with an open mind, emerging with fresh perspectives and unique interpretations. Hats off to the classroom teacher!

Five years ago, Volume 1 Number 1 of *Blinkity Blank* appeared as a publication in British Columbia, with a few copies leaking out to other areas of the country. On the strength of positive response, *Blinkity Blank* is now circulated nationally. A couple of months ago, when the Winter '92 issue was mailed to 20,000 educators across Canada, we included an order form for *Animando to Zea*. Our Vancouver office was flooded with requests. The piles of white order slips that arrived each day were a growing testimony to the incredible network of educators forming around this country — a network strung together with celluloid and tried and true ideas of practising teachers using film in their classrooms.

BLINKITY BLANK

A Newsletter About Film For and By Teachers

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Animando to Zea

Blinkity Blank Volume 6, Number 2 Spring 1992

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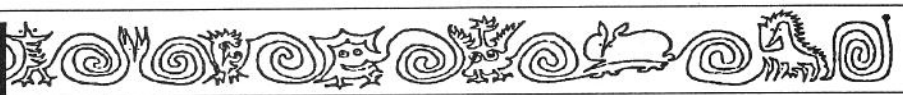
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Animando to Zea is a collection of teaching ideas and plans that touch on all aspects of the curriculum from kindergarten to college. Specific reference to age or grade has been consciously avoided. We are constantly amazed at how many different ways a film can be used. A seven-year-old suggests that the reason he liked *Sand Castle* was "because it had lots of team work and lots of caring and sharing and loving and helping people and all that." A secondary student examined the same film with a structural interpretation focusing on the elements that create form and symbols.

It is our hope that this issue will continue to satisfy teachers like Phyllis Schwartz, who said of *Blinkity Blank*, "There's always one good idea I can use Monday morning."

The challenge in future issues of *Blinkity Blank* is to stay true to our mandate: for and by teachers. The responsibility is yours. Send us your ideas and plans for using National Film Board productions in classrooms. You can leave the design and layout to us. As colleagues, we respect your incredible imagination and ingenuity and look forward to continuing to provide a vehicle for the exchange of ideas.

The continuing success of *Blinkity Blank* depends upon your involvement.



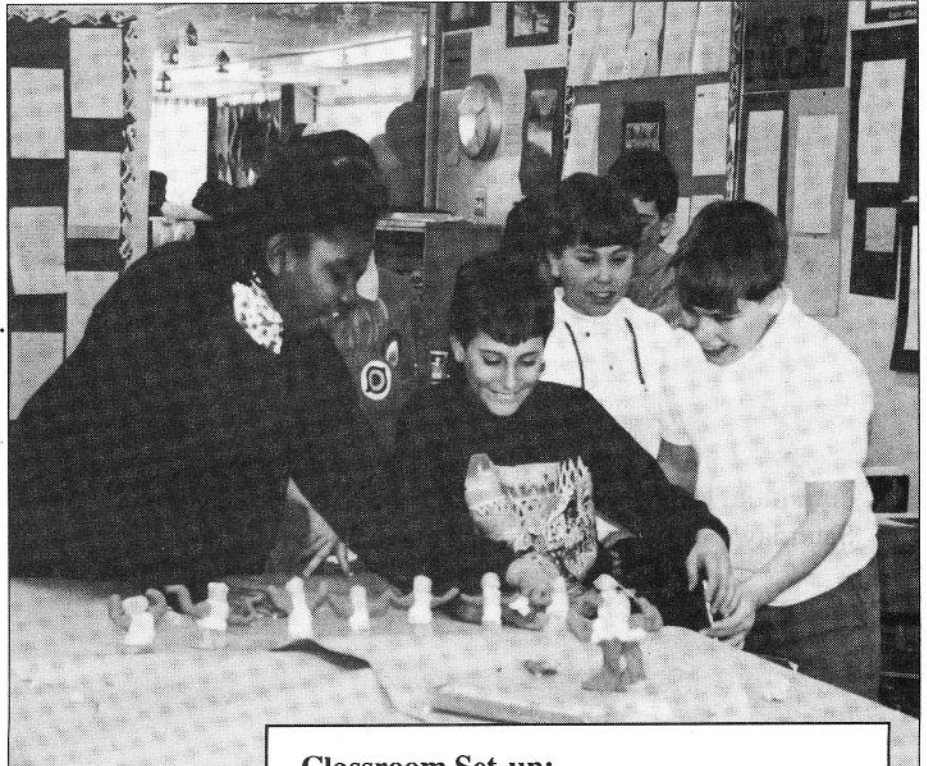
Claudia Miller

Animando

The film **Animando** served as an introduction to a three-month program on animation.

The first lesson focused on:

1. defining animation;
2. introducing the students to different types of animation;
3. showing the students how many units or frames are required to demonstrate continuous movement.



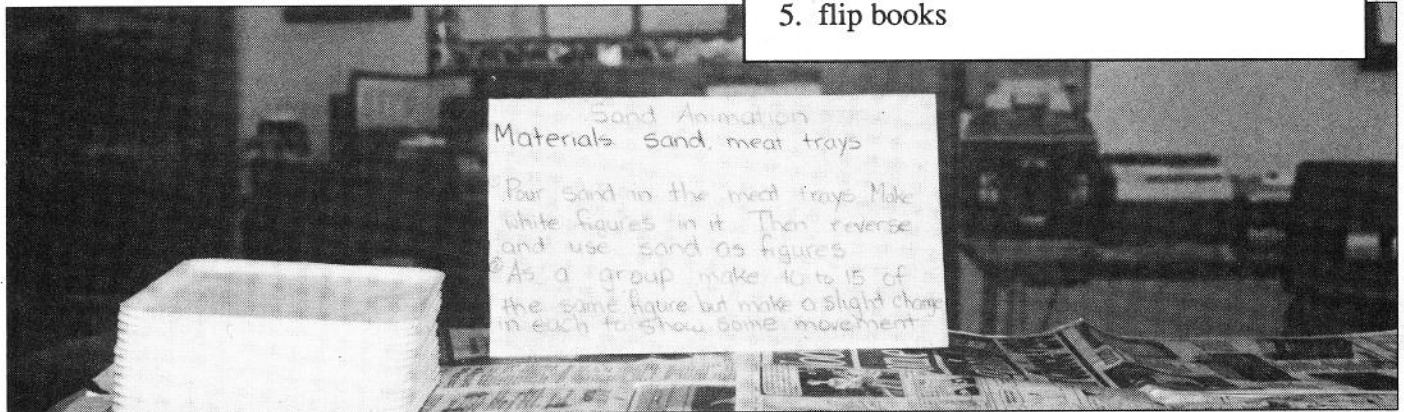
Materials Required:

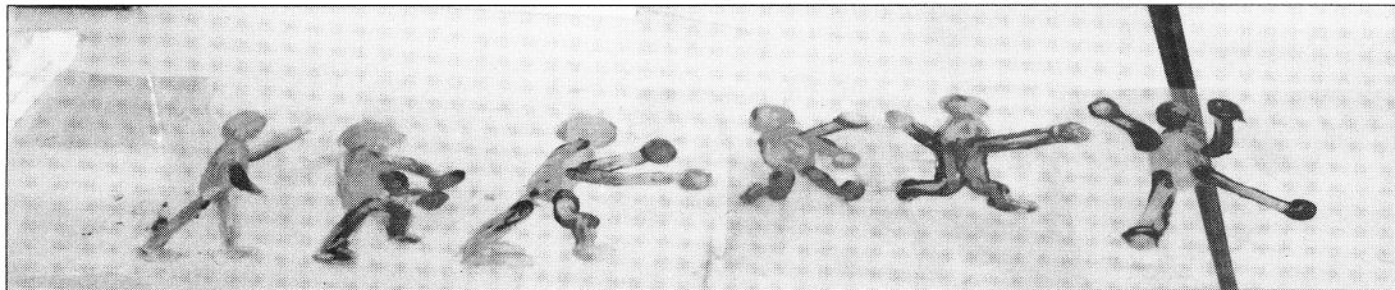
Acetate sheets, plasticine, toothpicks, sand, clean styrofoam meat trays, scissors, pencils, assorted coloured and manila paper sheets, fingerpaint, small uniform paper sheets stapled into pads, erasers, paper towels, water.

Classroom Set-up:

The classroom was divided into five work stations. Each station explored one of the following animation techniques:

1. clay
2. fingerpaint on acetate sheets
3. sand
4. paper cut-outs
5. flip books





The students were assigned a work station, according to their cooperative learning groups, where they had to complete two tasks. The first task was an individual exploration exercise in creating something and *making it move*. Task number two required the students to work as a group to create and animate (defined as *make it move*) a character in ten to fifteen frames or units.

Procedure:

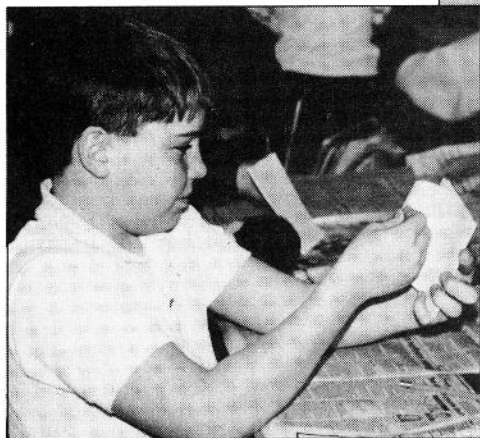
1. I led a short discussion (approximately 5 minutes), during which the students gave various definitions and examples of animation. They agreed on the phrase *when it moves* as a definition. They were aware of Disney-style animation, Saturday morning cartoons, and claymation (e.g., the California raisin commercials).
2. The film **Animando** was screened.
3. Students proceeded to their assigned stations, where they worked individually for half an hour and then as groups for task number two for another half hour.
4. At the end of the assigned time a spokesperson from each group reported their experiences (e.g., their successes, difficulties, what they learned, how they felt about the activity and how they could improve upon what they'd accomplished).
5. Students were given time to walk around the class to see what the other groups had done.

Follow-up:

The students will:

1. create animated sequences through various devices (e.g., combs, thaumatropes, phenakistoscopes, zoetropes, and panoramas);
2. do a research project on the history of animation;
3. create their own animated film;
4. share their productions with other classes;
5. have an open house where they will display their work and conduct demonstrations of animation techniques for invited guests (e.g. parents, school board personnel, etc.).

A guest animator will visit the class and share tips and techniques.

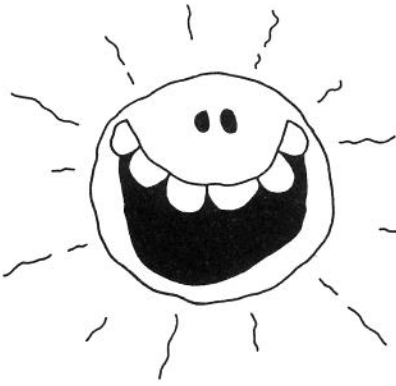


Other NFB films to be screened include:

Hen Hop, The Sandcastle, The Sweater, The Big Snit, The Box.



Lee Rother



The Apprentice by Richard Condie

THE STUDENTS AND THEIR PROGRAM OF STUDY

The 15- to 19-year-old secondary students in this alternative career education program (ACE) have been identified by their previous teachers as potential school dropouts. They have been unsuccessful in the traditional school system because of emotional, behavioural, or learning problems. The objective of the two-year ACE program is to help these students make a successful transition from the more structured school environment to the adult world of work.

When the students enter the ACE Program, they are at a crossroad in their personal life. Like **The Apprentice**, they have choices. Choosing to stay in the ACE Program leads them down a path to individualized academic success and a positive work study experience. Choosing the other path leads to school "dropout" and other problems.

LESSON PLAN

Objectives:

1. To introduce the concept of beginning, middle and end in narrative;
2. To introduce theme in a narrative.

Procedures:

1. Discussed definition of an apprentice (i.e., student);
2. The students were asked to watch and visually "read" the story, specifically noting what happens at the beginning, middle and end;

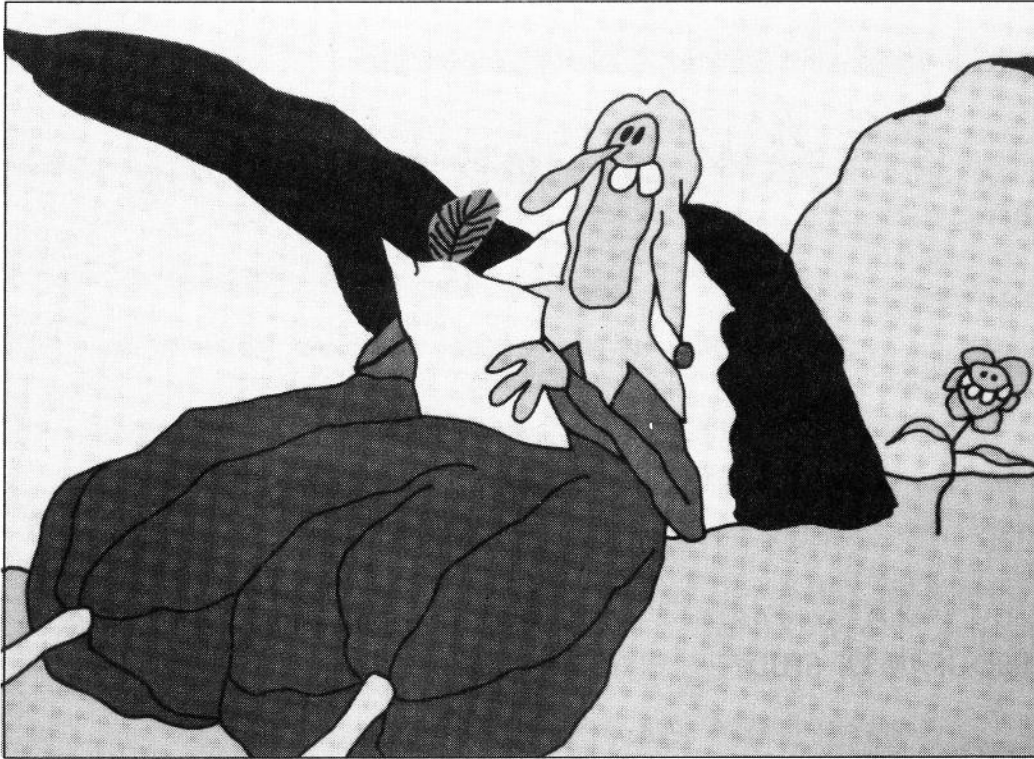
3. We then discussed the narrative, focussing on characters and plot outline;
4. The concept of theme was discussed, using examples from T.V. and film;
5. The tape was viewed a second time and students were asked to look for the theme;
6. Each student's idea of the theme was written on the board;
7. The students were asked to relate the theme of **The Apprentice** to themselves in terms of the path they have chosen (i.e., staying in school and the ACE Program, or dropping out).

POST VIEWING

The students were able to articulate in verbal and written form, their understanding of the visual text. They were able to discuss, analyze and put into prose their analysis of the short story **The Apprentice**. This illustrates how students considered illiterate in the traditional concept of literacy, are able to demonstrate literate behaviour. They were also able to analyze the animated narrative on a symbolic and personal level, again demonstrating a higher level of thinking.

I believe that the literate behaviour of the students would not have occurred if verbal narration of the story had been included. The students became "readers" of the text and were, therefore, able to negotiate the meaning of **The Apprentice**.

Students who usually experience failure in reading, experienced success in reading this visually-presented short story.



STUDENTS' WORK

Themes of *The Apprentice*:

1. Making a decision;
2. Learning the hard way;
3. Avoiding obstacles;
4. Avoiding the truth;
5. Learn first, don't rush;
6. Learn by your mistakes;
7. Don't think you know it all;
8. Let someone guide you, listen and understand;
9. Let experience guide you.

SYMBOLS

FLOWERS — society laughing at our mistakes

CLIFF — obstacles, people who fell off and didn't get up to try again

HOURLASS — time is running out

TREE — is an obstacle that the apprentice has to learn to get past

GOOD LUCK CHARM AROUND THE TEACHER'S NECK— same shape as the tree and shows us that the teacher has also been there;
— the teacher has already passed the tree test.

STUDENTS' COMMENTS

"At the end of the story the teacher had a charm of the tree around his neck, which meant that he had already faced the obstacle that the apprentice was going through. Just like our teachers already went through the same obstacles as us, but they let us learn by our mistakes."

"The teacher knows that the apprentice needs a nose because he's been there before."

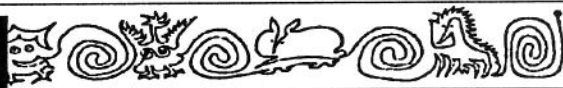
"There are also obstacles in school, not apples or trees, but the temptation to drop out."

"The apprentice represents the students of the ACE Program because the teachers guide us so we may get experience so we will be able to get over obstacles on our way."

"We have to make choices just like the apprentice. We have to learn from our mistakes."

"Thank God this apprentice had a teacher and a tree to get him out of trouble."

"This class is like the video because the time is running out for us, too."



Sabina Harpe, Darlene Shandola, Carol-Lyn Sakata

Between the Walls - an NFB film by Bill Maylone

Before the film ... Session #1

- As a whole class, discuss importance of giving reasons which support opinions
- Students read (or listen to) each statement and decide individually if he/she agrees or disagrees. They record their decisions (A or D)

In groups of 2 or 3, students discuss their opinions and record their group decisions. (eg A-1 D-2).

As a whole class, tally the different decisions and share reasonings.

After the film ... Session #2

- In small groups, discuss the message of the film in light of the statements.
- As a whole class, share understandings of the message of the film.
- For follow-up have students write on one of the four statements. Students could discuss their point of view using evidence from the film.
eg. → trace the journey of your thinking. Has your thinking changed as you listened to others and watched the film? Tell in what ways.

→ Compare your opinion with that of the director. Give supporting evidence for your thoughts

→ Write on your point of view using evidence from the film.

... An Anticipation Guide ...

(Part of the "Look Again" series)



Title: _____ Film Director: _____

Teacher comments:

- ... opportunities for all students to practise their listening and speaking skills
- ... everyone was actively involved
- ... the film has no dialogue so it can be used in different ways with a wide range of students

Students reactions:

- ... enjoyed sharing our opinions
- ... loved the film!
- "Je suis d'accord et le film était bien."

	You	Group	Director
Creativity is required for successful problem solving.			
Wild animals and people can co-exist in our world.			
Traps are an effective solution for ridding ourselves of rodents.			
All animals belong in their natural habitats.			

Titre: _____ Réalisateur: _____

Your Names: _____

	Moi	Groupe	Réalisateur
La créativité est nécessaire afin de résoudre un problème.			
Les animaux sauvages et les hommes peuvent cohabiter dans notre monde.			
Les trappes sont efficaces pour nous débarrasser des rongeurs.			
Tous les animaux doivent rester dans leurs habitats d'origine.			

Noms: _____

Creating an Anticipation Guide...

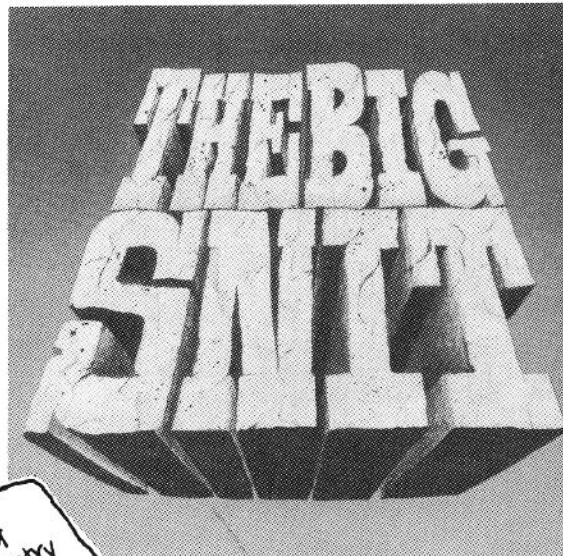
- Identify the big ideas
- Create 3-5 simple statements, each highlighting a big idea. (For Primary use 2 or 3)
- Write statements that challenge children's beliefs.

For further details see:
Reaching for Higher Thought
 by Brownlie, Close & Wingren
 1988 Arnold Pub.
 Edmonton

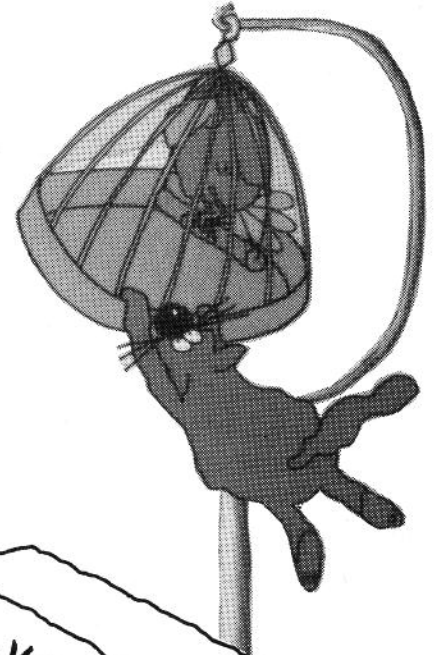
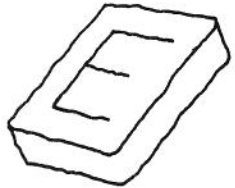
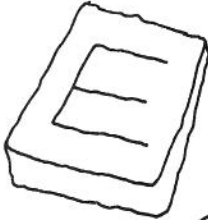
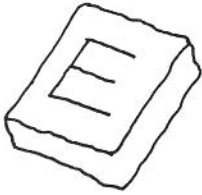




Susan Hargraves



Directed by Richard Condie
9mins, 49secs.



This short animation presents a warm, funny and all too human entry point into the serious subject of nuclear war. Because this issue can be sensitive and controversial, some guidelines are advisable.

- 1) Create a safe climate in which students feel free to voice their ideas and feelings.
- 2) Work to uncover feeling responses to the film and to the issue of nuclear war.
- 3) Allow questions about nuclear war to come from the students. In this way students take the lead in determining how much information is appropriate for them, and concerned adults (administrators, school board members, parents) cannot claim students are being 'taught' about nuclear war.

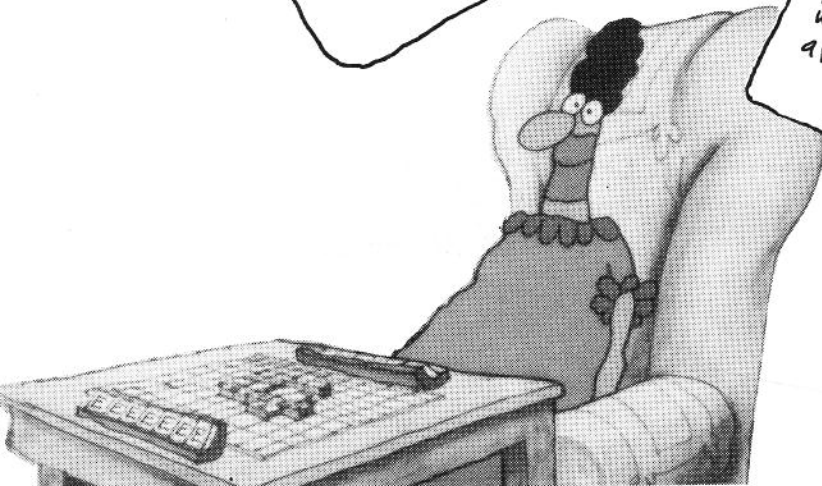
PRE-VIEWING: Can We Talk About This?

In Journals students finish the sentence, "Some people avoid thinking about _____" because _____.

In small groups (4-5) students share responses.

In the whole group, students address the questions, "What is it about these subjects that makes people want to avoid them? Do certain groups of people (parents, teachers, young people) avoid more than others? How does avoiding help? How could it hurt?"

Instruct students to view the film with the previous discussion in mind and to observe what it is the characters are missing or avoiding and why.



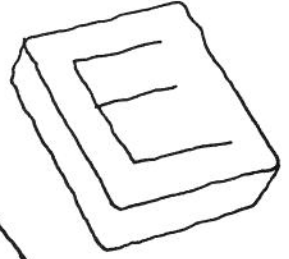
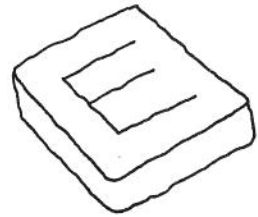


AFTER VIEWING: Cooperative Group Discussion

After establishing cooperative learning guidelines in groups (group members share responsibility for themselves and for the participation of each member of the group), assign the following questions for discussion:

- 1) Two stories are told in this film. What are they?
- 2) At what point do they meet?
- 3) Would it have been possible to keep these two stories entirely separate? Explain.
- 4) How believable is it that anyone could be so unaware of their surroundings?
- 5) Are people, in your experience, doing this with the nuclear issue? Why or why not?
- 6) Do you ever avoid dealing with it? Why or why not? What might make it easier to talk about?
- 7) If you could put these concerns aside, what questions would you ask?

Each student records responses to these questions in a Journal. In the whole group, review questions 4-6. Through this discussion, establish group guidelines for creating a comfortable climate in which to explore the issue of nuclear war.

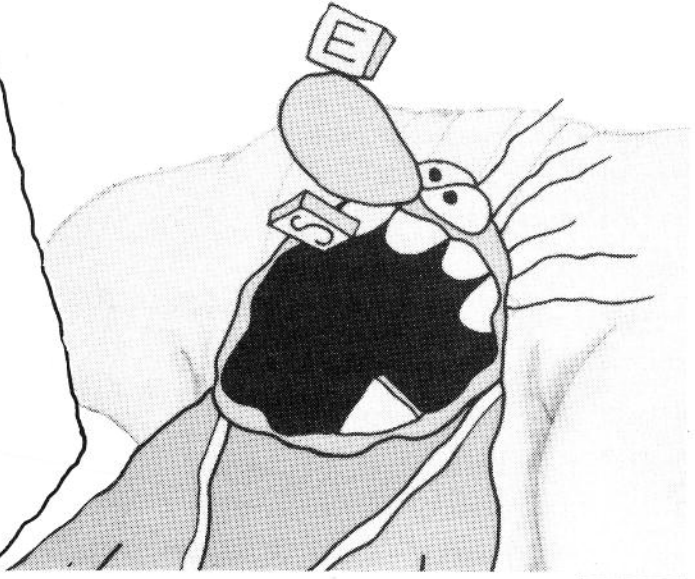


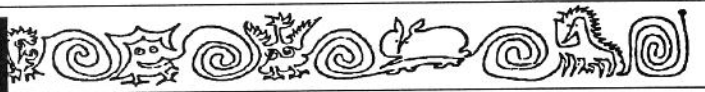
ALTERNATE ACTIVITIES

Students might write a new ending or other scene for the film. These scenarios could be written as a storyboard or could be dramatized in a role play or with stick puppets.

FOLLOW-UP: Student-Directed Inquiry

The teacher writes 'nuclear war' in the center of a large sheet of paper covering the chalkboard. The teacher asks, "What do you know for sure about nuclear war?" Student responses are recorded in a web chart. The teacher then asks, "What do you think might be true about nuclear war, but aren't absolutely certain?" These responses are also recorded on the web but in a different colour. The teacher then asks, "How can we check our guesses to find out what is really true?" These strategies are recorded separately in list form. Over subsequent days, the web is amended as student research yields new information. This activity may extend over several weeks as student interest and desire for information dictate. In this way, teachers take their cue from students regarding just how much information is enough or too much.





Joi Carlin

A Sound Experience in Music

Bing Bang Boom

directed by
Joan
Henson

24 mins.
18 secs.

is a film about environmental sounds and sound exploration in music featuring R. Murray Schafer.

CREATE

original sounds
from sources
in the
immediate
environment

ORGANIZE

sounds into
musical
structures

CLASSIFY

timbres of
individual
sounds

This film is
useful as a
reference
to help
stimulate
students
to:

GROUP

sounds aesthetically

USE CRITICAL THINKING SKILLS

to choose sounds
and/or sound structures
and to express
orally reasons
for choices



1.

Use your mouth to make a sound that is:

- the loudest you can
- the softest you can
- the highest you can
- the lowest you can
- the ugliest you can
- the prettiest you can
- the smartest you can
- the bumpiest you can
- etc...

2.

Find an interesting sound to make:

- with your mouth
- with your body
- from an object in your desk
- from an object in the room
- from something on the school grounds
- at home from a sound source in the kitchen or garage
- with something natural (water, tree, etc.)

3.

Go on a sound walk to find many interesting sounds and:

- write down the sound source and (a) descriptive word(s) for each sound (individual students)
- or -
- take a tape recorder with you and record all sounds that are interesting to you (partners or small groups)

4.

Choose a favorite interesting sound and:

- share the sound with the rest of the class
- describe the sound with adjectives that tell about your sound's timbre (it's loud and sharp; it's flat and quiet; it echoes; it has a high pitch and is scratchy, etc.)

Some of my favorite ideas for activities from this film are:

7.

Art extension:

- design an enviroscape picture using the improvised (or rehearsed, taped) soundscapes as inspiration for visual interpretation

5.

Find other sounds that can be classified as a group with your sound

- be able to tell the class what criteria you used to decide you were a group (all our sounds are jingly and metallic, etc.)

8.

Creative movement/dance extension:

- edit soundwalk tapes and/or soundscapes (improvised or rehearsed) as inspiration for creative movement sequence or dance improvisation.

6.

Cluster yourselves around the room in your sound groups and:

- take turns playing your group sound for each other
- have the teacher and/or volunteer students take turns being conductors, and lead the groups in performing improvised musical soundscapes (optional: rehearse orders and patterns and tape record them).

Lynda Pogue

STORYTELLING

Tell stories that will make your partners' head, nose, arms or legs reall itchy! See if you can make them **SCRATCHY!!**

PROBLEM SOLVING

Design a fly trap. Take the blueprint and try to sell it to a group of itchy people who are desperate for relief!

SCRIPTING

Create a dialogue between 2 Blackflies. After you and a partner have improvised several different possible scenes, write your script on giant cue cards for another group to perform.

BLACKFLY



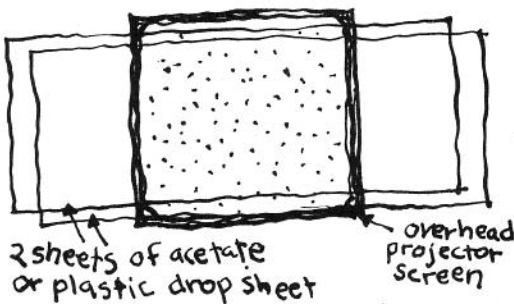
CREATING
Make a little **FLIP BOOK** that shows a fly's journey.

PARODY

Make up your own little story about a nuisance that bothers you. **THEN** turn your story into a song or rap. *REMEMBER* The first verse is repeated... just like in the film.

This wonderful, witty film will make you want to run for the calamine lotion! **BUT**, before showing the film, choose one of these activities to create an itchy atmosphere. **THEN**, have fun with all the rest which you have put on giant blackfly activity cards!!! (Hang them from the ceiling!)

ANIMATION-SIMULATION



1. draw dozens of tiny blackflies on 2 sheets of acetate or plastic drop sheets (with a permanent black marker)
2. overlay the 2 sheets on an overhead screen
3. move both sheets slightly to give the effect of a swarm of flies
4. hang a sheet between the projector and the class
5. use this rear-view projection as a backdrop to (i) enactment of the story (ii) the "cue card script" play (iii) improvisations of other people, creatures, bugs in North Ontar-i-o-i-o.





RESEARCHING

Ask your family, grandparents, uncles, aunts... "What funny stories can you tell me about bugs or something that has made you itchy?" Video, tape record or write down their story. THINK of an interesting way to present it to the class.

LISTENING and RESPONDING

In a group of 5, LISTEN to the film until you can sing a few verses. Add one or two of your own. Prepare to present your song to the class.

NOTE: If you add buzzing rhythms, ouches or slaps, it would be more interesting to watch!

NOTE TO TEACHER

What about activities about
... BZZZ groups?
... Shoo Fly Don't Bother Me?
... Surveys?
... Benefits of Bugs?
... The world seen through the eyes of a fly?

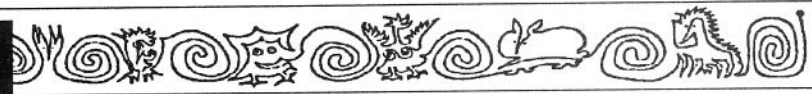
The Blackfly Song

by Wade Hemsworth

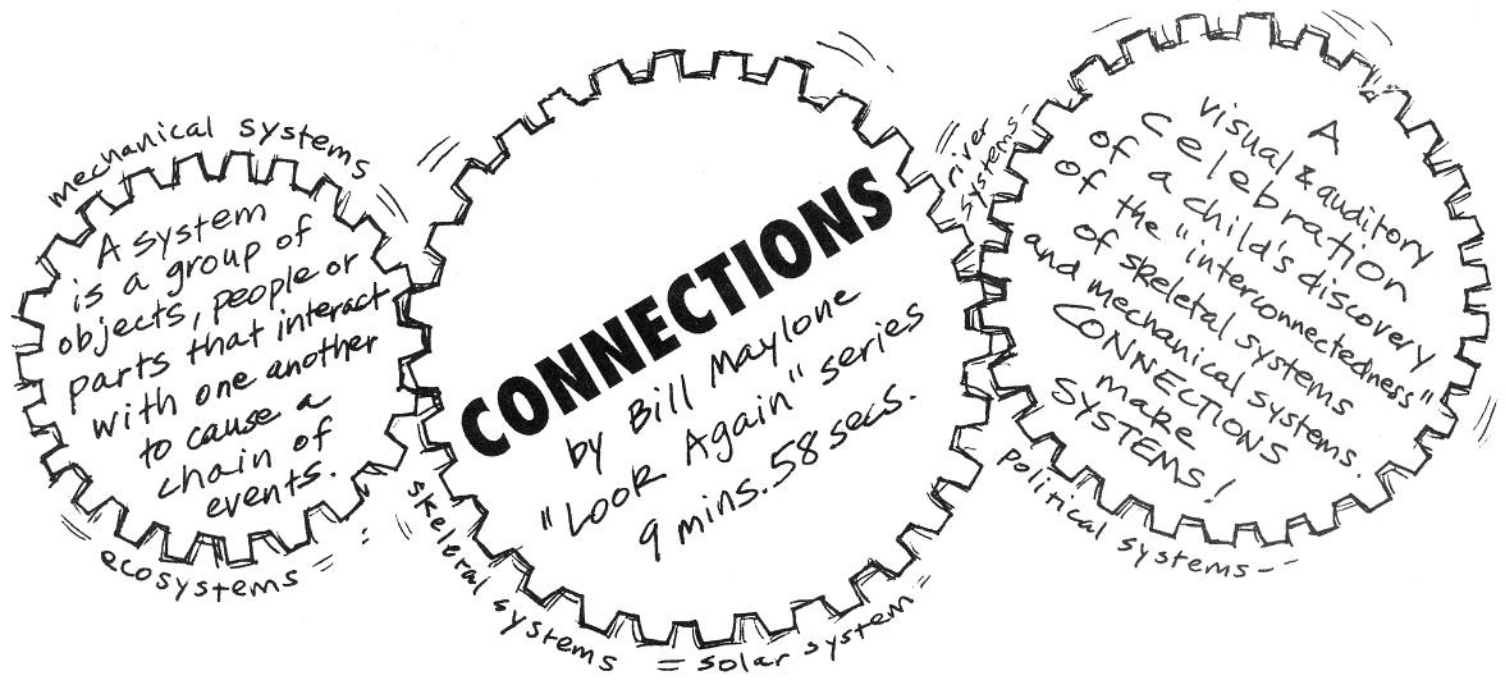


- Verse 1** 'Twas early in the spring when I decided to go
For to work up in the woods of North Ontar-i-o
The Unemployment Office said they'd send me thru
To the Little Abitibi and the survey crew.
- Chorus** And the blackflies, the little blackflies
Always the blackfly no matter where you go
I'll die with the blackfly a-pickin' my bones
In North Ontar-i-o-i-o, In North Ontar-i-o
- 2** The man Black Tobey was the captain of the crew
He said "I'm gonna tell you boys what we're gonna do.
They want to build a power dam, we must find a way
For to make the Little Abitibi flow the other way."
- Chorus** With the blackflies, the little blackflies,
Always the blackfly no matter where you go
I'll die with the blackfly a-pickin' my bones
In North Ontar-i-o-i-o, In North Onta-i-o
- 3** We survey the east, we survey the west
We couldn't make our minds up how to do it best
Little Ab, Little Ab, what shall I do
I'm all but goin' crazy on the survey crew
- Chorus** With the blackflies, the little blackflies, etc., etc.
- 4** 'Twas blackfly, blackfly everywhere
A-crawlin' in your whiskers, a-crawlin' in your hair
A-swimmin' in the soup and a-swimmin' in the tea
The devil take the blackfly and let me be
- Chorus** And the blackflies, the little blackflies, etc., etc.
- 5** Black Tobey fell to swearin', the work went slow
The state of our morale was gettin' pretty low
The flies swarmed heavy, it was hard to catch a breath
As you staggered up and down the trail talking to yourself
- Chorus** And the blackflies, the little blackflies, etc., etc.
- 6** The bull cook's name was Blind River Joe
If it hadn't been for him we'd've never pulled thru
He bound up our bruises and kidded us for fun
And he lathered us with bacon grease and balsam gum
- Chorus** And the blackflies, the little blackflies, etc., etc.
- 7** At last the job was over, Black Tobey said "We're thru
With the Little Abitibi and the survey crew"
'Twas wonderful experience and this I know
I'll never go again to North Ontar-i-o
- Chorus** With the blackflies, the little blackflies, etc., etc.





Christine Dobrovolny



Use this video as a take-off point for an integrated cooperative unit of study on the ● human skeleton, ▲ simple machines, and ■ systems

In our **COOPERATIVE** model (three classes working together - grades 4, 5 & 6, English and French Immersion), we built a **SYSTEM** of cooperation, respect, and harmony.

We learned that working together is easier and more fun!

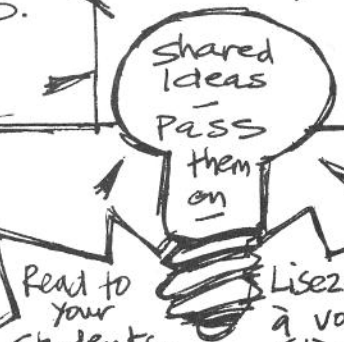
A Sample of Our Unit's Objectives:

- explain similarities and differences of other animal skeletons & human skeletons;
- demonstrate through an experiment that bones have a large amount of minerals in them that give them hardness;
- ▲ identify six simple machines;
- ▲ define 'machine' and 'system';
- ▲ design a machine with 'LEGO';
- ▲ research & explain something related to a machine or to the skeletal system;
- ▲ investigate a variety of simple machines at centres and record your observations;
- identify a variety of non-mechanical systems and explain the concept of **INTERDEPENDENCY** (ecosystems, government, economy).

Time Line for 'Connections' Unit: (3 to 4-week period)

<p>1 Ask each child to bring in a machine</p>	<p>2 Have students classify their machines /</p> <ul style="list-style-type: none"> - Brainstorm; define "machine" - Discuss similarities & differences - List machines at home and at school. 	<p>3 Discuss the most incredible machine (the human body). Why do we call it a machine? Should we?</p>	<p>4 Discuss + define "systems!" Identify different types of systems:</p> <ul style="list-style-type: none"> - bodily - mechanical - electronic - social - political 	<p>5 Discuss the cooperative model (3 classes together). Announce viewing of CONNECTIONS. Have students predict what it will be about. After, list similarities between living + non-living objects</p>
<p>6 Introduce and explain the investigative research project. Let students browse through available resources.</p>	<p>7 Set aside a block of time for reading materials related to research project & completing research plan.</p>	<p>8 — INVESTIGATIVE SCIENCING —</p> <ul style="list-style-type: none"> - 7 to 12 activities in each class - 3 groups of children (mixed from each class in each group) rotate - 2 days (or 3) in each class - 1 hour each day. 		
<p>11 — CENTRES —</p> <ul style="list-style-type: none"> - fill out a report after each centre - science, language arts, art, math activities. 		<p>15 Research Project PRESENTATIONS</p>		

🎵 *Clic, clic*
Les doigts magiques.
Creuse, creuse
Pelle mécanique.
Ecoute la musique
Des OS mécaniques!



Read to your students - *Funnybones* by / par Janet + Allan AHLBERG
Lisez-le à vos élèves - Bizardos

L'AXE et la ROUE
 Faites des investigations pour découvrir comment utiliser le taille-crayon comme une roue et axe pour soulever un poids lourd.

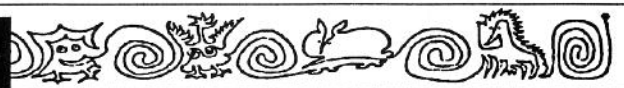
Comparing & making analogies help us to understand all kinds of connections in our world. Add to this list:

- River systems & the body's circulatory system;
- Poor nutrition & drug abuse & the various forms of pollution;
- cells in your body & bricks in a house;
- Ants hurrying home & cars in rush hour;
- A sneeze & a volcano erupting.

How many expressions can you find with the word 'bone'? How about 'skeleton'?

Use LEGO pieces to design and build a machine with moving parts. Check to see if parts of your machine move like a joint in the human skeleton. What is the function of your machine?

Look for patterns all around you. Connections make sense out of all this world!



Robert Thomson

Films can be used to teach any essay format. In the March '87 issue of *Blinkity Blank*, Heinz Senger wrote about the thesis essay. The following lesson plan goes one logical step further and examines the thesis/antithesis essay format.

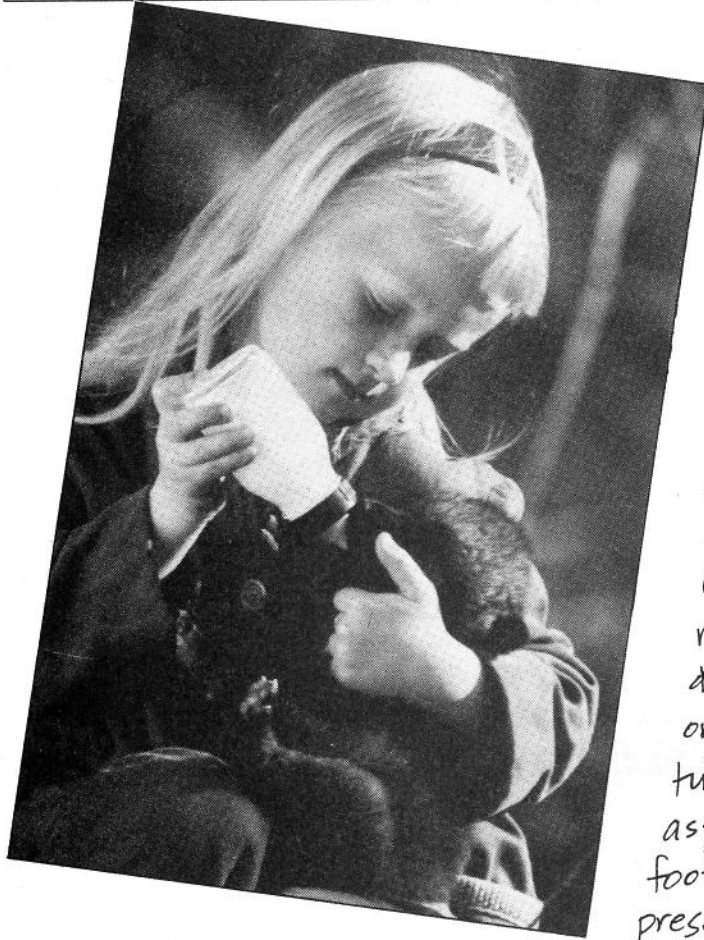


Death of a Legend directed by Bill Mason (49:30)

If wolves have a Film Censorship Board somewhere up in the Rocky Mountain Trench, I'm sure that their Board would have pressed a fat, firm paw-stamp of approval on *Death of A Legend*. Although the movie is decidedly pro-wolf, it

contains enough information on both sides of the question for it to be used as a teaching device for the thesis/antithesis essay format.

1. Introduce students to the notion of the thesis/antithesis format by brainstorming other controversial issues: abortion/pro-life; government control/privatization; NATO/withdrawing from NATO; capital punishment, for and against.
2. Explain the purpose of the exercise: learn a new essay format, hone listening skills, practice seeing two sides of a question, learn to detect subtle forms of bias.
3. Show the movie and have students take notes on the pro's and con's. If possible (and this might take a second viewing), note any subtle forms of slant, bias, etc.
4. When the movie has been viewed, have a few students read their lists to the class. Discuss briefly whether the thesis (wolves are not bad) and the antithesis (wolves are bad) are presented with equal objectivity. (Which receives more time? Is the narrator's voice constant? Always neutral? Sometimes ironic? Are those who speak against the wolf well-educated? What does this imply? etc.)



5. Give students some guidance concerning the structure of the essay; for instance, they could deal with the 'legend' of the wolf (followed by some comments on slant) in the first half, then deal with the (alleged) 'facts' (followed by more comments on slant) in the second half. As a conclusion, summarize which - thesis or antithesis - they agree with.

6. When the essays have been written, marked and redistributed, debrief by discussing *Death of A Legend* as fact or propaganda. This would be a good time to discuss some of the subtler aspects of film propaganda: selective footage (the wolf as model parent), presenting wolf-haters as illiterate bigots

(e.g., the cattle farmer who is interviewed).

I have found that students reach some astute conclusions. Here are some comments of a grade nine student:

"The movie mentions that wolves do no harm because they attack only the old, the sick or the defenceless specimens of other species. It's hard for me to believe that wolves instinctively know whether a particular moose is defenceless or sick, but I have no real evidence for saying this and their footage on this topic lent their argument weight."





Rosamar Garcia

The Dingles

a film by Les Drew,
based on the book by Helen Levchuk,
illustrated by John Bianchi
7min.48secs.

This playful film lends itself naturally to dramatic playing.

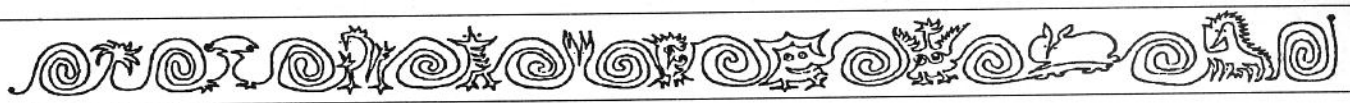
Setting the scene for playfulness

WATCH the film → first for the sheer fun of it!
→ a second time to choose roles for the drama.

DISCUSS:

- * the possible roles and the different personalities: Doris, Dee Dee, Donna & Dayph.
- * how body language (pantomime) can be used to convey feelings and personality traits.
- * the idea of tableaux: creating a "still picture" with poses to express an idea.
- * possible conversations that the characters might have over breakfast or after the storm.
- * how Doris saved herself and the cats from the storm. Brainstorm other ways she might have solved this problem. How would the cats have solved the problem?

ROLES: Narrator (a good teacher role to start out), the cats, Doris, Flowerpot, the wind, thunder, lightning, various objects that are tossed around by the wind (the whirly-gig, the flamingo, etc.).



DRAMATIC PLAYING

- * The teacher is in role as the narrator retelling the story while the kids dramatize it using pantomime.
- * Foster language development within the experience by encouraging conversations in role during the breakfast scene and after the storm. The narrator might lead into dialogue this way: "Every day was a wonderful day for the Dingles. But their favourite time was breakfast. They liked to chat about all sorts of things..."
- * Add texture to the drama by composing tableaux. Each time the thunder and lightning sound, characters freeze, creating a still picture. A signal to resume action could be the sound of the wind howling. (Before the drama, give kids time to choose the sounds they feel will best represent thunder, lightning and the howling wind.)
- * The kids will need several episodes of dramatic playing to deepen their experience and refine their actions. Exploring different ways of solving the problem adds variety to subsequent dramatizations.
- * Encourage each character to solve the problem in role. Ex. How would Dayoh, the all-round good guy, deal with the danger? What about Donna, the snobby Siamese? How would she handle it? What are the different things Doris might do to protect her cats? Hide them in the garbage can? Tie them to a tree?

VARIATION

Group kids in triads. Have them compose a tableau of their favourite scene. Have others guess which scene is being depicted. Activate the scene by tapping each character and having him/her say what he/she is thinking at that moment.

EVALUATION / REFLECTION

Dramatic play is not about performance. It's about the affective experience of the participants. Debrief the drama by reflecting on what the experience was like for each person. Also discuss the variety of ways the problem of surviving the storm was handled by the different characters.

REMEMBER—dramatic playing is just that! Be playful! Enjoy!

Linda Shetzer

Alliterating with The Dingles



Previewing Activity

- A. Discuss and define tongue twisters
- B. Generate examples with the students, e.g.
 - She sells sea shells by the seashore
 - Peter Piper picked a peck of pickled peppers

How much wood would a woodchuck chuck if a woodchuck could chuck wood?
Weary Wendy went walking with Walter while Whinnie wept.

Answer questions: What makes these sentences difficult to say? why are they fun to say?

View film: 8 minutes

Post Viewing Activity I.

- A. The students recall words from the film that begin with the letter D.
- B. Students add other D words to the list.

Post Viewing Activity II

- A. Divide the class into small groups of 3-4 students.
- B. Give each group -
 - a large sheet of paper
 - a consonant (G, F, R, S, T)
 - a time limit (eg 10 min.)
- C. Each group generates a list of words beginning with that sound.
- D. Trade lists between groups
- E. Each group writes a tongue twister sentence using some of the words from the list. They are allowed to use other words that also begin with the same consonant.
- F. The groups share their tongue twisters with each other.
- G. Students may draw pictures to illustrate their tongue twisters

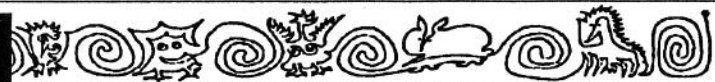


Print to Film... to Print

The **Dingles** is an unusual example of the relationship between print and National Film Board production. **The Dingles** began as a children's book. Helen Levechuk's story and John Bianchi's illustrations struck filmmaker Les Drew as great material for film. Instead of re-illustrating the story, he chose to bring the book to the screen as closely to the original as possible, retaining the quality of the drawings and the flavour of the book. When Ann Blades turned her **Mary of Mile 18** into a film, she also preserved the watercolours of her book in the animated version.

More often, filmmakers see the written word as inspiration for creation in a completely different medium. When Steve McCallum read Edith Wilson's story "From Flores," he brought his own vision to the story, and slowly, in the painstaking process of animation, crafted that vision into a telling of Wilson's story. This type of adaptation is more common than that of **The Dingles**. Dramatic and animated NFB films that spring from Canadian literature include **My Financial Career**, **The Street**, **The Red Kite**, **In the Fall**, **Thanks for the Ride**, **Cornet in the Night**, **Capital**, **Tudor King**, **The Awful Fate of Melpomenus Jones**, **The Huntsman**, **Pies**, **The Pedlar**, **Melvin Arbuckle: Famous Canadian**, **Black-berry Subway Jam**, and **The Wanderer**.

There is one other marvellous species of adaptation. Sheldon Cohen fell in love with Roch Carrier's story "The Hockey Sweater." His animated film beautifully captures the spirit of the story and the charm of Carrier's reading. He captured it so beautifully, in fact, that the film became the basis of an illustrated book. **The Sweater** went full cycle — from print to film to print.



Kit Grauer

This film is a good motivator for an art and writing experience using the writing process approach with intermediate or junior secondary school students.

Distant Islands

directed and animated by Bettina Maylone
6 minutes 8 seconds

PRE-WRITING, PRE-ARTING, PRE-VIEWING

Discuss the techniques of selection and point of view as used in the graphic arts and film, for example, framing an image as a closeup, medium or long shot, or from varied angles; bird's eye view (high angle), worm's eye view (low angle) adds visual interest and directs the viewer's attention beyond the ordinary.

Watch the film, *DISTANT ISLANDS*, and note the number of different points of view and how they complement the story line. Discuss how the artist has used selection, point of view and her illustrative style to create the mood of the film.

As a class brainstorm similar story lines, i.e. trips real or imaginary that students could have taken to a "special place." What images come to mind? How could they be represented?

Have each student choose his or her own idea for a story and imagine how that story might look as a film. Who might the audience be for their story?

ART

DRAFTING

Using eight to ten frames (boxes drawn on a piece of paper) draw in the story board of a visit to their own special place. Remember that drafting is just moving ideas and feeling from your head to the paper. Drawings may be sketchy at this point.

EDITING

In pairs, students peer edit each other's draft story boards, paying attention to image selection and point of view.

Role of editor:

- * comment on one aspect of the story board drawings that really works well
- * make one suggestion for possible change

Role of editee:

- * show and explain draft drawings
- * only change the draft if in agreement with the editor's suggestion.



DRAFTING

Write one or two descriptive sentences to accompany each frame of the storyboard. Again, as in art, pay attention to ideas, not necessarily writing skills.

EDITING

Peer edit as before. Comment on positive qualities as well as possible changes. By drafting and editing the art work, and then writing, the students have a chance to really manipulate their ideas. They have a built-in audience (their editor) for their work and a chance to share ideas and techniques prior to finished copy.

PROOFREADING

Complete drafts of both storyboard art and writing, checking for mechanical correctness - polished and refined drawing, correct spelling, grammar and punctuation. Mount work.

PRESENTATION

Share the completed storyboards with each other or another class. Display in the classroom or in the school.

POSSIBLE EXTENSIONS

- Choose one frame to complete as a finished fabric collage or stitchery, as in DISTANT ISLANDS.
- * Turn the storyboard into book format with each frame as a page illustration with the writing printed on the facing page.
- * Illustrate the storyboards in the medium of the student's choice.
- * change the story by telling it from someone else's point of view. How would the words and illustrations change?

WRITING



Edge of Ice

Helen Vaughan

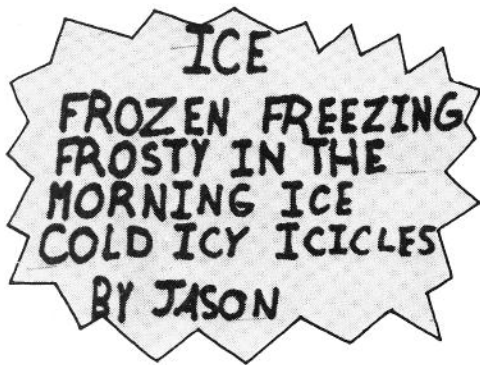
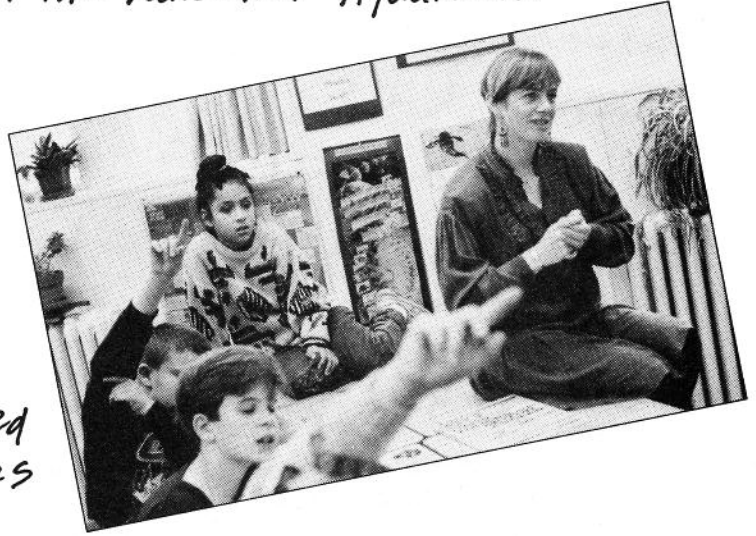
Edge of Ice (William Hansen, director, 55:33) looks at the nature of arctic sea-ice and its importance to the Inuit of Lancaster Sound. We enjoyed this film during a unit on oceans and after a field trip to the Arctic exhibit in the Vancouver Aquarium.

1. Before the film -

Brainstorm words to describe ice, and share them.

2. During the film -

Draw attention to the variety of Inuit words used to describe different types of ice.



3. After the film -

Repeat #1.

Students make a word cache and share.

4. Read samples of haiku -

- Natural theme

- 17 syllables

5. Students write their own haiku on the topic of ice (some may choose to extend the length).

6. Peer edit for good copies.

7. Display on white ice crystals with photographs of ice.

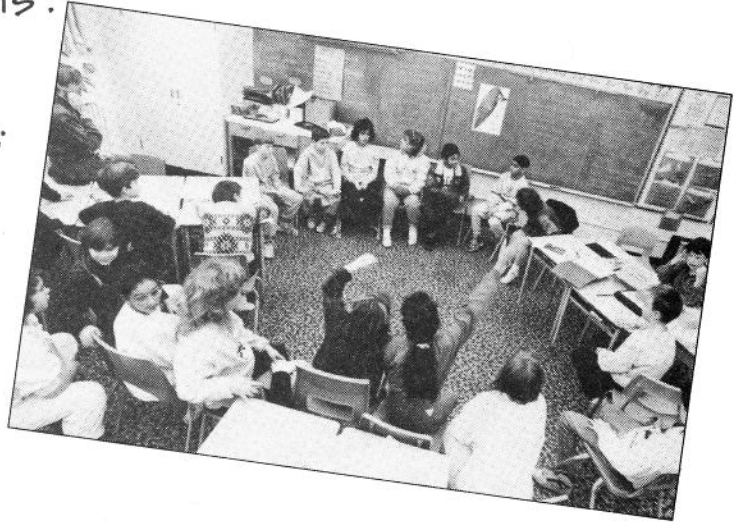




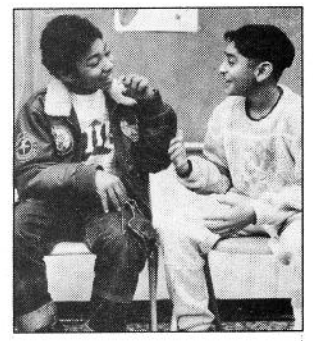
The students reacted strongly during the film's narwal hunting scene and were anxious to debate this.

A panel of students was chosen to represent people who hunt in the sea:

- Inuit hunter
- Captain of a whaling ship
- Sports / trophy fisher
- seal hunter
- Commercial fisher
- Biologist from zoo / aquarium
- Greenpeace member



Discussion was held between panelists, structured by questions from the class teacher. (We held this debate 3 times — students were very keen and each session concluded with "Can we do this again?" "Can we carry on?")



Students used the discussion to clarify their own beliefs about different uses of ocean creatures. This was followed by a journal activity.

	Things I feel okay about	What disturbs me
Inuit hunting seal hunting Commercial fishing Capturing for zoos Commercial whaling Sports fishing		



Linda Muttitt

Estuary



OPENING UP THE ADVENTURE...
 Record all ideas inside an estuary
 before viewing the film by brainstorming what
 students think an estuary is. Follow up viewing with an 'Image Impact'
 activity where each person's most memorably-powerful film image
 is shared and written or painted or sketched on jigsaw puzzle
 pieces that spell out the word ESTUARY.
 Write 'critics reviews' on the film, too!

"Estuary"
 is a film by
 Don White,
 11½ minutes
 long.

Build connections between observations & understandings.
 THE FILM SAYS...
 (with amazing understatement and sarcasm)
 "An estuary is such an ordinary place"

Let children discover how truly extraordinary an estuary is!

ON THE SCENE...
 Visit a nearby estuary. Students become field naturalists, equipped with cameras, magnifying glasses, binoculars, diaries (homemade), Also a full pack of respect should be taken along for being gentle travellers into a new world.



THOUGHTS ...

A love of Canada's wildlands and natural heritage needs to be nurtured through direct contact with that wildness. This film is an excellent overture to that 'symphonic adventure'! Move from "Estuary's beautiful images into the actual environment.

A lasting, caring relationship will begin to grow.

Write postcards about the estuary, clay-model images or drawings to return.

Make photographic essays of all their discoveries, those similar to ones in the film.

Also at the estuary, students select one living creature and observe closely for some time, watching and recording everything they see and hear. Have them compare these 'on location' observations.

OTHER IDEAS ... Letters to newspapers and local or federal governments

expressing feelings and thoughts about estuaries. Brochures to teach their community.

While at the estuary, students can do 'wide lens' observations - looking at the large scale layout and natural design of the area; viewing where they sit silently and record everything perceived by their senses over a given period of time; can also provide excellent information; inspiration.

EXTENDING THE EXPLORING ... Research food chains that their observed animals belong to and then join all their food chains into a huge food web.

PROTECT CANADA'S WILDERNESS ... Write a personal environmental action plan!

View the film again and discuss what they now understand an estuary to be. Teach other classes what they've learned. Share the film!

L. Mitchell



Heinz Senger

Listen to Our Stories

*My poems
are slim bombs
craving explosion
Their fuses lie
dark on the page
awaiting your arrival with a
light.* Robert Currie

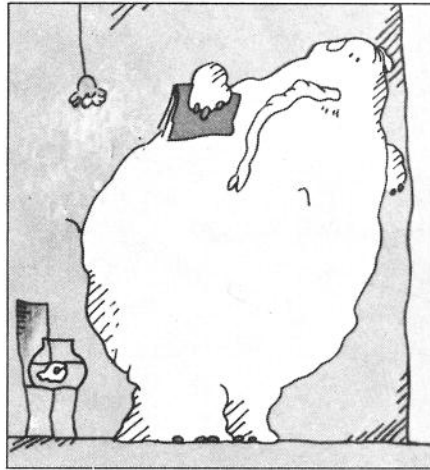
With this poem I introduced my grade 10 students to what was to become an exploration and explosion of their imaginations. I asked them to substitute "film soundtracks" for the word "poems" and to carefully listen to the soundtrack of a film I had chosen. Their task was to write the story that the soundtrack suggested.

It's the story of one kidnapper, 18 years old, who breaks into a house, finding a 9-month-old baby lying in its crib, while its babysitter went for a quick stroll to the supermarket. The kidnapper broke everything in sight, from the TV set to some lights. Matt Kuhn

Well, there once was a man who had to go to the washroom in the middle of the night. His toilet got clogged; he didn't know what to do, so he went to get his tool-box. While he walked over to get it, he made the china cabinet shake. Eric Pelletier

A lady who is drinking a milkshake was also running her household. However, the house is very disorganized.

Michael Collins



At the start of **Elephantrio** (an animated film included in the video compilation **Images and Meaning: Nine Films for Media Literacy Studies**) the sounds are cacophonous: sucking noises, a door opening, glass shattering, pages rustling, a baby crying, a phone ringing. At least those are the sounds I heard. As the three students' perceptions testify, **Elephantrio** is a wonderfully rich film, its soundtrack infinite in story possibilities.

Remember Benjamin Lee Whorf's thesis that our reality is

shaped by the language we speak? In **Elephantrio's** auditory puzzle, each student heard different sounds.

Where am I? What am I doing here? Choking, almost suffocating from fright, the lost baby monster climbed into a deep hole and just sat as motionless as possible.

Dita Marounek

On their way to the mainland, their ship hit a rock. They paddled their way to land. After a while, they found themselves at a shelter, which was the circus.

Chad Draper

The giant was eating and burping. Down under the cloud there was Jack attending to the crying baby. Jack was worried about the noisy city outside, so he shut the window.

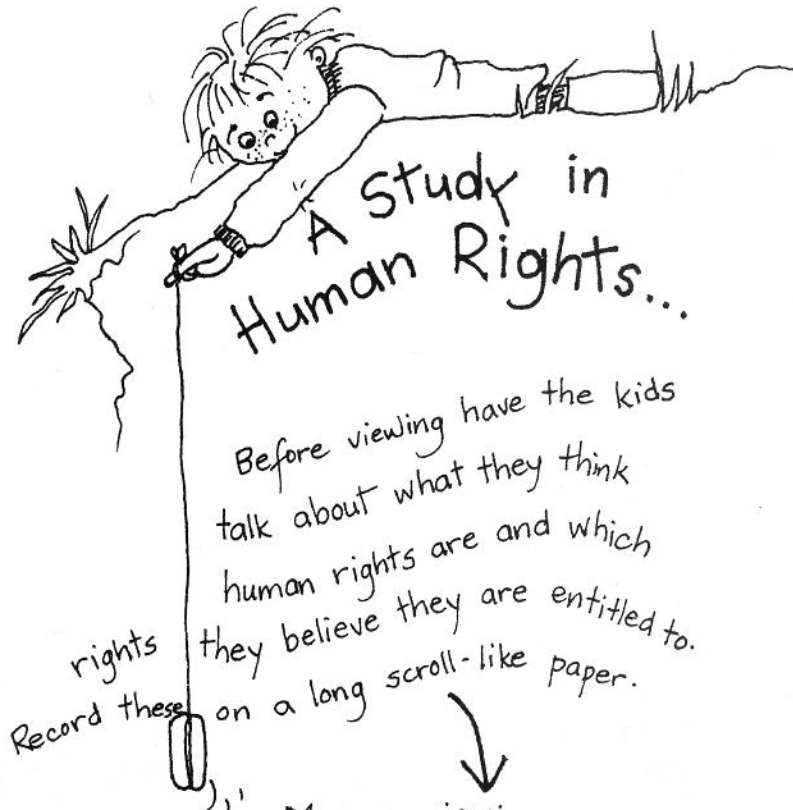
Carrie Spencer

Every student completed a story ten minutes before the end of class, leaving just enough time to see the film and celebrate *their* stories.

This is a story about a family moving into a new house. The neighbour is sitting on his front porch drinking beer and belching; whenever he belches the people drop a box of drinking glasses because they are very religious and have to cover their ears. Mike Morris



Linda Muttitt



A Study in Human Rights...

Before viewing have the kids talk about what they think human rights are and which they believe they are entitled to. Record these on a long scroll-like paper.

★ After viewing, try some of these extensions:

① Have the kids make a large coloured paper cut-and-paste mural of the row of houses in the film. Have doors that open, with characters behind. Have children work in groups and discuss and record why they think the child was rejected at each house. Glue ideas inside houses.

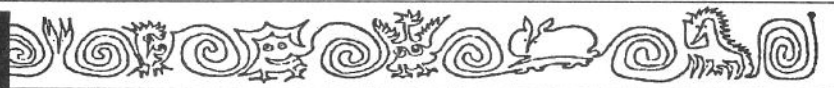
② Script dialogue for one of the characters.

③ Write a story telling what they think will happen to the child after it meets up with the men at the dump.

④ Have the kids make scrolls with their ideas on: children's rights, why kids are important, how to help support kids in need, or....

⑤ If they had started their life like this child, how different would their life be? Do picture/story lifelines.

⑥ Have kids imagine and tell what they think would happen if the child came to their own house.



From Flores – Ethel Wilson and Stephen

Heinz Senger

Adapting a literary work to film is like translating a poem from one language to another. Just as the poem can't be translated word for word and line by line, so a film can't slavishly follow the details and narrative structure of its original. If you're interested in exploring the adaptation of print literature to film with your students, try **From Flores**, a short story written by Ethel Wilson and animated by Stephen McCallum.



Here are several possibilities for exploring this adaptation:

1. Before students see the film, have them read the story (included in *The Oxford Book of Canadian Short Stories*, Oxford University Press, 1986; and in *Mrs. Golightly and Other Stories* by Ethel Wilson, McClelland & Stewart, 1990). Then, discuss the story's plot, the characters and how they're portrayed, scenes students would choose for a film adaptation, and how the story's atmosphere could be presented in a film. Don't tell them that the film is animated— discuss the qualities of animation and live action and have them choose which would make a better adaptation. After seeing the film, students compare their reading of the story with the filmmaker's.

2. "The eye, which is called the window of the soul, is the chief means whereby the understanding may most fully and abundantly appreciate the infinite works of nature; and the ear is the second, inasmuch as it acquires its importance from the fact that it hears the things the eye cannot see." Leonardo da Vinci, *Notebooks*.

Compare how the story and film appeal to the reader's eye and



McCallum

ear. How does Svend-Erik Eriksen's script reinforce what Ethel Wilson and Stephen McCallum make us see? Based on da Vinci's criteria for appreciating external and human nature, what strengths and weaknesses do you see in each medium?

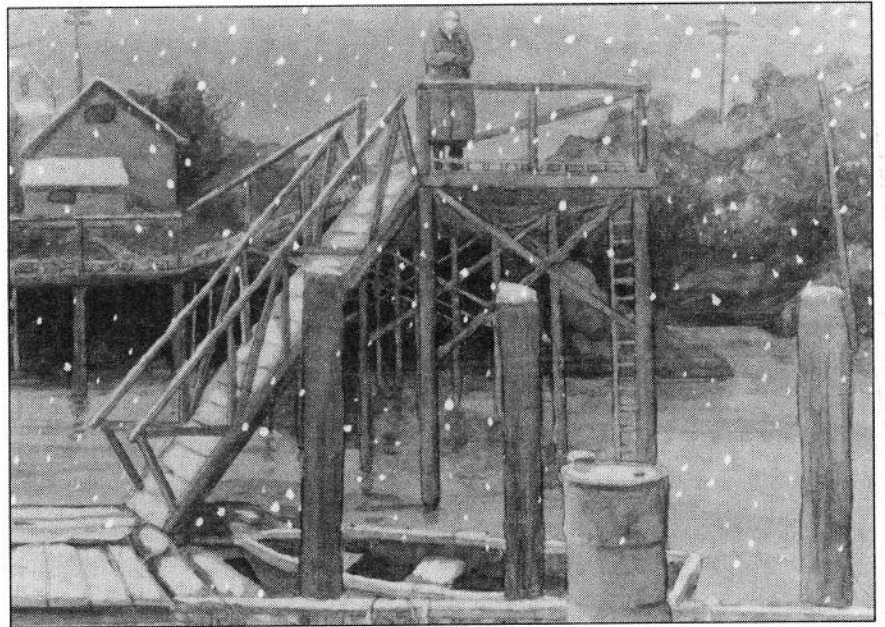
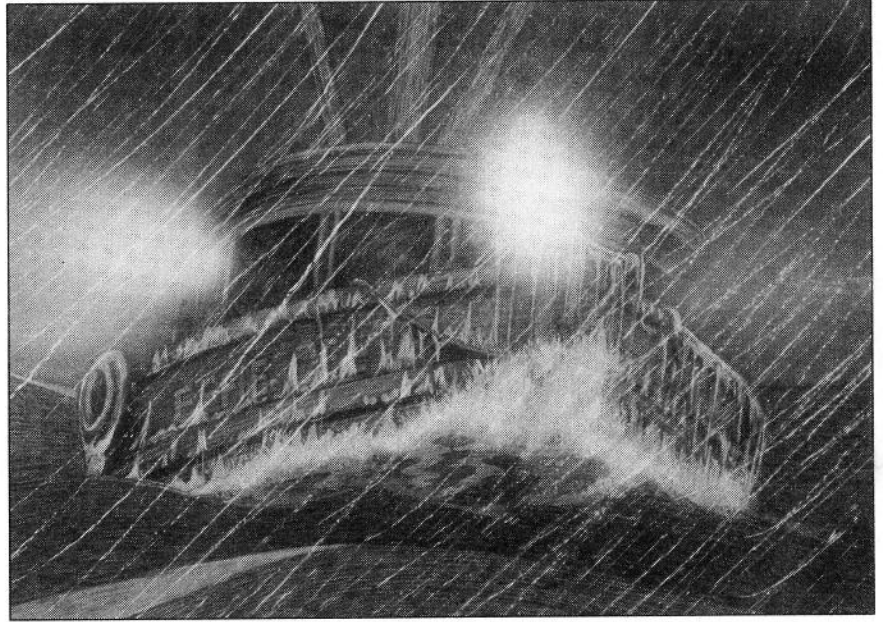
3. Ethel Wilson completed her story before the age of television; Stephen McCallum finished his film in 1990. Has TV influenced McCallum's adaptation? How? (For more on this topic, see Don Figgord's *The Farther Shore: A Natural History of Perception, 1798-1984*, Atlantic Monthly Press, 1990, a *must read* for those interested in any kind of adaptation.)

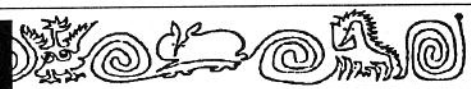
4. Wilson's story does not have the radio announcer nor the Indian boy's father speaking in his native tongue. What do these details add to McCallum's film? Why do you think he included them? What other details does the film include that the story omits?

5. Show students Edvard Munch's painting "The Scream." How does its atmosphere connect to the story and the film?

6. Carefully compare the film's introduction and conclusion to the story's first and last four paragraphs. What reasons could you give for the differences in the narrative sequence of each?

Stephen McCallum's adaptation of *From Flores* liberates the text and enhances it so that students gain a deeper understanding of both.





The Growing Up Series: Films For Today's Child

Cecelia Hill

IN A RECENT ISSUE OF a Nova Scotia educational publication, **Aviso**, interest was drawn to the title of a small ad, the **Growing Up Series**. Up to that point, I had been frustrated in locating appropriate material that would offer an innovative approach to our health unit: Growth and Development. For months, I had been unsuccessful in my search for a program that would fulfill the needs of my students in their own personal growth and development. Would the **Growing Up Series** meet those needs and, as well, satisfy the objectives of the curriculum?

Realizing the limited resources now available, I immediately made arrangements to preview the **Growing Up Series**. I was anxious to get my hands on something that my grade 6 kids could identify with, that the parents would find acceptable, and that I could get excited about.

The series consists of three films: **Head Full of Questions**, **Changes**, and **Especially You**. The focus of the content is on personal development and is aimed at grades four to six. Aspects of the total child are considered in these films: social, emotional and physical. Some current topics designed for the child's interest are: peer-pressure, relationships, decision making, bodily changes, etc. I believe that the information dealt

with in these films is critical for this age group. It provides them with a better understanding of themselves and helps them cope with puberty.

Moira Simpson and other staff must be complimented for the varied techniques that they have incorporated in the series. I knew that my students would particularly enjoy and relate to the animation, music, humour, role playing, and student discussions. I also thought that this approach would contribute to an ideal learning environment, not only for the student, but for myself as well. My concerns about presenting personal topics to a co-ed audience were alleviated.

With this in mind, I enthusiastically made preparations for the students to view the films. Due to the

sensitive nature of the films, parental awareness and input were valuable to me. This was achieved by: inviting parents to examine the films; requesting feedback by responding to a questionnaire; informing parents of the content and; asking parents for their written permission to have their child view the films. Overall, the parents responded favourably; they were impressed with the approach and seemed anxious for their children to view the **Growing Up Series**. Some examples of parental comments were:

"From what I have seen, the films certainly address a lot of questions that kids have and parents too."

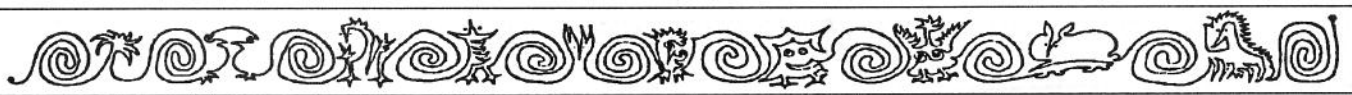
"Would like to see more!"

"Glad to see that both male and female are discussing these issues together."

Evaluation Example (for parents).

- | | Yes | No |
|--|--------------------------|--------------------------|
| 1. Do you feel these films fulfill the needs of this age group? | <input type="checkbox"/> | <input type="checkbox"/> |
| 2. Was the format appropriately presented? (animation, audience, content, etc.) | <input type="checkbox"/> | <input type="checkbox"/> |
| 3. Was the information provided clear? | <input type="checkbox"/> | <input type="checkbox"/> |
| 4. Do you think that these films are suitable for a whole class viewing? If no, comment below. | <input type="checkbox"/> | <input type="checkbox"/> |
| 5. As a parent, do you foresee any difficulties with a follow-up discussion at home? | <input type="checkbox"/> | <input type="checkbox"/> |

Comments: _____



Example for Parent Permission

Dear Parents,

During the next two months, the grade six class will be involved in a "Growth and Development Unit," as part of the health curriculum. I have previewed a series of videos produced for an audience of nine to twelve-year-olds.

The **Growing Up Series** is designed to help young viewers develop the survival skills they will need to cope with the pressures of puberty and adolescence. **Head Full of Questions, Changes, and Especially You** are based on the assumption that sexuality education involves the whole child and his or her self-concept and body image.

As educators, we believe that the well-informed child with a positive self-concept and a sense of respect for others is in a good position to withstand the uncertainties of adolescence.

During parent-teacher day, on March 8th, the **Growing Up Series** will be available in the science room for parent viewing.

Sincerely, Cecelia Hill

Please return this section below to the school.

- I give my permission for _____ to view the **Growing Up Series**.
- I do not give my permission for _____ to view the **Growing Up Series**.
- We would be interested in viewing the videos on March 8th.
- Signature _____

"I think the kids would understand better what changes to expect, rather than just going on what they hear from friends."

With such a positive response from parents, I could hardly wait to see how the students would interact with the films. During the viewing, my observations indicated that the students were interested, involved, and at ease. It was obvious by their reactions that they enjoyed the humorous aspect of the films.

Following the films, the students were willing and eager to discuss the information presented. It was not necessary to motivate or prompt questions, as in past years; their spontaneous reactions indicated that they were already motivated. In addition, after reading the

children's journal writing, I noted positive comments such as the following:

Jolene: *"Head Full of Questions was really good because the kids in the film asked things that you wanted to know about. In Changes they let you know what to expect."*

Amber: *"I really enjoyed the three films and they taught me many new things. They explained things in a way so you didn't feel uncomfortable. I think it was excellent and the cartoons about Fred and Anna explained things a little further."*

Jason K.: *"The films we watched were excellent. At first I thought that I would be uncomfortable,*

but it turned out alright. The animation made the films funny and comfortable to watch. The way Barbara and Blu talked made everything simple. I would give it a 10/10 and would recommend it to others who haven't seen it."

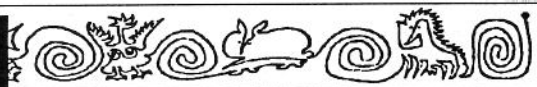
Jo: *"I felt sort of uncomfortable because I didn't like seeing the baby being born; everything else was o.k. I thought it was way better than the ones we saw last year. This gave more information and explained it better."*

Rod: *"The films were great because they had everything in them that we wanted to know."*

Trevor: *"I think the movies were better than last year. I liked Blu the best; he was cool and funny. Out of the kids, I liked Louie the best."*

Personally, I was delighted with the series. As a classroom teacher, I realize that today's children live in a complex society. The **Growing Up Series** provided me with an effective tool that would enable children to develop healthy attitudes and decision-making skills.

I would strongly recommend the **Growing Up Series** to any teacher who is seeking current resource material for a student personal development program.



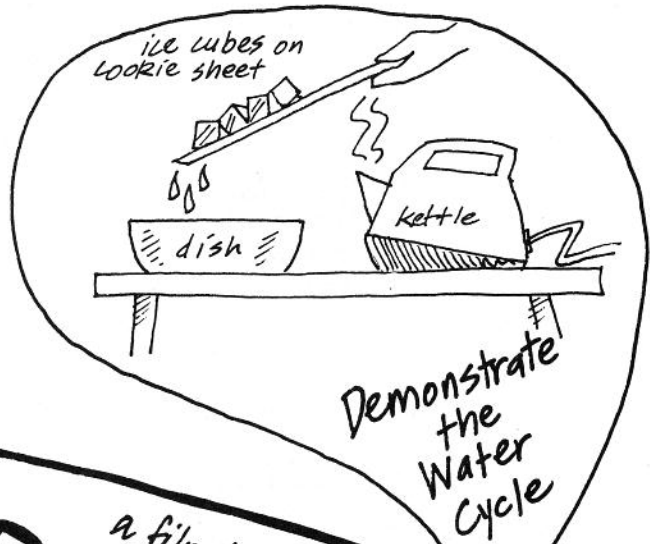
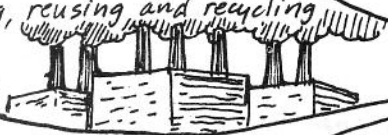
Teresa Cosco and Rhonda Philpott

JOURNEY OF THE BLOB

Discuss Waste Disposal

- find out where our garbage goes
- visit a waste disposal site
- write to your local government and ask them for information on waste disposal

options ^{OR} to waste disposal:
reducing, reusing and recycling



a film by Bill Maylone from the Look Again series 9:46

Problem Solving

Children work in small co-operative groups to solve problems such as the following:
"A large blob has been found in your neighbourhood. List possible ways of disposing of it." Each group presents its best choice and why to the class. The problem and possible solutions may become a bulletin board display.

Point of View

Interview students in role as the Blob, an animal or person along the Blob's route, or the boy who created the Blob. (Example interview questions: "Where did you go? What did you see? How did you feel when ...?") Later, have children write accounts of their experiences.

During a Field Trip to a "Water Environment" or while on a neighbourhood walk, collect interesting objects (garbage, debris, natural objects...). "Where did your objects come from? What journey has it taken?" Back in the classroom, make a display with student writing, story maps, or diaries.



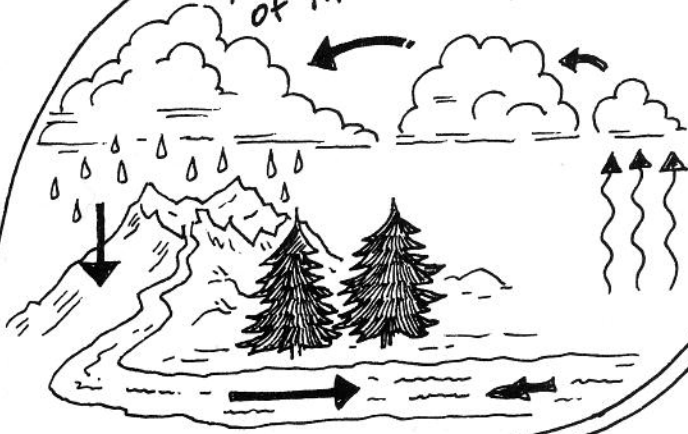
Classify

Which items in our environment today will become part of nature again (biodegradable)? Which ones will remain unchanged (non-biodegradable)? Students can classify items found in their environment.





Make a Wall Mural of the Water Cycle

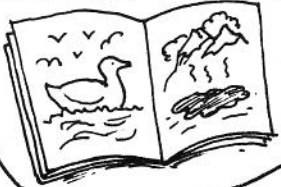


Dramatize the Water Cycle

"Imagine yourself as water droplets in a lake ..."
 Children are droplets in a lake. They evaporate, rise, move over mountains (chairs), cool, condense, rain, flow back into the lake.

Make a Story Map of the Blob's Journey

Brainstorm significant locations and events, and recall wildlife encountered by the Blob. Students can make individual illustrated maps or compile a class book (each child can contribute one captioned illustration for the book).



Predict

Before viewing the film, predict what would happen to something poured down the drain. Where would it go? Could it help or harm anything? Are some substances more harmful than others?

Fill Jars with Tap Water and Various Pollutants

Place previously-rooted plants or aquatic plants in each jar. Observe plants. Discuss effects pollutants have on aquatic life. Could this also affect our health?



Decision Making

Like the boy in the film, we are always making choices that affect the environment. Make two charts, one listing "Choices We Make" and the other listing "Better Choices to Make."
 * The trade book Conservation by R. Ingpen and M. Dunkle discusses environmental choices very effectively

ABOUT THE FILM

Can we really throw anything "away"? This important question is explored when a glutinous blob created by a young boy is poured into a stream and enters the watercycle. "The Journey of the Blob" takes us into the harbour, evaporation into the clouds, precipitation as snow, and, finally, back to its creator. Through this journey, important questions are raised about our impact on the environment and our need to make responsible choices.

Ideas from the manual "Tomorrow's World" by Teresa Cosco and Rhonda Philpott



Marian Dodds

This video is most suitable for senior secondary students.

SOME REASONS TO USE THIS VIDEO

- encourage reflective writing
- stimulate debate on development issues
- explore male and female ways of seeing the world
- open up affective responses which can lead to more critical thinking, analysis and action
- empower students to make a difference in the world



The secret is to write non-stop and not to judge or censor what is written. After the ten minutes are up, have the students stop, re-read what they have just written, and then write one or two sentences that summarize what they were writing about. These two could be shared voluntarily with the class and a general class discussion of the responses to the video could begin.

IMAGES OF MEN AND WOMEN

Have the class recall the images from the film and write these up on a chart. After this has been exhausted, have them circle the images which they think are female and underline those which are male. Then have students write in their journal in response to this question: "What does this video tell us about male and female perspectives on Mother Earth?"

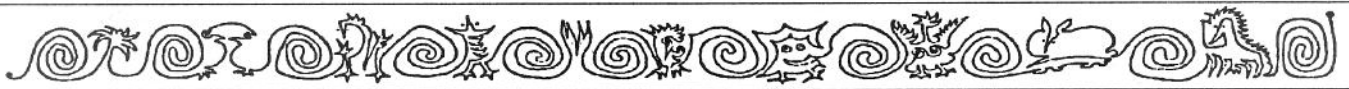
Next, have the students form small groups and read aloud to each other what they have written. Then ask them to reach a consensus on what the filmmaker was trying to get across. Have each group present their conclusions to the class.

USING THE JOURNAL FOR "FEELING" RESPONSES

Before the video is shown, let the students know that they will not be asked to speak but simply to write non-stop for ten minutes in their journals. In order to do this, they should have their journals and pens ready. What they write will not be read by anyone else, so they are free to write whatever comes to mind. Some people may even prefer to draw their responses. While the video is on, they should simply watch it closely and totally focus on it. Immediately after the video, instruct students to write their responses to the video focusing on how they feel, keeping themselves from censoring what they write and just letting the feelings flow. This method of 'flow writing' helps them to get closer to their deeper feelings about the world they live in. If it is hard for them to start, they can write at the start of the page: "As I look back on the images from the video I have just seen I am feeling..."

SCANNING THE MEDIA FOR EARTH MESSAGES

Give each student a recent newspaper or magazine and a highlighter pen. Ask them to scan their document and mark any items which in some way relate to our relationship to nature. Then group the students and have them prepare a chart summarizing these items. It could look like this:



Headline

Content Summary

Impact on Mother Earth*

*Prior to starting on this the teacher could walk the students through an example and lead a discussion on the possible impacts (i.e. species endangered, earth destroyed, rainforest preserved, population lowered through natural disaster).

Note: the United Nations Conference on Environment and Development (The Earth Summit) in June '92 should provide a lot of material that would be useful for this exercise.

EARTHLY DEBATES

As a result of this research, a controversy could emerge which could be debated by the class. For example: "Be it resolved that it should be illegal to keep whales captive in aquariums."

SPIRALS OF CONNECTIONS

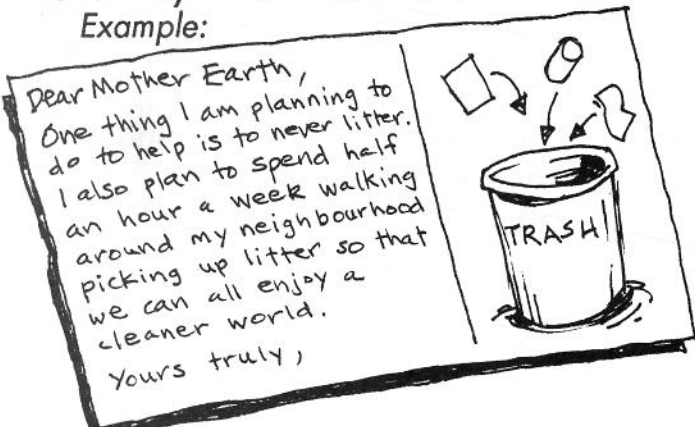
Another result could be the creation of "earthly spirals" or diagrams that, starting off with the technique of "webbing" show the interrelationships of various events or activities. These could then be presented graphically and displayed around the school. A central concept could focus on "we are here" to indicate the place humans have in the chain of events and could suggest several different routes which could be taken.

POSTCARDS TO THE EARTH

This activity extends beyond analysis to concrete action.

Search through magazines for pictures that symbolize some actions which you could take to help Mother Earth stay healthy. Alternatively, students could draw their own images. Mount this picture on half of a file card and then on the other half write a postcard-style note to Mother Earth which states your commitment to her.

Example:



These cards could be displayed in the room or as part of a school-wide Environmental Week project and students could be asked a couple of weeks later to reflect in their journals or aloud in class on how they now feel about their commitments, whether or not they did do what they said they would, and if this has changed the way they relate to the earth.

HISTORIANS AND FUTURISTS READ ALOUD TO CHILDREN

Divide the class into two groups and assign them the task of telling stories of the past or fantasizing about the stories of the future. These could be done as stories which would be read to children as a way of teaching them lessons about our relationship to the earth. The students may want to work in pairs to actually produce a book with text and graphics which could be read to elementary students at a nearby school.

POLAROID CELEBRATIONS

After students have done some work on issues raised by the video, they might want to complete the circle by celebrating what they love about the natural environment surrounding them. Have small groups list what they love about the nature they are surrounded by and have them make a list of polaroid "shots" they could take to create a poster to put up in the classroom which would summarize their images. Allow them time to go out and take these pictures and then design the poster. Students could include their own statements about "why I love this planet" on the poster.



No Way! Not Me *Marian Dodds*

DREAMING OF OUR FUTURES

Before Viewing the Film

Purposes: to have teens verbalize their goals for the future and to begin to critically examine advice from others*

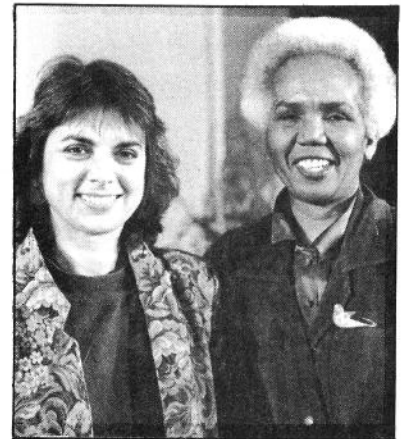
- Have students do a visualization such as the following:

Close your eyes; take a few deep breaths....relax and imagine that you have moved ahead in time and are now an old woman or an old man....sink into your chair and feel your body, the body of an old person, sitting in the chair. Really try to feel what it would be like....and now, begin to slowly look back over your life...imagine the various experiences you have had over the years....take the time you need to go over them; flash back over the various roles you have played in your lifetime....see yourself at different stages of your life....hear yourself speaking....feel what you were doing....remember the feelings you have had....some may be positive, some negative....just imagine those feelings....spend a minute or so just seeing your life as it has been played out like a movie on the screen of your mind's eye....

Now go back in time to when you were a teenager....see yourself as a teenager....how did you look?....what were your interests?....what excited you and caught your imagination?....what did you like to do?....what dreams did you have for the future?....spend some time gathering up these dreams that you had....and then, imagine yourself reaching your dreams....what would you look like?....would you be alone or with others?....where would you be living?....what would it be like?....how would you be feeling?....what would you be doing?....how would you be spending your days?....spend some time gathering in these dreams....and then, when you are ready, come back to the present time and, without speaking to anyone, jot down the dreams you have of your future.

* speak slowly, calmly and clearly. Be sure to pause long enough. To perfect your technique try it out on a friend or tape it and try it yourself.

- After the students have had a couple of minutes to jot down their ideas, have them, in twos or threes, share what they have written with each other, noting similarities and differences. After several minutes ask them to consider who or what might have influenced their dreams and note these various influences on the board.
- Now do a role play with the students, where you play the role of a student, taking one of their dreams for the future as yours. Ask the students to play the role of an older person with a great deal of life experience, advising the student (you) about the future. Have the students give you 'advice' about what you should be doing with your life. Have someone record, in point form, the advice which is given.
- Examine the 'advice' which has been given and then ask individuals to jot down their reactions to such advice. Follow with a general discussion about what makes advice useful and what gets in the way of it being useful.



No Way! Not Me (directed by Ariadne Ochrymorych, above) is part of the **Feminization of Poverty** series. It features former politician and women's advocate Rosemary Brown.

Journal writing follow-up for students

- Spend some time reflecting on the dreams you have for the future. Describe what you hope to be doing, where you will be living, with whom, etc.
- Make a list of all the advice you have gotten so far about the future. Beside the advice, write down who (or what) gave it and what reaction you had to it. Then describe the best advice you have ever been given and the worst. Explain.
Teachers might follow-up with a class discussion about how we make decisions about our futures and link it with the advice which is being given to young women in particular in the film No Way! Not Me.



QUESTIONING AUTHORITY IS MIND EXPANDING

Purpose: to actively involve all students in a discussion of the key points made in the film.

Before:

Introduce the film *No Way! Not Me*. Ask students to imagine that they are in the audience listening to Rosemary Brown and that they will be called upon to ask her a question during the question period.

After:

Immediately after the viewing, ask students to write down their questions on individual file cards. Gather the cards together, shuffle them and distribute them to the students. Have them place the card face down on the desk. Go around the room, having individuals turn their card over, read out the question and then respond as they would imagine Rosemary Brown might. Then open it up to general discussion. Have someone track the key points that are made as the discussion proceeds.

• *You may notice that key points can be clustered into factual information, advice or opinion. Next, students could go in a variety of directions—some could be assigned to prepare factual reports on the statistics about women and poverty, others could survey students in the school about their dreams for their future and compare male and female responses, while a third group could summarize the advice which adults give to teenagers and could look at ways that advice can be a help or a hindrance.*

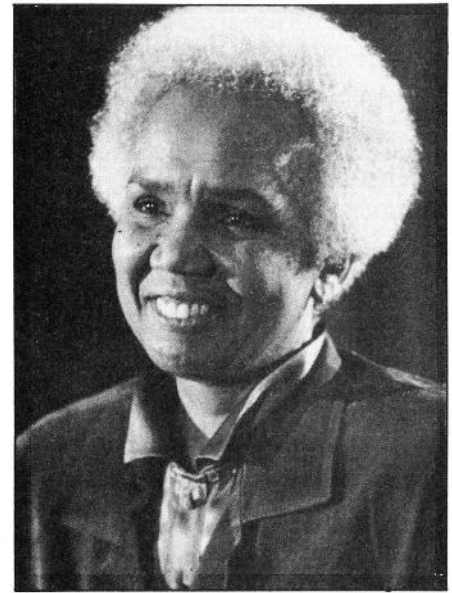


Students listening to Rosemary Brown

Student Activity

Interview two older people (one man and one woman) you know. Ask them to tell you about dreams they had for the future when they were young. Did they achieve their dreams? Ask them what helped or hindered them from achieving these dreams.

Follow with a class discussion of the results of this assignment.



PRESENT REALITIES

Quick Quiz

1. What % of minimum wage earners are women?
a 50% b 35%
c 75% d 90%
2. For every dollar a man earns how much does the average woman earn in Canada?
a 60¢ b 52¢ c 86¢ d 64¢
3. What percentage of professional, managerial or administrative positions are held by women in Canada?
a 7.5% b 15.5%
c 50% d 25%
4. What chance do you stand of living in poverty?
a 1 in 6 b 1 in 4
c 1 in 2 d 1 in 8
5. Male high school drop-outs earn, on average, more than female community college graduates.
True or False?

Answers: 1.c 2.d 3.a 4.c for girls, a for boys 5.true
The next question to answer is WHY?



Gary Squire

The following lesson uses small group cooperative learning strategies to guide upper intermediate students in the examination of their own esthetic values, in terms of such topics as the arts, commercialism and self-image. The lesson will likely take several sessions to complete.



BEFORE VIEWING THE FILM

Briefly begin a whole class discussion, based on one or more of the following:

1. Brainstorm a list of words which, for you, are associated with the word **beautiful**. Think of words which are synonyms for the word **beautiful** and words which, in your view, are examples of beauty.
2. Choosing examples from the brainstormed list, let's analyze our notions of the meaning of beauty. How did we learn them? What influences our beliefs about beauty? (Hint if neces-

sary: How does television influence our beliefs about beauty, friends, parents, teachers, etc.?)

3. In your view, how important is it for people to look physically attractive or beautiful? Is it possible to become too preoccupied with making one's self attractive? Explain why you think as you do.

Instruct students to view the film **Paradise**, with the previous discussion in mind, and to discover what the film-maker believes about beauty.

AFTER VIEWING THE FILM

Divide the class into heterogeneous groups of 4-5 members each. Explain that each group will be assigned two questions to discuss at length. There are to be no group leaders. Instead each group member is responsible as follows:

Cooperative Group Challenge

Each group member:

1. **listens** actively to other members
2. **participates** in the discussion
3. **receives equal air time** to contribute ideas
4. **encourages the participation** of all other members, by his or her respectful words and actions.



After Viewing, continued

In addition, **all** group members are responsible for keeping written records of their group's discussion, perhaps in film log books. Make it clear that it is not necessary for group members to agree with one another, just that they understand one another's points of view. Tell students that they will be given a specific amount of time (for example 30 minutes) to discuss and record. Emphasize that each group is given

only two questions, in order to make it possible to engage an **in-depth** discussion. Explain that each group will have the opportunity to report their ideas to the whole class later, with each group member contributing to the oral report.

Assign two discussion questions to each group, dividing up the questions in such a way that all questions will be dealt with. Each question will likely be dealt with by more than one group, depending on the number of groups.

SMALL GROUP DISCUSSION QUESTIONS

1. What does the film-maker consider to be beautiful? Give examples from the film to back up your answers. Do you agree with the film-maker? **Explain why** you agree or disagree.
2. **Why** do you think the blackbird wanted to look like the emperor's bird? **In what ways** do people sometimes attempt to change their appearance? What are all the **reasons** you can think of that make people want to look more beautiful? What do you think of those reasons?
3. What evidence is there in the film to cause us to conclude that the beautiful bird in the crystal palace **belonged to** the emperor? What are some of the beautiful things that people sometimes want to possess for themselves? **Why** do you suppose people desire to possess beautiful things?
4. What is it about the emperor's bird, specifically, that makes it so beautiful? In your view, is there anything at all beautiful about the blackbird? **What characteristics**, besides physical beauty, make a person beautiful? Explain **why** you think so.
5. **Why** do you suppose the blackbird wanted to live in the crystal palace? At the end of the film, the blackbird seemed happy to go back to the jungle. What do you suppose the blackbird had learned about his own natural environment? What similar lessons might we learn?
6. In our own town or city, where do people sometimes go to experience beauty? Don't forget to include natural settings, events, places to view works of art and places to hear beautiful sound. Describe your own personal experiences at some of those places.

Lead a whole class discussion, based on the small group reports. In order to facilitate the development of cooperative skills, lead a separate discussion about the progress being made with reference to the small group discussion guidelines listed on page 42. When difficulties are brought forth, problem-solve with the students. Support and encourage their efforts with genuine compliments on their progress.

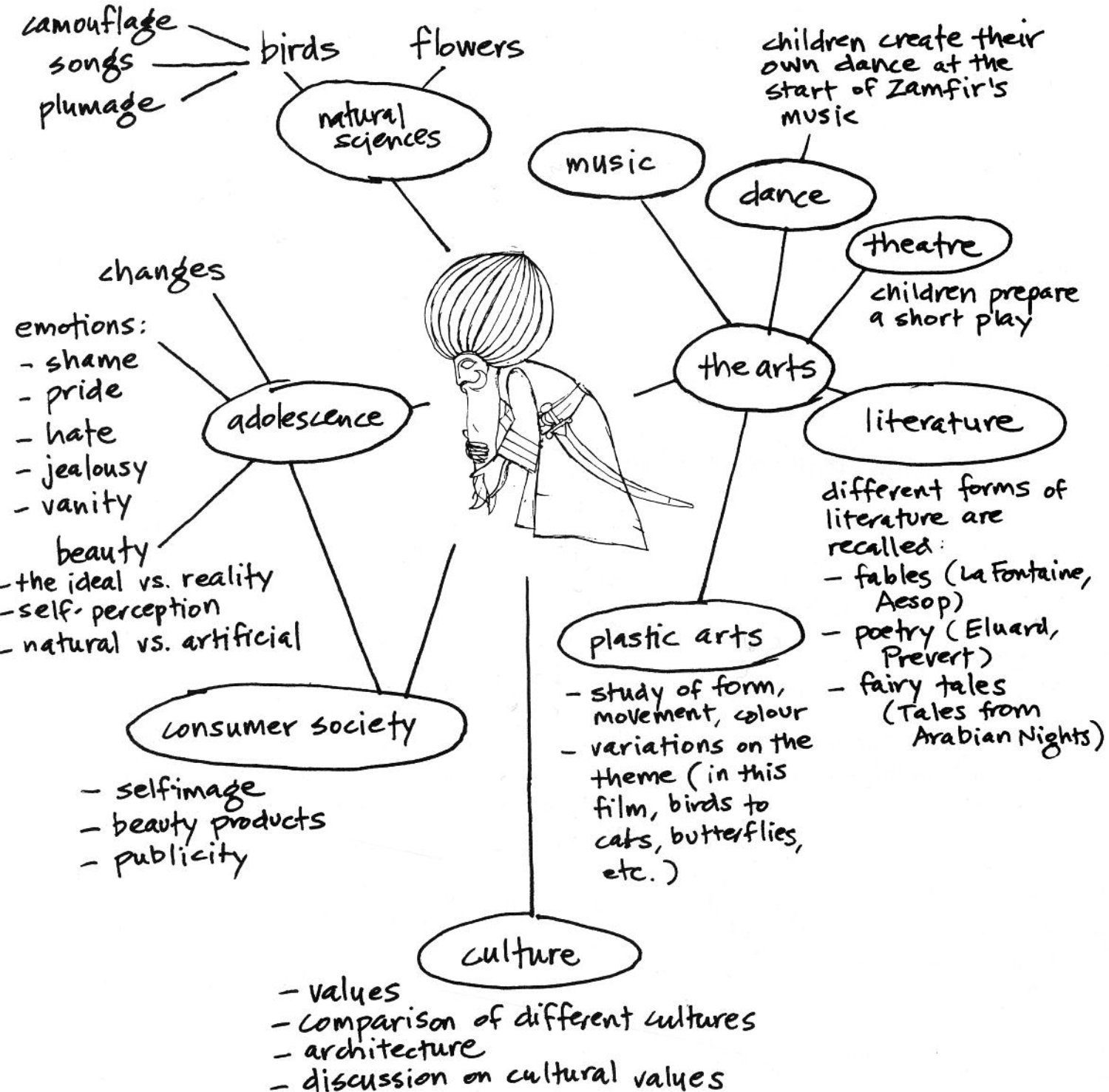
IDEAS FOR EXTENSION

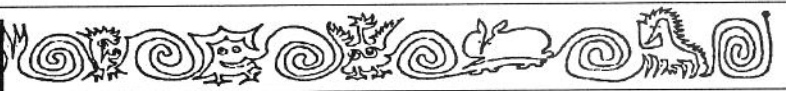
- Plan a field trip to an art gallery or go to the symphony.
- Instruct students to paint the most fantastically beautiful birds or flowers imaginable. Listen to Zamfir music as you paint.
- Instruct students to write and decorate a badge, an award or a card (perhaps a valentine) for a classmate, describing that person's greatest virtues. Take precautions to see that every student receives one.

Themes to explore in the classroom after viewing

PARADISE

Ideas given by a group of students at Simon Fraser University following a course in teaching French Immersion, summer session '88. Lyne Gareau, instructor. Translated from the French.





Linda Muttitt

This film of Evelyn Lambert's is a personal favourite of mine and has always been one that children who have viewed it with the both strong emotion and new perspectives.

"Paradise Lost"

The effect of pollution on nature is explored with amazing clarity and creativity.

3 Kids then capture this key image visually. First they 'paint' pollution on old paper. Re-create characters from the film by using bright coloured and paste these on to black pollution images (fit up to background). Have their "Before" and "After" viewpoint.

4 Discuss ways they can promote and protect nature. Record in the form of a class newspaper or book. Kids then choose one specific issue related to pollution and protection of nature and write a personal "mini column" to add to their newspaper.

1 Before or after viewing in nature. A class visit to a nearby ecosystem (park, tree, meadow...) would be valuable. Make a "Beliefs" map or mural that records what they believe is of value in these natural spaces. You may want to look at 'threats' as well.

2 Kids discuss and choose the image from the film that they feel has the greatest impact on their beliefs about nature.

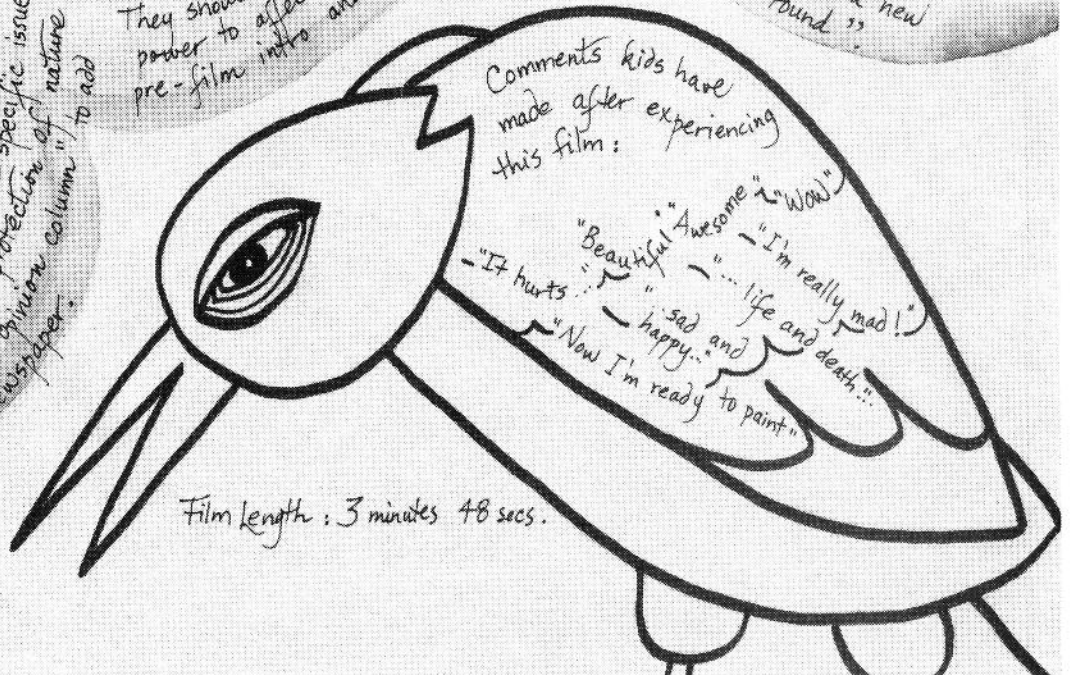
5 Children then share the film as well as their pictures and newspaper with other classes. They should plan a "presentation with power to affect change" including a pre-film intro and post-film activity.

6 The film can serve as a real catalyst for a buddy project between two classes. Study and plan ways they can work to protect nature in their own community. Invite parents to see the film, participate in creative projects and be there to script a new story: "Paradise Found".

Comments kids have made after experiencing this film:

"Awesome" "Wow!"
 "Beautiful" "I'm really mad!"
 "It hurts" "... life and death!"
 "sad and happy."
 "Now I'm ready to paint"

Film Length : 3 minutes 48 secs.





Pies - A Plan & A Controversy

Annie Kranenburg

THIS FILM WAS USED as part of a unit on PEACE under the Universal Curriculum themes of "Family of Mankind" and "Peaceful Cooperation." No doubt it could be invaluable in connection with a variety of themes.

PRE-VIEWING

NOTE: Vocabulary words such as *peace*, *racism*, *prejudice*, *cultural differences* should already be familiar to the students.

1. With the whole class web the word PIES — that is, brainstorm all the words you associate with pies.
2. Give a brief explanation of the film:
"This film is about a Polish lady and a German lady who experience difficulties in getting along as neighbours. After a CLASH, one of the ladies takes REVENGE in what seems to be a kind gesture."

Ask the students to watch for the following while viewing the film:

- a) the cultural differences of the two ladies;
- b) how the revenge was disguised (at this point discuss "revenge," with examples from students);
- c) how the clash was resolved — that is, if it was.

VIEWING

Here's a thought — you may want to have a tape ready to record their responses live!

POST-VIEWING

A. Whole Class:

Ask for some immediate thoughts and feelings about the film.

Here are some comments students gave:

- *It was funny!*
- *Taught people to like them for their insides.*
- *As a cartoon it's real, even though it's strong in its language and actions.*

B. Small Groups

Form student groups of 4 or 5. Students should take the roles of Recorder, Reporter, Chairperson, Encourager, and Checker. Discuss the following questions:

1. What was important to each character? Do you think one of them is better than the other? Why or why not?
2. What were your feelings about:
 - a) the German lady in the beginning? at the end?
 - b) the Polish lady in the beginning? at the end?
3. What was the connection that drew these two ladies to each other? Have you had a similar experience with someone you didn't like at first, but then something happened and suddenly you connected? Share this experience with your group.
4. Do you think the CLASH is resolved? How is it resolved or not resolved?
5. Was there a lesson for you to learn in this film? Summarize it in a sentence, as a motto, or as an image.
6. Some people think this film should not be shown in schools. Do you agree or disagree? Give reasons to support both sides.



Here are some reasons my Grade 5 students gave for and against showing PIES:

Reasons to show PIES

- *It teaches a lesson in a funny but strong way. It helps us learn about prejudice and how to deal with picky neighbours.*
- *It helps us think about how to solve problems without fighting or taking revenge.*
- *It tells us that people are different, but if we're nice to them, this might bring out a nice side in them.*
- *It shows differences in two cultures — German and Polish. It showed realistic differences: clothing, accents, behaviour. The differences are exaggerated in order to get the point across and therefore is not intended to be offensive.*
- *We can learn to be good friends and not judge people by their looks. It teaches us to like others for their insides.*

Reasons not to show PIES

- *Some kids might make fun of the cultures and their differences.*
- *It is rude when the ladies were throwing the cowpies at each other. Also what was put in the pie is gross.*
- *Because the film exaggerates the characteristics of these two cultures, some people might be offended by it (especially if they are Polish or German).*
- *The story might be misunderstood and told wrong to others (ie. parents).*

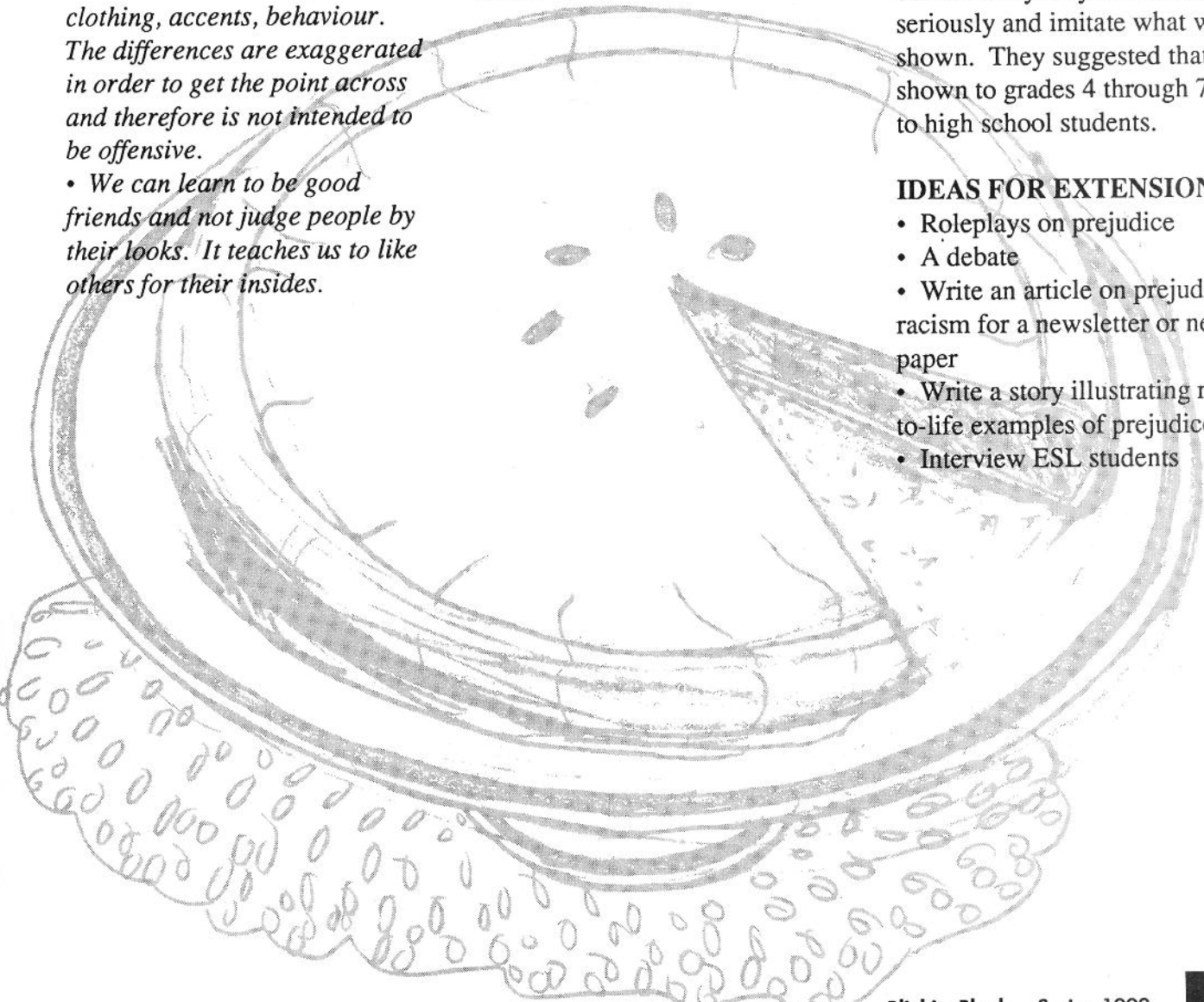
C. After the small-group discussions, the whole class meets again.

1. Reporters from the small groups share their answers. Individuals are given opportunities to respond.
2. List student answers about supporting and not supporting the showing of Pies.
3. Evaluate the film. Who should see it? How can it be used?

My Grade 5 class concluded that children in Kindergarten through Grade 3 should not see this film because they may take it too seriously and imitate what was shown. They suggested that it be shown to grades 4 through 7 and to high school students.

IDEAS FOR EXTENSION

- Roleplays on prejudice
- A debate
- Write an article on prejudice or racism for a newsletter or newspaper
- Write a story illustrating real-to-life examples of prejudice
- Interview ESL students





Taking *Sandcastle* to a Higher Level

Co Hoedeman's animated film has been popular with children and their teachers since its release in 1977. The story of the creatures who emerge from the sand to build their exotic castle is comic and haunting by turns.

When seven-year-old Justin Peck explains the film's appeal, he shows that even very young viewers grasp the film's 'universal' message.

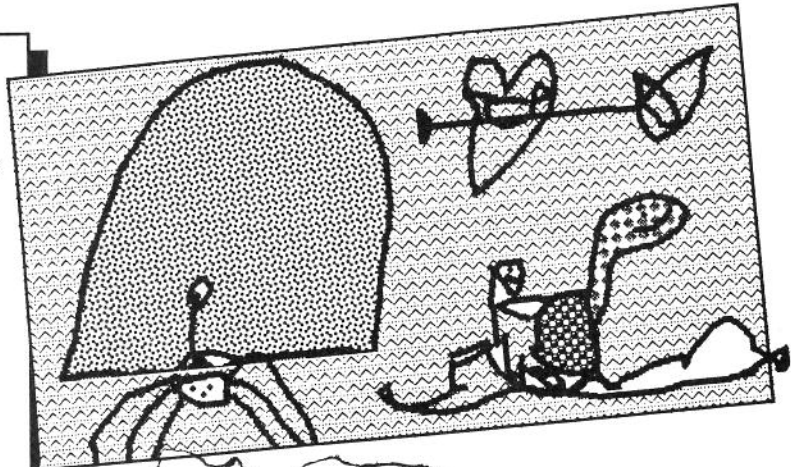
Secondary English teacher Phyllis Schwartz gives examples of how a skilled teacher can help students take that understanding 'to a higher level'.

Sandcastle

I remember the part when the man came out of the sand at the start and the part when he made the characters and when the first creature that was a dinosaur rolled over and the next character he made was a starfish. The movie was, I think, about God and Noah and his ark. The animals all get into the house that they made because it's windy and dangerous so they're getting in the ark. The guy who makes the animals, he's sorta like God because he makes the animals. He signals the animals to come in because it's windy and dangerous, and when one is stuck out there, the dinosaur comes out and grabs him in his mouth and takes him into the castle.

I enjoyed the movie very much because all the animals were helping each other, and it was like team work, and with team work they built a big castle for themselves to live in. The guy with three legs, he's really helpful, too. I know he gets in the way, but he's really making the decorations and the swirls at the top. I like him cause he's really funny. I enjoyed the movie when the snake was making a hole and the pig came along and bit his tail and stopped him. I liked it when the dinosaur and the guy with three feet got pushed down and he wrecked the thing they were making and the dinosaur ran away. I liked the movie because it had lots of team work and lots of caring and sharing and loving and helping people and all that.

Justin Peck
Queen Mary Elementary
Age 7



Structure

- Creation - Wind - creates environment
 - Creator - from environment
 - forms creatures for environment
- Repetitive - Sand - wind creating and destroying environment (beginning and end)
 - creation - re-occurring
- Man vs. Nature - battle against elements
 - comparable to Genesis
 - man created + destroyed by nature
- Good vs. Evil - snake (evil) necessary element of man





Sandcastle is a classic in its time. As well, it is a versatile resource for teachers at all levels of English teaching. As a way into the advanced study of literature, I used Sandcastle to tell me something about my class' level of critical interpretation abilities.

Prior to using this film, we talked about values embodied in literature, structural meaning, archetypes and symbols. When we looked at values, we considered the author's explicit or implied attitudes found in a piece of literature. Structural interpretation focused on ele-

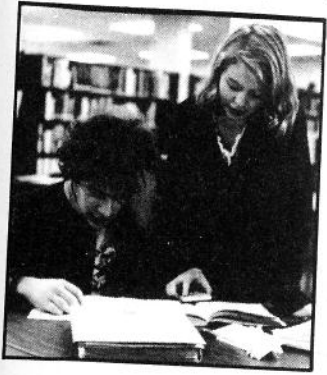
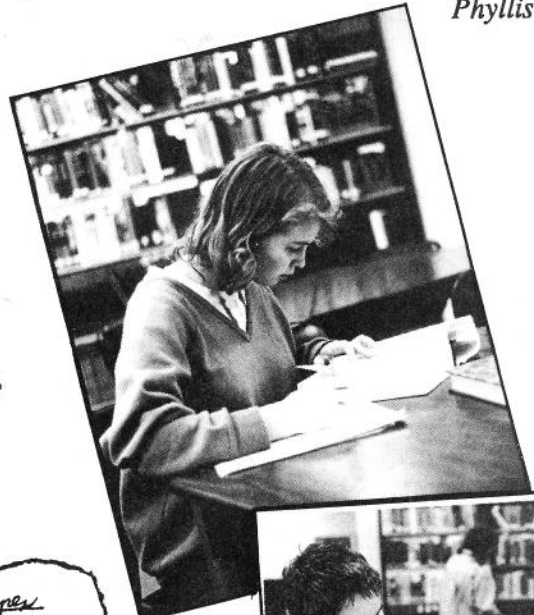
ments that create form: repetition of patterns, character stereotypes, plot elements, etc. Symbols and archetypes initially were taken together, as archetypes are a form of symbolism.

While Sandcastle was used here to clarify literary critical reading and viewing, it can be used effectively as a means of introducing any, all or other forms of critical reading/viewing. Here are the results of four groups, each interpreted from a different critical perspective.

Phyllis Schwartz

Moral/Philosophical

- ① nothing lasts forever - wind is the force or the representation of time
- ② if you work together, it gets done quicker
- ③ each person had a specific quality
- ④ formation of a civilization has good and bad parts:
 - ↳ ramification - corruption
 - ↳ creativity
- ⑤ things are created + destroyed and nature is the ultimate governing force (God)



Le château de sable - Archetypes

- The house > protection
- The first person > creator, god-like
- all others > children of creator
- leader and wife > parallel to God and his children
- Snake (dark brown) > evil
- Sand > time
- Dance > celebration
- Noah's ark + Genesis
- Sandcastle > children creative + childlike



Symbols - the Sandcastle

- Sand - earth, time → beginning of movie
- Wind - eternity, change → beginning + end of movie
- Sandperson - creator → he created the creatures
- Snake - (evil), opposing force → ruins picture
- Drawing I - Communication → creatures do what the Creator says
- Castle - civilization → go in it at the end, it's their home
- Drawing II - (Art) → ground
- Creatures - Society → pig, wierd ones ☺



Nona Navin



Strings

A fascinating film
by Wendy Tilby

View the film and ask the students to watch all the images carefully. After viewing, discuss why the film is titled: "Strings". Make a "Relationship Map". Put up a large piece of mural paper. Draw a line lengthwise through the centre of the paper.

Then discuss how people's lives, theirs in particular, are 'entwined'. Compare their lives with a friend's. Draw up a "Relationship Map" of their own, using string to connect interests, appearances, lifestyles etc. that are similar. Each student could do a personality/lifestyle profile and then all similarities could be connected with string after profiles (visually represented as well as with words) have been put up in one large display. Values, beliefs, feelings, experiences could also be recorded inside their profiles.

record each and every image they think is important. Tell them to watch for subtle things, too. Record all their ideas on small papers while they watch the film. After viewing, transfer their ideas onto the mural paper, recording ideas about the woman on the top of the line on the mural and ideas connected to the man on the bottom.

Now, to show how these characters' lives are connected, use pieces of coloured string to join ideas that show some similarity, some 'connection'. Discuss the links between them.

R. Muttitt

THE SUMMER WE MOVED TO ELM STREET

Teacher's Plan *by Marian Dodds*

Film: **The Summer We Moved To Elm Street** (28:02min.)

Time Required: 1 and ½ hours (ideally). Could be done in one hour

Purpose: to build empathic skills

Method:

1. Introduce the concept of empathy to the group (2-3 minutes)
2. Divide the group into 4 sub-groups. Hand out colour-coded file cards to everyone. Assign them a character to identify with based on card colour. Example: Blue - Mother Yellow - Doreen
Green - Father Pink - other children
3. Introduce the film. Point out that it is from the viewpoint of Doreen, the nine year old girl. Her father has a drinking problem. Ask individuals to, as much as possible, focus on the thought, feelings and behavior of their character. Try to "become" that character. (5 minutes)
4. Show the film (30 minutes)
5. Immediately after the film, ask individuals, in the role of the character they were asked to "become" to record their character's thought and feelings. Example: "As the mother I felt helpless..." (5 mins)
6. Ask all individuals with the same colour card to group together and share their thought and feelings. (10-15 minutes)
7. Have people re-group in "families" (i.e. one card of each colour per group). Ask them to first share their thought and feelings in character and then to step out of the role and to consider how they, as who they really are, could relate to this situation. (20-30 minutes). * Note: at this point, depending on the nature of the group, various scenarios could be introduced for discussion.
Possible scenarios: - as Doreen's teacher - as a family friend
- as a relative - as a school counsellor
- as a counsellor to the brother, father, Doreen, etc.
- as Doreen's classmate
8. As a final wrap-up activity ask each individual to consider what this experience has taught him/her about empathy. This could be finished off with a general discussion or a reflective writing activity.



He Shoots, He Scores! You Can Create Your Own Multi-Media Kit

Pat Pickering

ONE OF THE emphases in education today is learning through reading. The trick is to pique the students' interest so that they **want** to read. By using different formats and/or "realia" you can create lesson aids that will encourage even the most indifferent student. Here is how easily it can be done. . .

First of all, choose a book that has a subject area that could be expanded and that is listed on the recommended or supplementary reading programme. We chose **The Sweater** by Canadian author Roch Carrier because it was available in both French and English and because the National Film Board had a film based on



the story. Our target audience—Primary/Intermediate classes and French Immersion. We were able to find teachers who had used the film in the classroom.

Through discussions with them, we carefully chose materials that would help us to "score our goal" and create an interesting multi-media kit.

Together with the two books (**The Sweater** and **Le Chandail**), we added the National Film Board's French and English film versions. We bought a "Montréal Canadien" hockey jersey, a puck, and a second-hand pair of ice skates and put them all in a nylon hockey bag.

The teacher's guide was probably the most difficult and time-consuming part of the kit to produce. We discovered that the NFB had a teacher's guide for **Le Chandail** (in *Une langue qui se voit!* -Volume I). Sue Richards,

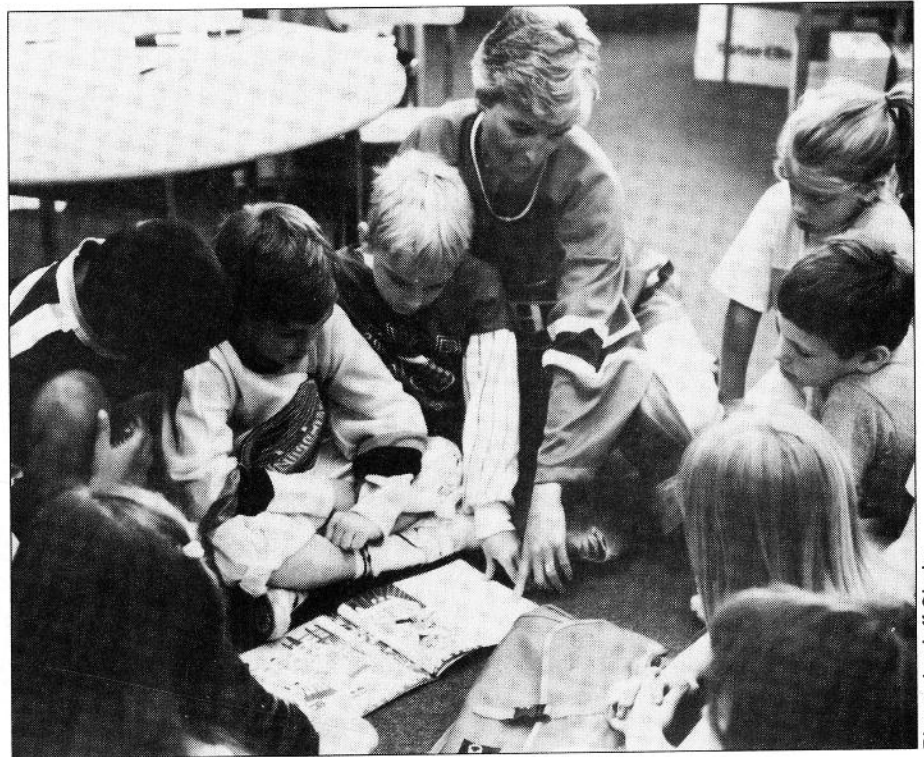




a French language monitor in the district, translated this guide into English. We added some additional suggestions for classroom activities, put these together in a three-ring binder—et voila!—the kit was complete.

Taking the kit out to a couple of schools for a trial run (with advance scheduling, of course) proved to be very successful. A junior high French Immersion teacher let some of her students wear the hockey sweater and skates while presenting the story to their peers. (Don't worry, the skates had blade guards.) Then the class watched the film. The students said they enjoyed it. An elementary teacher brought some extra hockey sweaters from home for her students to wear during

the introductory discussion about the author's life in rural Québec



Photos by Jeff Clarke

in the 1940s, while she herself wore the sweater from the kit. After viewing the film, many of the students wanted to read the book out loud and in a group. The apparent success of the project gave us a great feeling of satisfaction.

We would like to thank the teachers who so kindly worked with us on this project: Leddy Stokes, Burnaby North Secondary School; Barb Everitt, Morley Elementary School; and, of course, their students. We also thank Jeff Clarke for his photography.

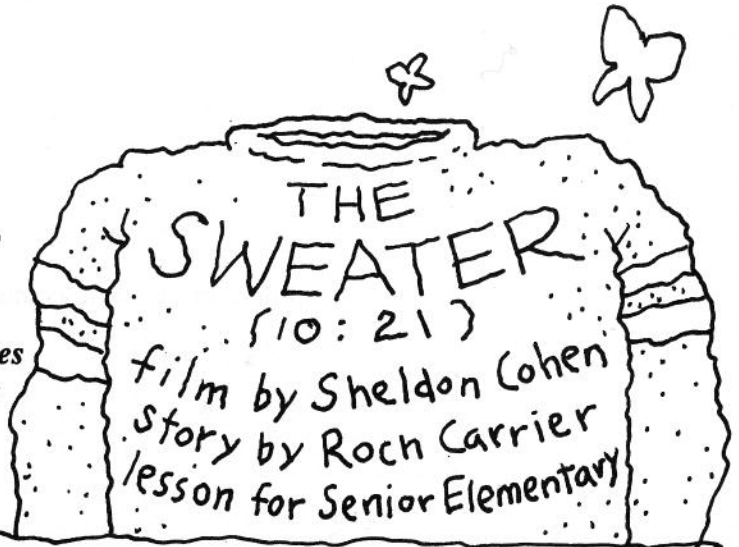


Maureen Baron

It's Monday, and you thought you were just showing a video — for 10 minutes.

By the end of the week the story has been linked to almost every subject — thereby giving you your weekly theme.

You've built a week's worth of pedagogical activities around the video, linking it to almost every subject area, relating it to just about all of the students' work, giving them an integrated curriculum, and all because they watched a video.



Research Activity

- Find and record biographical and anecdotal information on a hero.
- How did the game of hockey begin? Who started it? Who wrote the rules? How old is the game?
- How old is the National Hockey League?
- How was it organized in 1942 vs. today?
- Why was there such a rivalry between Montreal and Toronto?
- What team do you support? What is its history?
- Are there any rivalries today? Why do they exist?

Public Speaking

- Do an oral report on a hero.

Reading Activity

- Read a biography or autobiography of your hero.

Writing Activities

- Write about a time you had to do something you really didn't want to do.
- Write a biography of your hero.
- Write a recipe for a hero, either in fantasy or reality.
- Write a letter ordering something by mail.
- Fill out a mail-order form.
- Pretend you are a curé. Write a letter to Mrs. Carrier explaining why you had to punish her son.
- Write about how you felt at a time when you were different from the rest of the kids.
- Pretend you are Roch — write a letter to Mr. Eaton explaining why you don't want the Maple Leaf sweater and why you must have the Canadiens sweater instead.



- Concept of inflation: how much is a hockey sweater today vs. 1942?
- Postage: cost of mailing a sweater then and now?
- How is the cost determined?
- How much would it cost to mail things of different weights to various destinations?
- Determine the final and true cost of an item vs. advertised price — taxes, shipping and handling charges, postage.
- Taxes are a percentage of the cost of an item. Figure out the taxes on various articles (this could be very complicated and interesting with GST).



MORALS AND VALUES
(Guidance or Health or Life Skills or Family Studies)

Discuss and/or write about:

- Persecution vs. discrimination — making assumptions about someone because of the clothes they wear or their general appearance.
- Good sportsmanship
- Jumping to conclusions (why the referee really sends him off the ice).
- Being a fair referee.
- Family relationships — mother/son; who buys the children's clothes?
- Why did the mother "win" the argument over wearing the sweater?
- Why are certain types of clothing so important to people? Relate this to current advertised items (eg. Nike shoes, Roots sweatshirts, Fido Dido T-shirts, etc.).

SCIENCE

- Moths and wool— what happens? why? when? where? how?
- Study the life cycle of a moth.

MEDIA LITERACY

- Have the students read the story from a book.
- Compare the experience with watching the video. Which format did they prefer? Why? What were the strengths of each medium?
 - Did you picture the boy the same way the animator did? Why or why not? How did the students picture Roch?

GEOGRAPHY

- Which provinces / cities / towns have NHL hockey teams?
- Why do these places have teams? For example, why Vancouver and not Victoria? Why Edmonton and Calgary?

HISTORY

Study small town Quebec life in the 1940s, including the importance of the church and its influence in daily life.

CREATIVE PROBLEM SOLVING

- What size hole would make the sweater unwearable?
- Where would such a hole have to be located on the sweater?
- How long would it take how many moths to create such a hole?
- Under what conditions would the moths succeed?

FINE ART

- Create a team logo:
- What symbols are needed?
 - Why are certain symbols chosen and others rejected?
 - What message does the logo send out and to whom?

MUSIC

- Listen to examples of French Canadian folk tunes, especially for their rhythm.
- Why is the organ the instrument used in churches?

ECOLOGY

- Study the Gypsy Moth, an environmental problem:
- Why is it a problem?
 - How can the problem be solved?



Literary Sociograms

Phyllis Schwartz

Sociologists use sociograms to study the relationships between people in groups and communities. A sociogram describes the relationships between people, things, and events in a visual way by using techniques of diagramming.

This process, applied to the study of literature, can provide students the opportunity to graphically visualize the relationships within a film, poem or story; the technique can be extended to demonstrate relationships between characters, events, background, and other relevant literary elements present in the literature.

Students used this process to diagram relationships in Roch Carrier's short story, *The Hockey Sweater*, which was adapted to the screen by Sheldon Cohen in the NFB film, *The Sweater*.

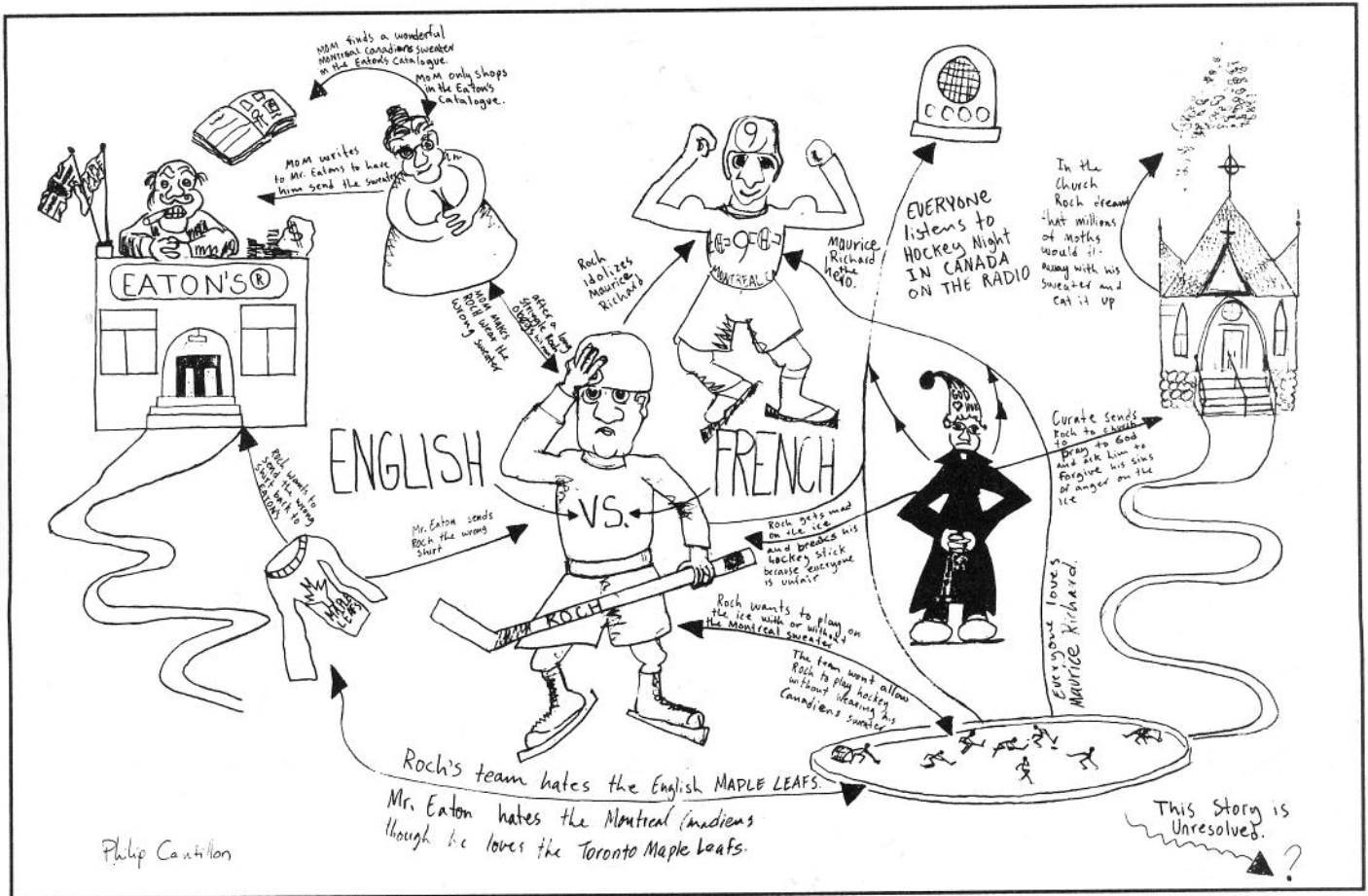
After viewing the film, students were asked to list elements that were strong in their memory: characters, events, symbols. In this case, students identified the Canadiens sweater, the Maple Leafs sweater, the curate or vicar, the church and the rink.

Once students identified these significant elements, they were asked to represent them in two-dimensional form; place these elements strategically on the page; and use symbols to represent ideas or values. For example, students were asked, "Where is the sweater best placed on the page? Is it above or below or next to the church?"

After they laid the items out, students were asked to connect these items using three types of connecting arrows and to name each arrow. A one-way arrow (\longrightarrow) represents an influence that goes from one party to another; a two-way arrow (\longleftrightarrow) identifies an influence that affects both parties; a boomerang arrow (\curvearrowright) shows that a party recognizes or reacts to the actions or thoughts of another party, though he or she does not take an active part in that action or thought.

In the case of *The Sweater*, students connected the following elements:

- Roch is influenced or driven by Maurice Richard (\longrightarrow);
- The curate sends Roch to the church (\longrightarrow);
- Mother and son share a family connection (\longleftrightarrow)
(NB: Students noticed an absence of two-way relationships in this story; this provided an opportunity to discuss the significance of few two-way relationships.)
- Roch goes to church and asks for 1000 moths;
- Maurice Richard approves of this revenge plan (\curvearrowright).



- In using sociograms, the following general questions are helpful in directing students to this task:
- Why are items placed where they are placed?
 - Why did you choose that type of arrow to connect these items?
 - What word or phrase names the relationship identified by the arrow?
 - What/who receives the most one-way arrows?
 - Who/what sends the most one-way arrows?
 - Are there regions forming on your paper? Name them.
 - Are there time zones forming on your sociogram? Name them.

This task can be enhanced by asking students to use colour or texture to represent significant regions. Status can be indicated by using the upper and lower portions of the page.

This technique provides opportunity for discussion in small groups and by asking students to work on clear overhead transparencies, these sociograms can be shared in class discussion.

Sometimes it is effective to begin the use of this technique by using a commonly known fairy tale as a class sociogram. This can be done by the teacher using the overhead and asking students to direct the placement of characters, naming the lines and locating regions.



Noni Maté

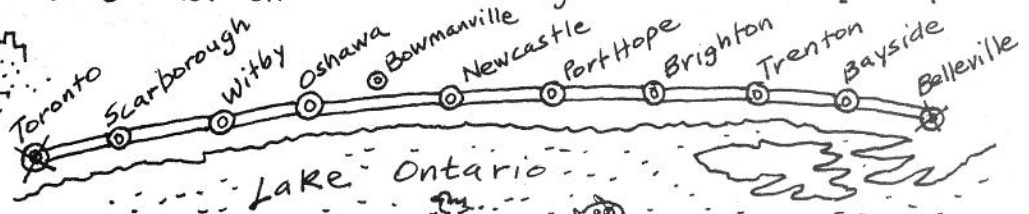
This film by Martin Rose animates Earle Birney's reading of his own poem "Trawna Tuh Belvul by Knayjin Psifik". The film presents a nice opportunity to play with sounds, rhythms and meaning in language, character & action in animation, and movement & sound in drama.

All Aboard!

- Write the full title of the poem on the board:
TRAWNA TUH BELVUL BY KNAYJIN PSIFIK.
- Have students read the title aloud.
- Once they have deciphered the title, ask them what they would expect from this poem. They might expect it to use the sounds of "Knayjin Inglush" in funny ways. They should also see that it is about a train trip.
- Look at the map together to see the names of the stops between Toronto & Belleville, Ontario. Have them listen for the names as they listen to the poem.



Listen!

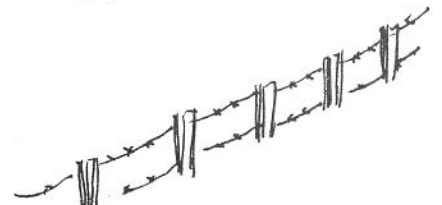
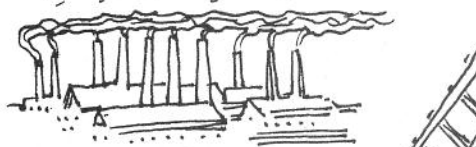


- Play the soundtrack of the film (the poem) without the picture.
- Discuss their immediate responses to the reading. What does this poem "sound like"? What images stick in their minds? What words do they remember? What is "happening" in this poem?



Watch!

- Ask students how they would make a film of this poem. What images would they use to illustrate the poem? What techniques would they use.
- Watch the film and discuss students' responses. Did they understand the poem better? Were they surprised by Rose's treatment of the "story" and his animation technique?



The Journey: A Closer Look

- Examine what is happening on this train trip from Toronto to Belleville:
 - ★ Inside: Describe some of the characters on this journey. Do they remember any conversations?
 - ★ Outside: What landscapes do they see? How does the landscape change? How do the characters react to the changes?
 - ★ How do Rose & Birney each convey the rhythm of the journey?
- What comments is Birney making about the countryside? About nature? About types of people?

Sidetrack: Words & Rhythm

- Have students read this excerpt, first silently, then aloud.

go chuggin thru the marmacans so buggin to
the marmaland go joggin thru the marmalade the BOOOOO
the bish the bird the bush the bard the bosh
the birch the barm the farm alarm the harm
the barn the barmy farmlands the squirmy wormlands
where there arent so many farmers not a farmhand not a
dots of oil tanks lots of gravel pots of houses all alike
theres a factory making tractories baking trucks and
faking cars and tracks and lime and making time
may king sweat shirts may king time and grime and dimes
making making making hay

- Ask students to describe how it feels to read it.
- Find examples of the ways Birney creates rhythm through words and word patterns to create both rhythm & meaning.
- Look closely at the last two lines of the excerpt. What contrasts are created? What issues are raised? What is Birney commenting on?

Creating a Machine

- Divide the class into groups of 6-8 students.
- Each group must work together to create its own moving machine:
 - first, decide on a machine (anything from a steam engine or printing press to an imaginary machine)
 - each student becomes one part of the machine, making a distinct movement & sound (e.g., how would a piston or drive wheel sound?)
- Make the "human machines," starting with one part, then adding the others, one part at a time, until the machine is in full operation.
- Then, with all the parts moving & sounding in rhythm together, change the sounds, one by one, into words. They can be real words or nonsense words.
- Let the students play with the tempo of the machine, speeding it up or slowing it down to a complete breakdown.



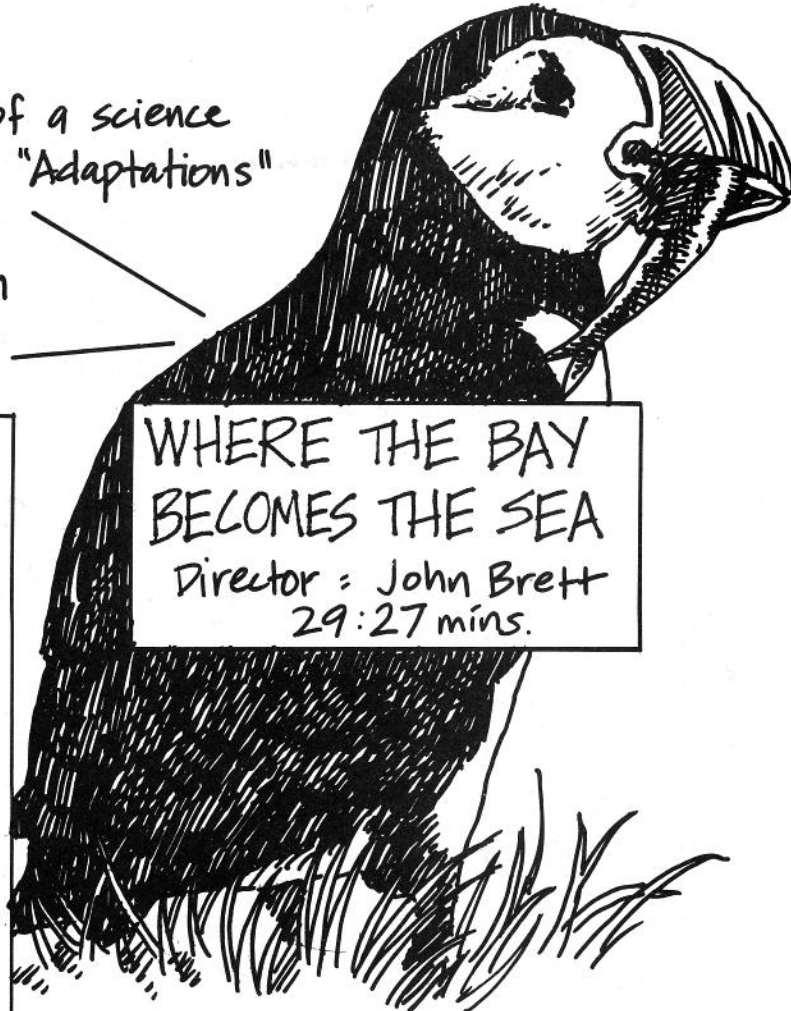
WHERE THE BAY BECOMES THE SEA



Danya Jaworsky

1. This film can be used as part of a science lesson for a grade 5 unit on "Adaptations"

2. Pre-film planning and discussion is necessary. Two sample charts as a guide may be used:

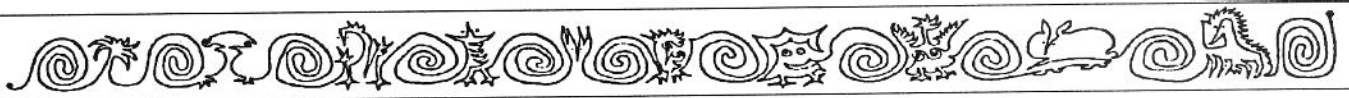


WHERE THE BAY
BECOMES THE SEA
Director : John Brett
29:27 mins.

- The _____
- I. Structural Adaptation of the _____
- A. Claws or Feet
 - protection - holding on
 - movement
 - obtaining food
 - B. Mouth - Teeth & Jaws, Bear
 - protection - obtaining
 - tearing food apart
 - carrying babies
 - C. Body Covering
 - provides warmth or cools
 - protection
 - waterproofing
 - camouflage
 - D. Body Shape
 - enables the _____ to move quickly
 - difficult to catch
 - E. Wings
 - aid in movement
 - protection
 - F. Eyes
 - enable the _____ to see in difficult places
 - keen eyesight for spotting food
 - G. Ears
 - protection
 - aid in finding food
 - H. Tail
 - holding on to branches
 - warning signals

- I. Other
-eg. Radar, Smell, Voice, Mimicry

- II. Behavioural Adaptation of the _____
- A. Warning Signals
 - B. Ways of Protecting Itself
 - C. Finding Food
 - D. Migration
 - E. Caring for Young
 - F. Mating
 - G. Building a Home



3. Find the Bay of Fundy on a map.

4. Show the film in 3 parts as there is an overload of information.

5. Use "Slim Jims" (self-made booklets) to record information under the headings in point form.

6. Show the film — students choose one animal or bird and record information on Slim Jims. The film can be shown more than once.

7. The film provides some information. Students then can do further research for a project on a Canadian animal or bird.

— OR —

8. Further discussion and/or project work on the destruction of a natural environment (pollution) and its effects can evolve.

— OR —

9. Film or video on effects of pollution can be made.

Reflection:

A. Students applauded the film in my class.

B. Students were so motivated by the film that they began their projects with great enthusiasm.

A useful Resource Guide to Where the Bay Becomes the Sea is available from the NFB



Lynda Pogue

1. It is MANDATORY that you SEE this film BEFORE reading ONE MORE WORD about how to use it!

ZEA:
Directors:
André Leduc &
Jean-Jacques Leduc
5min., 17 seconds

6. Show the film again and:

A. Each group brainstorms all the possible sound words that illustrate the development of the film. Rehearse as a sound poem. Show film without sound and let one (or more) group perform the sound track upon each viewing.

OR ...
~

B. Provide a camera (or video). Students choose own focus or theme... and shoot an object from several different angles. They display their product in such a way that the final product is only revealed after several clues are given to the viewer

OR ...
~

C. Students conduct a magazine search to find a large picture with interesting detail. The whole thing is covered with a larger sheet of construction paper. Flaps are cut out and numbered to reveal one part of the picture at a time. Hints can be written on the back of each flap. The viewer can lift up the whole sheet to see the



2. NOW it is assumed that you have viewed the film and know how critical it was not to have given even the most vague hint as to content, concept or theme. SIMILARLY there should be no pre-film discussion or lesson for ZEA in the classroom.

3. This film could be utilized in a science, mystery, inquiry, "change," or "perspectives" context... in any language !!!

4. After the context is chosen, the only readiness comes just as the lights go out.... you and your students MUST make a deal: NO ONE guesses, whispers, shouts or discusses any aspect of the film before it is complete! Stress the shortness of the film and how secrecy is critical.

5. As the credits start to roll, discussion will POP! "I thought it was..." or "I knew it when..." The whole class will bubble and sizzle for a few minutes. Then you may wish to choose one of the following programming suggestions...

picture if it can't get it from clues on the flaps.

OR ...

D. Make a flipbook to illustrate ZEA... or anything similar the students can create

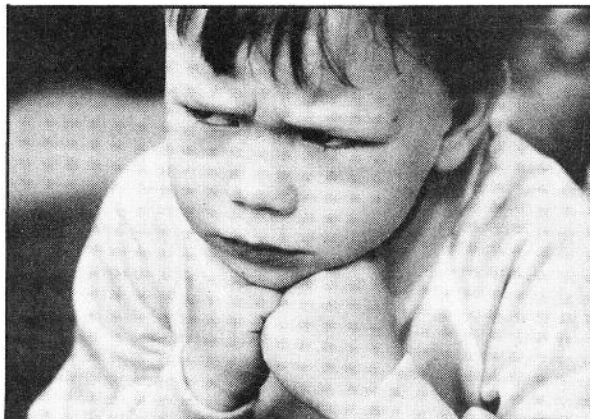
OR ...

E. Depending on the theme in your classroom... give 5 different clues to 5 different groups... let the students develop? illustrate? storytell? each aspect. Bring all 5 together so that the whole is not understood unless the parts are understood !!!

USING FILMS TOGETHER

Each plan in this section (pages 65 to 75) utilizes films to explore the many dimensions of a subject, as in **Goals of Peace**; or to develop an appreciation of film and explore its many styles, as in the two “Festival” plans; or to look at a particular filmmaker’s way of expression, as in Paul Driessen’s work in the plan “**Inquiring. . .**”

Many teachers find their students stimulated by these experiences and this helps them develop a more critical awareness of film, filmmakers, and specific subject matter.





Celebrating Manitoba Film

Linda Johnson

WITH A MINI-DRAMA festival slated for early February and a writer-in-residence program scheduled for the spring session, the Language Arts teachers in junior high challenged themselves to highlight another aspect of the curriculum during the opening Fall term. When talk got around to film we realized how little we knew about film-making in general and film-makers in particular. We guessed that our students would be the same; they see a lot of movies, they watch hours of television and they often rent videos. But what do they know about what they are viewing? We felt that any attempt to make them more aware would be energy well spent, so we decided to hold a film festival. We just were not sure what to feature in it.

While investigating what we might pursue and trying to find someone to help us pursue it, we received two surprises. First, was the discovery that our very own province boasts many individuals who make films. Second, we learned that we were on our own. No other school could advise us, encourage us, warn us or give us direction because this project was different. Choosing to stage a film festival was breaking new ground.

Decisions, decisions, decisions. What do we show? What format to use? What size groups? Guest speakers? What costs are involved? Who will pay them? A great deal of time and energy had to go into this early planning stage. In the end, we elected to try a keynote

speaker with all 350 students in a pre-lunch time slot, with an afternoon schedule consisting of two film sessions. In one we would feature Manitoba film-makers, and in the other we would show films of other Canadians. Our "Celebration of Manitoba Film" was set. On November 26th, it was signed, sealed and delivered.

"Was that your dog? How long did it take to make the film? How much money do you make? What was your message in the film?" These are some of the questions put to John Paizs by our students after viewing his **Springtime in Greenland**. Not all of them may have appreciated his parody of fifties films, but they liked the funny parts and had many queries. Inviting Paizs to speak at an initial celebration proved to be a good choice. Not only is he a graduate of the nearby high school, but his film was shot at a short distance from our school. Recognizing familiar landmarks in the film was an unexpected bonus for the students and it helped them appreciate that real people and real places are used in film-making.

Paizs' knowledge and skill in the area of animated films were later shared with the Grade 8 students. Their second afternoon session included viewing the work of other talented artists, including Alan Pakarnyk (**Carried Away**), Norman McLaren (**A Chairy Tale**), and Brad Caslor (**Get A Job**). The Grade 7 students viewed nature and wildlife films and met with George and Sally Cotter. Mr. Cotter is an independent filmmaker whose work often appears

on television in Winnipeg. The students were entertained by his relaxed, informative manner. They learned a great deal about the patience and perseverance expended by those who choose to film wildlife. Their films-only session included other nature films as well as **The Sweater**, and **The Golden Apple**. The greatest variety in film-viewing went to the Grade 9 students since we have no opportunity to follow through after they leave our school. **Lucretia** and **Debts** were offered as examples of films based on a poem and a short story respectively. **Kelekis: 50 years in the Chips** and **It's a Hobby For Harvey** provided a look at documentary film. But what will probably remain with these students longest is the memory of their encounter with the Boke poet M.B.Duggan. No doubt his experimental films made an impression on them.

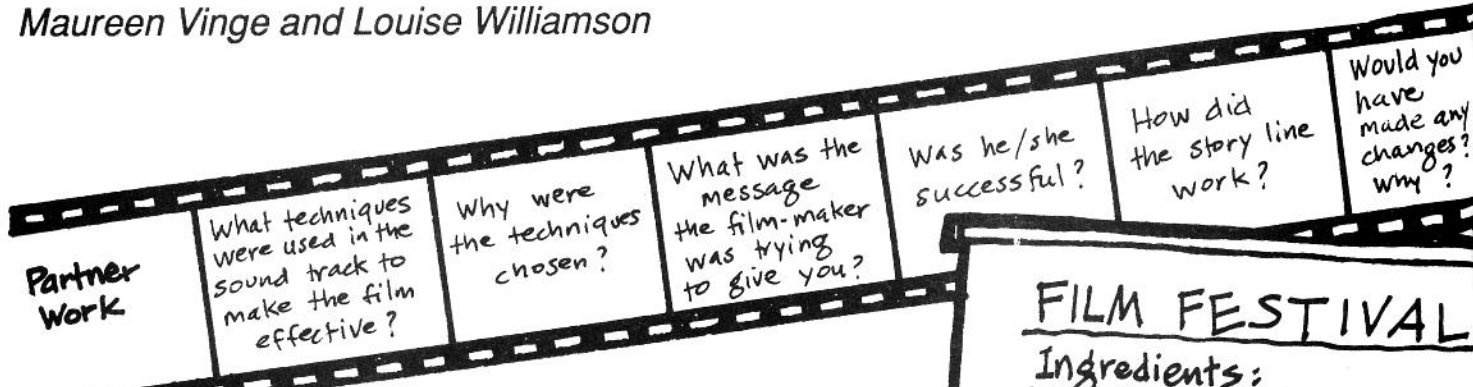
Varying the focus for each grade level gave us a starting point and a workable format. It readily facilitates future planning. A three-year plan could be followed to ensure that students are exposed to all types of film. It would take them from what is familiar to the unusual and experimental. Along the way they would learn more about the technical aspects, discover where the ideas come from and become more critical viewers. Future workshops and festivals would be true celebrations of the students' growing knowledge and increased appreciation.

Hmmm. October 22? April 14? What's the best time? Is Mr. Spielberg available? Where will we get the money? Which films do we choose? Decisions, decisions, decisions.

FESTIVAL FORMULA



Maureen Vinge and Louise Williamson

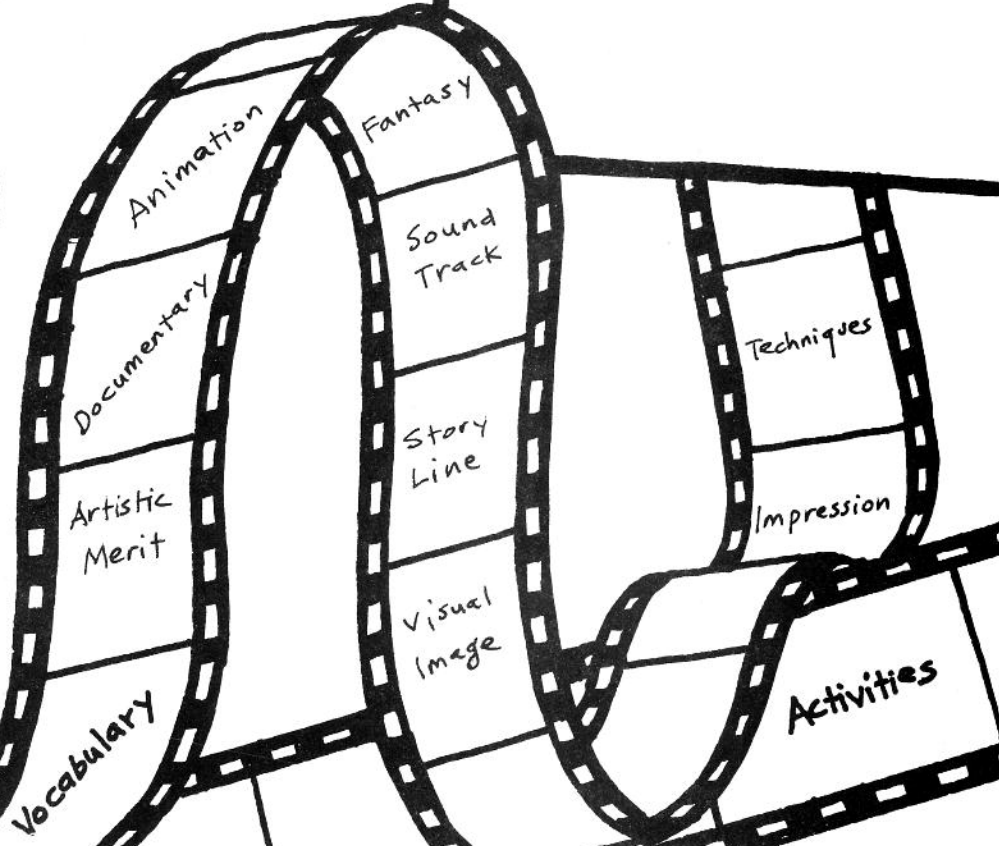
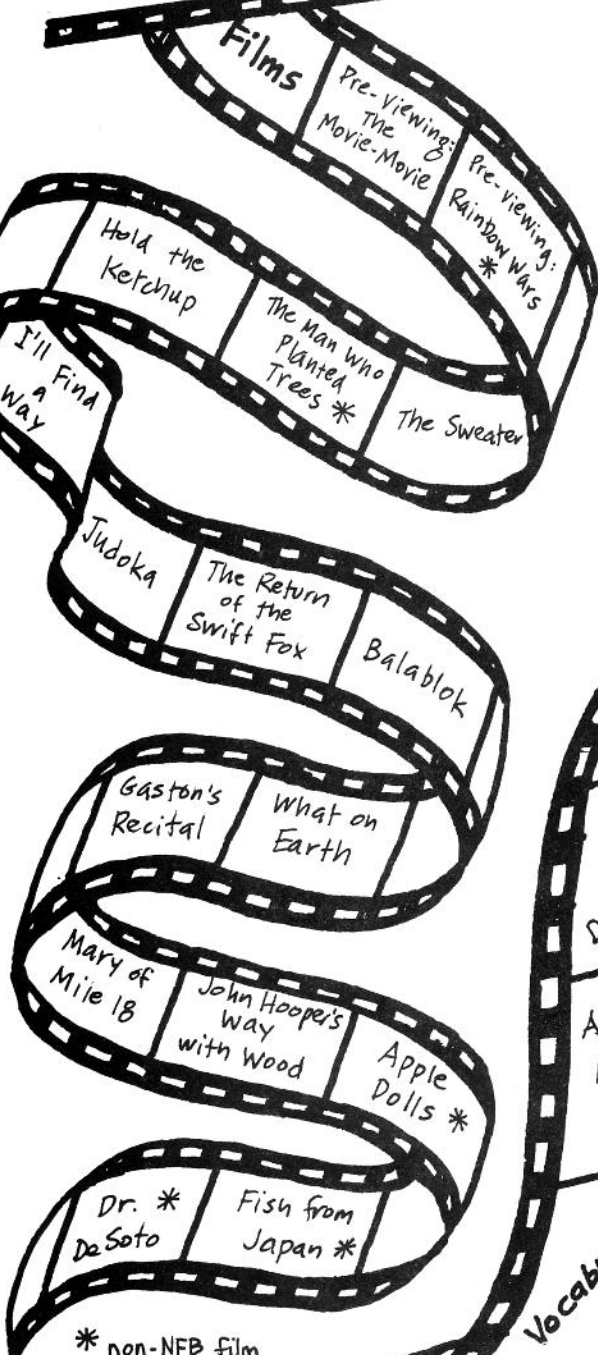


FILM FESTIVAL

Ingredients:

- Daring
- Organization
- People
- Films
- Film Activities
- Enrichers (Guests & Trips)

Films



* non-NFB film



What was your overall impression of the film?

What numerical rating would you give it? Why?

How did the film-maker keep you interested?

What techniques were used?

Enrichers

Field trip to local TV and Theatre Arts High School

Film Critic

Distributor

Film Maker

Producer

Writer

Write a letter describing our film festival

Editor

Director

Teacher and Student Comments

"Great, but not as good as..."

"Good promotion of Canadian film."

"I liked the witch's voice."

"We should make it longer."

"We need more films appropriate for the younger children."

Make an advertising poster for a film you saw

Make a flip book as shown in your booklet

"Extremely gross, but good!"

"Nice break from the usual."

FORMULA

Methods:

- Teach each class film vocabulary - it is vital that children internalize these terms and use them in discussion about films.
 - Teach concepts of fact and opinion.
 - Teach the concept of quantitative evaluation.
 - Teach partner work - in pre-viewing films with the librarian, children work in partners to discuss questions. This stimulates thinking and prepares them for making judgements and writing opinions in their booklets during the film festival.
 - Teach film manners.
 - Establish 4-8 venues daily, depending on your ingredients.
 - Cook 1-6 hours a day for 4 days to 2 weeks in an exciting environment.
 - Serve with activity slices + pieces of enrichment.
- Enjoy!

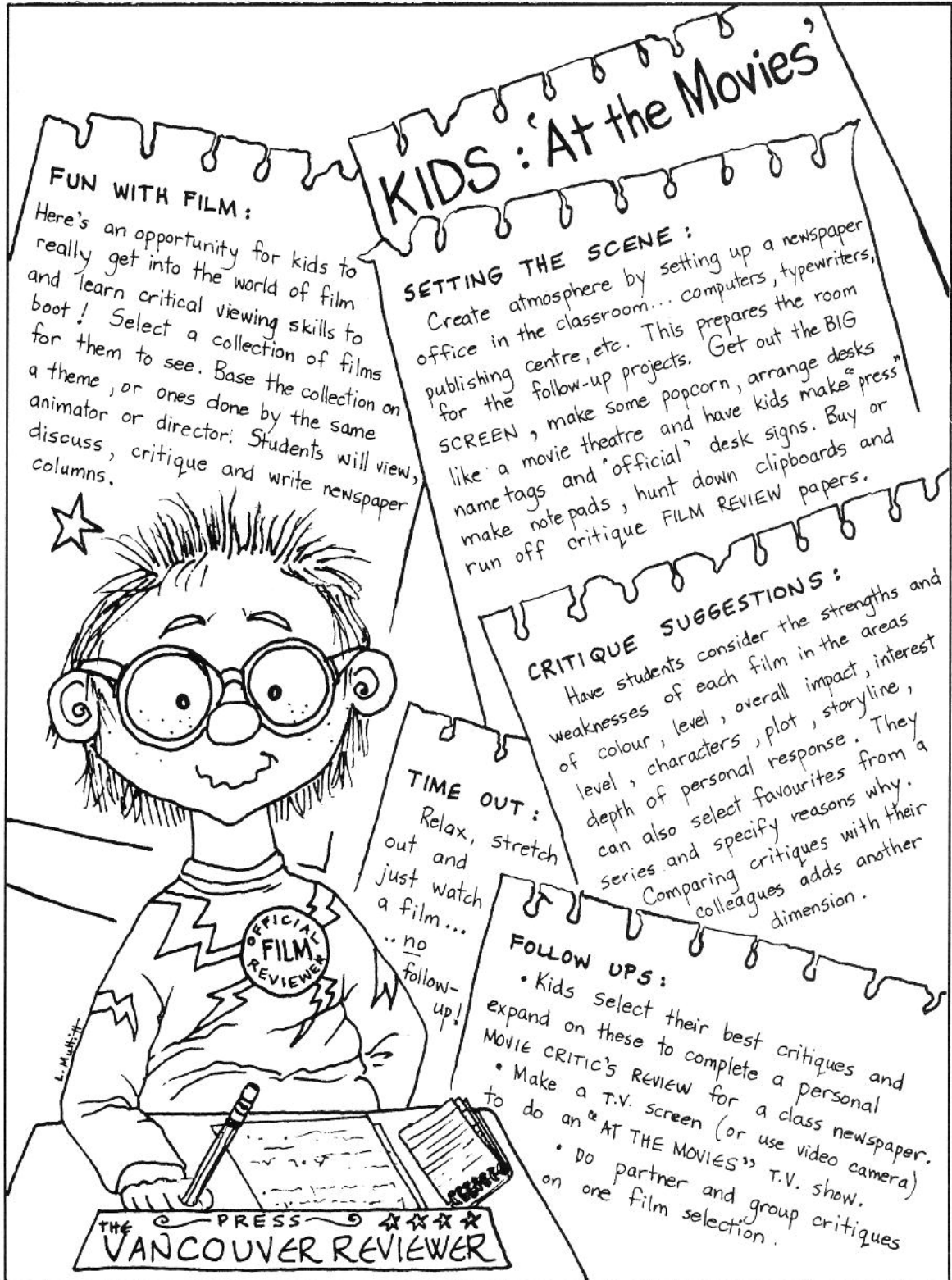
"Make" a film by drawing directly onto 16mm film.

Read about screenplays, then make up your own

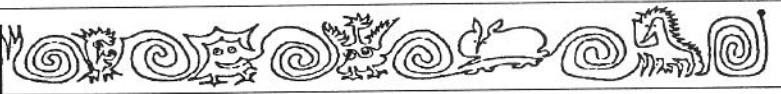
Find a film review. Glue it in your booklet. Write your own review of a film you saw.



Linda Muttitt



INUIT LEGENDS



Linda Muttitt

* View one of the films. Have the kids work in groups to discuss the moral or values shown. Create storyboard-style movies on long paper strips to illustrate these messages.

* After viewing one of the films, make fabric puppets, stick puppets or boldly designed face masks to act out each legend. Viewers/audience challenge the values shown after the dramatization is complete.*

* Children can write their own legends and then illustrate key 'message' images through prints ~ potato, cardboard or lino.

* Carve from soap or with clay.

Exploration through INUIT LEGENDS

Select from any of these films:

* Lumaag

* The Owl and the Lemming

* The Owl Who Married a Goose

* The Owl and the Raven

* The Man and the Giant

* After reviewing values shown in the film legends, discuss values their parents teach them to survive well in the world. You could build off ones shown in the Inuit legends: sharing, cooperation, being yourself, patience, living in harmony with the environment.*

* Then make special 'heritage-looking' books from recycled paper. Cover with old fabric or leather, fake furs... Children write down values taught in their families and then select one to develop into a 'teaching' legend. Bind books with leather strapping.

* Kids could work on big legend books where they choose the value/message they see as the most vital to pass on to others and write a legend for a younger sibling or class that shows this. Illustrate in bold prints and black-outline drawings with some added colour.

* Share their books with younger children. Kids could also write legends to illustrate a belief or value/message they would like to pass on to their parents. Make special books and set up a reading time with their parents. Consider: legends to help the world... legends written by animals for people... *



Arlene Moscovitch

Flamenco at 5:15 is one of the films included in the new NFB media education resource *Aspects of the Documentary* (working title), currently in production. Aimed at senior high school students, the resource explores documentary film as a genre. It features complete films and/or videos, film excerpts, interviews with filmmakers, and original material shot specifically for this package. The films included were chosen because classroom testing showed that they engaged students emotionally and raised critical questions about issues such as voice; truth, fact, and objectivity; the “construction of reality” and the differences between fictional and documentary treatments of a subject. The anthology has been conceived of as an image bank rather than a “course”; films have been grouped under headings such as Ways of Storytelling, The Candid Lens, The Politics of Truth, Voices of Experience, and The Struggle for Change.

The following material, excerpted from the resource guide, is found in the section The Celebration of Life.

Must documentaries always be about serious social issues? Can they also capture moments of beauty, be a source of profound aesthetic pleasure? Does every film have to have a clear-cut “story” which culminates in a climax? Screening **Flamenco at 5:15**, an impressionistic record of a dance class for senior students at the National Ballet School in Toronto, raises these sorts of questions, and more. A celebration of creative expression, energy and life, **Flamenco** is a poetic, lyrical film about a process.



IDEAS FOR DISCUSSION

Pre-screening

1. Since **Flamenco** is more about process than product, as it tries to capture a moment or mood, it is helpful to ask the following questions before showing the film: Is there anything you do just for the sheer pleasure of doing it, rather than for any tangible goal or reward? Can you think of an incident or a moment that you wished would never end — perhaps dancing with someone you like — a moment you would like to recreate?

2. Which films, videos, or t.v. broadcasts have you seen where you have been particularly conscious of movement or rhythm, either of the objects or people on the screen or of the camera itself?

Post-screening

1. Share responses to the film. Were there any specific images, moments, or sequences which stood out for you?

2. Director Cynthia Scott has said that **Flamenco** is “not a traditional documentary idea.” What might such traditional ideas be? If you were going to make a documentary, what would your subject be?

3. How does this film compare to other films you might have seen about dancing, especially features like *Fame* or *Dirty Dancing*? What “story” has Cynthia Scott chosen to tell? Why would she have decided *not* to put in a final performance in a film about dance? Can you think of a situation in your life where the process of doing something is more important than the ultimate goal?



ACTIVITIES

Pre-screening

1. Working in pairs or in small groups, quickly brainstorm the following: You have been asked to make a film that conveys a sense of rhythm and movement. What would you choose as your subject? How would you shoot it? What would you have on the soundtrack?

Post-screening

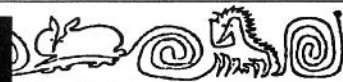
1. Pick out a sequence that you find particularly effective (the handclapping around the piano and the skirt sequence at the end are frequently mentioned) and chart how the sense of rhythm has been created by the editing. How many shots are there? When do the shots change? What connection is there between the changes in the visuals and what is happening on the soundtrack? How do the shots vary in what they show, in the camera's distance from what is being filmed, etc.?

2. Some students might want to show a scene from **Flamenco** and a scene from a feature film about dancers and dancing to the class and analyze the differences between the two. Or perhaps they might choose to compare the representation of bodies in motion in **Flamenco** with the coverage of certain kinds of athletic endeavours.

3. Screen Norman McLaren's film **Pas de deux**, which focuses on the movements of a pair of dancers. Could this also be considered a "creative treatment of actuality"?

4. **Flamenco at 5:15** and **Anybody's Son Will Do** have to do, among other things, with teaching and learning. Screen a scene for the class from each of the films which seems, to you, to show this clearly. What are the differences and similarities in the teaching/learning philosophies and styles that are being presented in each of these films?

5. Capture an event or a moment in an impressionistic style using slides and a taped soundtrack or working with camcorders.



“Inquiring” about Paul Driessen

Mark Zamparo

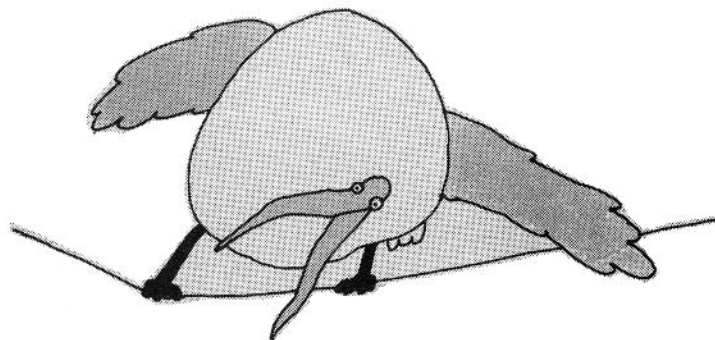
THE “INQUIRY MODEL” fosters critical thinking in students. It provides them with a model whereby they can question, investigate, and make conclusions about any experience, event, or issue. (B. Duncan, No. Walker, **The Critical Concept**. O.S.S.T.F., 1984)

The model follows a six-point process: input; key questions; brainstorming of possible answers; information gathering; synthesis and conclusion; expression of conclusion.

The input can be an experience, an event, a controversial film or T.V. program, or an issue. Because the stimulus or input is usually so complex, so layered, it promotes debate and discussion that cannot be satisfied with a yes/no or black/white response. The aim of the method is not to indulge in controversy but to promote critical thinking, to enable students to evaluate for themselves.

Paul Driessen’s animated films provide a complex impetus for such an inquiry: **Le Bleu Perdu**, **An Old Box**, **The Same Old Story**, and **Cat’s Cradle**.

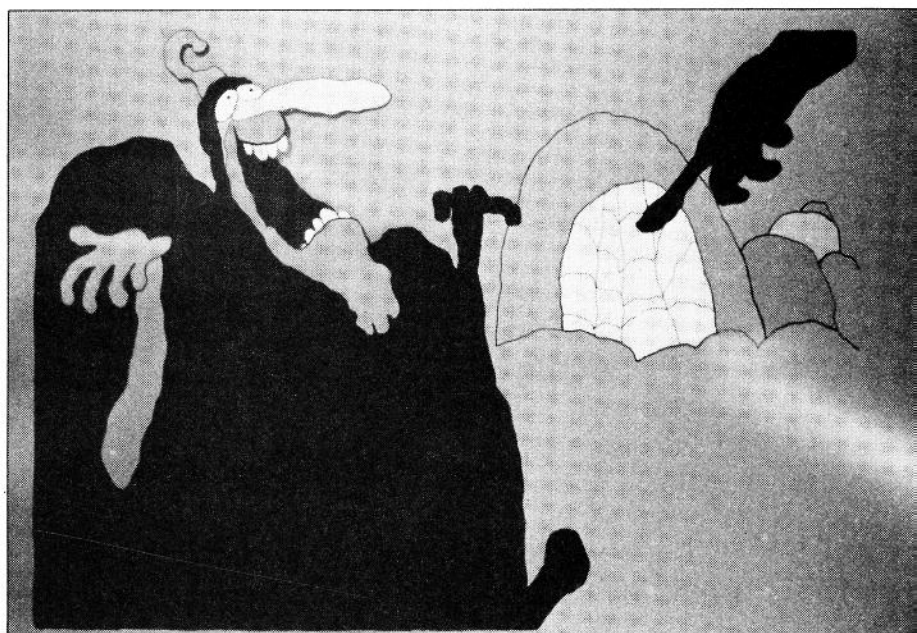
After Screening **Le Bleu Perdu** (7 min. 30 sec., no words), ask the students to react with a sound-image scan, mentioning items that pop into



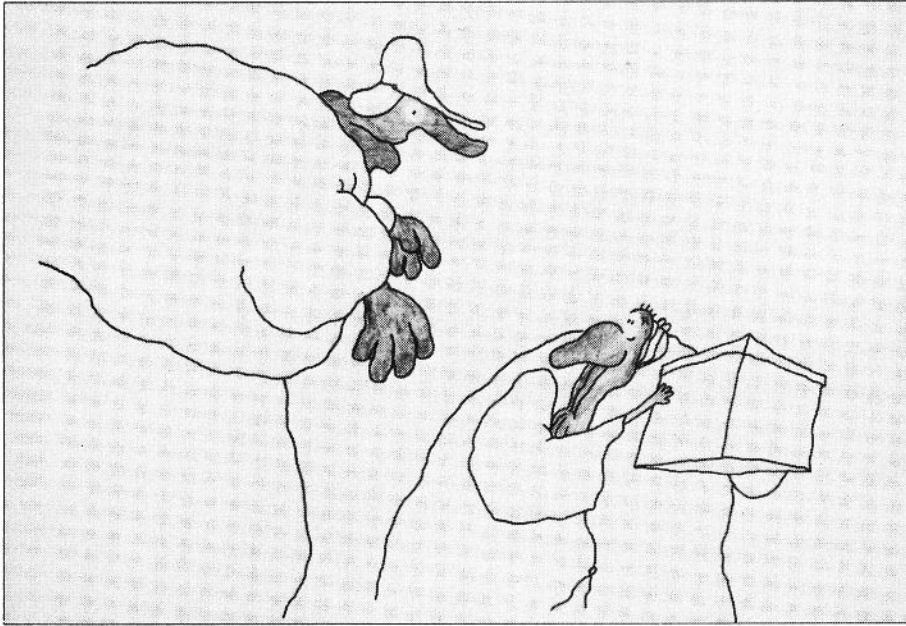
mind. **Le Bleu Perdu** is about environmental pollution. As the scan leads to discussion, ask students to develop questions about the film. Put the questions on the board or on the overhead projector: What does the environment have to do with paradise? Why is paradise clean but sensual? Why does the film mix erotic and religious images?

The class chooses the last question - the mix of images - as

the key question. The groups discuss possible answers and then watch the film again to determine whether the film supports their answers. After the second screening, the class formulates a synthesis: the film reframes the Garden of Eden imagery (the apple) to state that the new crime, environmental pollution, has deprived people of paradise. Students can then formulate a response in a report,



Cat's Cradle



An Old Box

essay, poem, news report, radio or video documentary, letter to the animator, pop song, or rewriting of the biblical story in Eden.

Driessen's **An Old Box** (9min.11sec.) wonders about society's values by examining two ways of celebrating Christ's

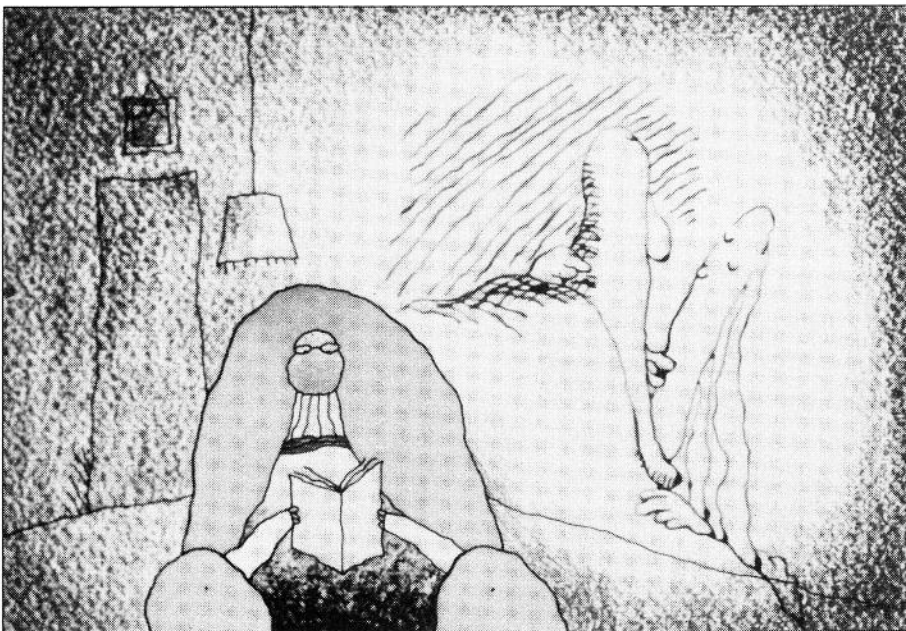
birth: the sacred and the profane.

In **The Same Old Story** (3min.12sec.) Driessen points to the relationship between the fantasy narrative and an actual narrative. It examines fear and guilt. There are four levels of narrative: the imagined narrative, the animated narrative,

the human-pixillated narrative, and the actual viewer of the film.

The most abstruse of Driessen's films, **Cat's Cradle**, plays with ideas, such as the interrelation of beings, *trompe-l'oeil*, and the association of ideas. But here, too, the narrative is anchored in a biblical reference – the three-person – family at the beginning and end of the film could be the Christian family: Christ, his mother Mary, and her husband Joseph.

The "Inquiry Model" gives students a method; it empowers them to think critically about complex events, issues and experiences, not only in school but outside of it as well. And Driessen's short, intriguing films provide the stimulating fodder to engage students in critical viewing.



The Same Old Story



An Old Box



Towards the Goals of Peace: A Film Study Unit

Noni Maté

“PEACE IS MORE THAN THE ABSENCE OF WAR.”

Peace education thus has a dual function — teaching **for** and **about** peace. This film study unit is designed to incorporate these aspects of the peace building process into a structured framework. It is organized as a unit unto itself, to be supplemented with readings and discussion. However, the films could be used independently, integrated into other curriculum units of study. The films, a combination of animated & documentary, combine stark and sometimes shocking realism with humour, satire, and importantly, hope and alternatives.



I. Introduction and Overview

Two documentary films introduce this unit and give an overview to the dimensions of peace.

1. **If You Love This Planet**
2. **Speaking Our Peace**

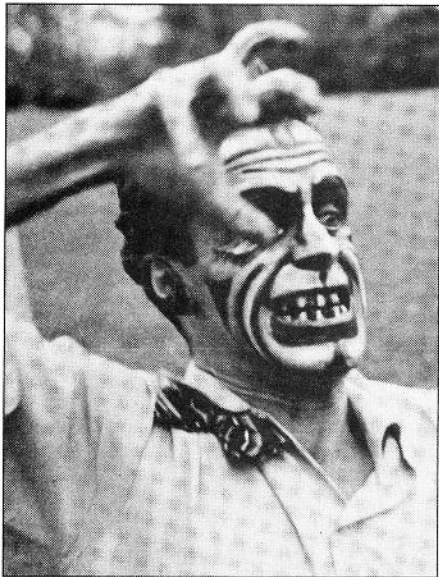


Photo courtesy of the National Archives

II. Conflict: Roots of Aggression and Conflict-Resolution

Why are we so awful? What are the roots of aggression, conflict and war? This section is not an attempt to give answers, but to re-open the questions for analysis and increased perception. Are people basically aggressive or is this a culturally learned behaviour? What is the connection between personal attitudes and global problems? The nature of the questions invoke open-ended responses, and the method for exploration, rather than documentary style, is through animated films, symbolic in their intent.

- A. Roots of Aggression
 1. **The Bead Game**
 2. **Neighbours**
 3. **Sandcastle**
- B. Cultural Difference in Conflict-Resolution
 1. **Balablok**
 2. **“E”**
 3. **Pies**

III. Violence

This film section continues the examination of “human nature” in our use and acceptance of violence as a means to solve conflict. The definition of violence includes cultural violence as well as structural violence. The films explore structures within society that perpetrate destruction and war; the economic interdependence of our world, particularly the unequal distribution of our resources; and the effects of poverty on the Third World.





A. Cultural Violence

1. Toys
2. Part 2 of War: Anybody's Son Will Do

B. Structural Violence: Peace and Justice

1. Memories of War
2. Top Priority
3. Hunger



IV. The Reality of War

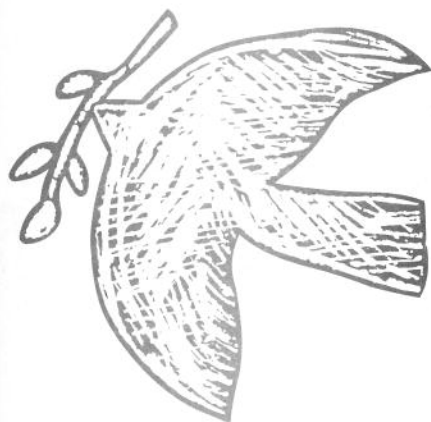
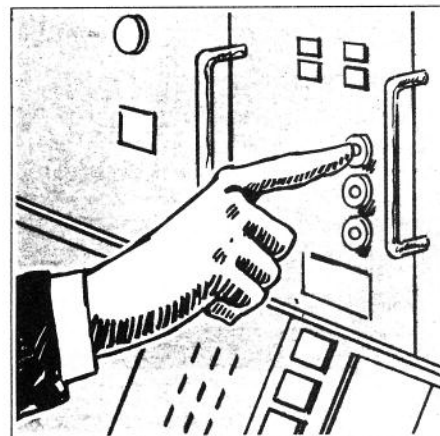
The films in the preceding sections provide an insight into the multi-dimensional process of peace-building and the relationship between conflict, societal structures, and personal and cultural values. Symbolism aside, war and violence mark the history of our civilization. The films here, while only three out of almost limitless choices, show the effect of war on all peoples.

1. Part I of War: The Road to Total War
2. Return to Dresden
3. No More Hiroshima

V. The Nuclear Age

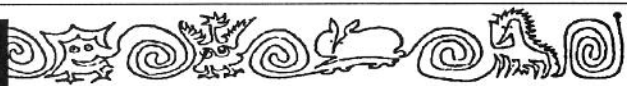
Hiroshima initiated the nuclear age, and analysis of our present reality is a necessary component in a film study unit. Two films are used here, one making a humorous connection between personal and global conflicts, the second giving a realistic account of what nuclear war will mean to one particular region of Canada.

1. The Big Snit
2. After the Big One: Nuclear War on the Prairies



VI. Conclusion

There is probably no adequate 'ending' to a film unit of this nature. However, **Premiers Jours /Beginnings** is an attempt to bring some hopeful closure to the study. This short, animated film brings us back to the broad definition of peace as a "celebration of life." In a dream-like manner, **Premiers Jours /Beginnings** looks at the natural life cycles of both humans and the planet. Through changing images of colour we see a positive, often passionate, affirmation of life containing a clear message of love.



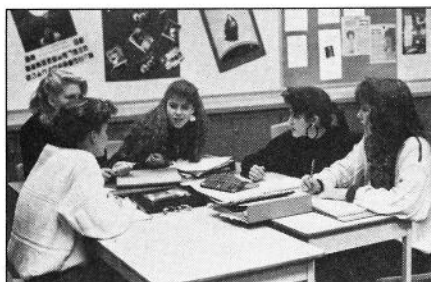
Translating the Patterns of Film into Writing

Heinz Senger

"Do we have to work today or can we see another film?"
"Are you gonna show us another funny one?"



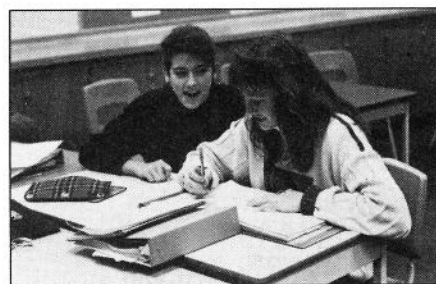
ALL OF US WANT students who see each class as a Stones' concert. Exciting. Serendipitous. Energetic. It's sad that many people still believe showing films to students will turn their brains to mush, whereas print will somehow systematize them. The



above two questions were from students who began a unit on narrative, descriptive, and expository writing by seeing three films that reflected these designs: *Hot Stuff* (9:09), *Zea* (5:17), and *Lady Fishbourne's Complete Guide to Better Table Manners* (5:57). Two

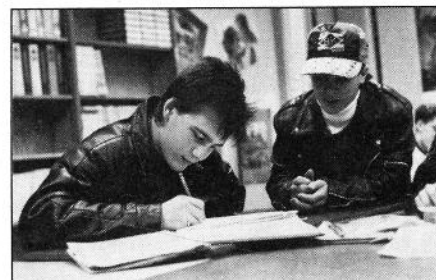
texts were used — students' and the films'.

Narrative writing began with students getting into small groups and brainstorming how fire was invented and the possible consequences of this invention. Then *Hot Stuff* was shown, followed by a discussion of the film's unity and how it was organized. Students quickly saw that its scenes were arranged chronologically. Writing a

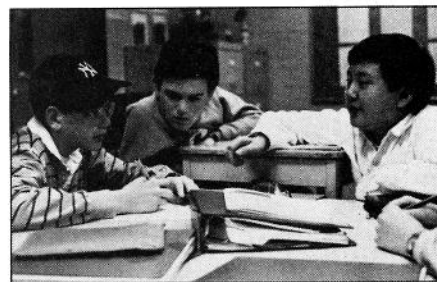


narrative paragraph based on the film followed.

The same format was applied to descriptive and expository writing. Before students saw *Zea*, they were asked to bring an object to class no larger than their fist. In small groups they chose one of the objects and described it from all possible angles. After *Zea*, unity was



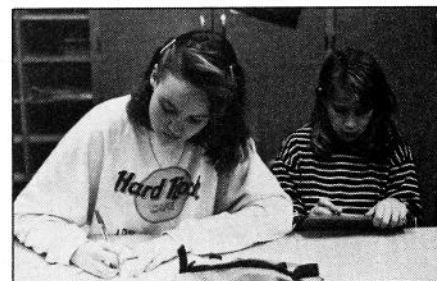
again recognized as well as several patterns of organization: spatial, dimensional, and impressionistic. They then



wrote a descriptive paragraph on the film.

The previewing for the expository writing was to create a guide to good table manners. Following *Lady Fishbourne*, unity and organizational patterns were again drawn out of the film after which students wrote their expository paragraphs.

As the accompanying



examples testify, when students join the reading of films to their own lives, competent writing results. Do film and laughter relax students, thus enabling them to become more fluent writers?



How Fire Was Invented and the Consequences of this Invention:

- lightning causing forest fires
- sun burning on dry grass
- friction, rubbing stones or sticks together
- god (a religious belief that fire was a gift)
- the cave men captured fire from the forest fire (caused by lightning) and nurtured it so they could use it to better themselves
- a man from the future came and planted matches for the cave men to find
- cooked meat, cooked food, sterilized food (no worms)
- heat and light (which might enable them to work longer in the day and live longer because they won't die of coldness)
- charcoal for their drawings
- cut their hair
- killing and scaring their prey

Description of Object

- stony texture
- cement like
- grainy
- beige
- skeleton like
- emotionless
- reminds one of a dentist's office
- light
- scary
- tongue-less
- life-size
- if you were in the throat you could see out the front

A Guide to Good Table Manners

- no elbows on table
- no feeding the dog from the table
- use a napkin, not your sleeves
- no reaching
- no playing with your food
- no picking or cleaning nostrils
- no hats
- no cutting toenails
- no slurping
- no talking with a full mouth
- no eyebrow plucking or putting on makeup
- no shaking dandruff on food for seasoning
- no gum under the table

Hot Stuff

Hot Stuff is an animated film based on the invention of fire. This film used fact and fiction and, in my opinion, was written for more humorous reasons than anything else. The first scenes of this film show the beginning of time when all was chaos and fire. The gods were angry so they cooled the earth down. Then came a picture of man standing in snow and complaining to his snake about the cold. The gods took pity on man and decided to give him the gift of fire. But they warned him to always keep fire as his slave for if the fire was ever to be set free, it would take over the earth as it did before. Man was overjoyed with this gift and progressed because of it. Man was now able to cook his food and keep warm at night. Man went from cave to Roman, to Roman warrior, to sheik, to knight and finally to man as we know him. Man made a lot of inventions because of the discovery of fire. Then the scenes of the film changed to a man and wife at home with many fire hazards around them such as a cigarette, an iron plug, a TV plug and a toaster plug. As a result of man's now careless use of fire, these potential fire hazards turned into a huge, blazing fire. In the end, all was chaos and fire and the gods were angry . . . again.

Zea

All was black . . . and then it came into view. It was rather large. In a way it resembled a planet, the sun, or perhaps even earth. Liquid slowly rolled over the object, making it shiny. It was silent, almost as if one were in outer space, staring down upon the earth. Bubbles began to form from the liquid. Although in the beginning they were small, they grew larger. Everything became noisier, the bubbles were sizzling. I could start to feel extreme heat!

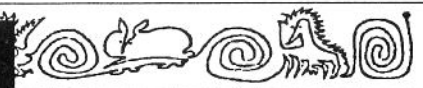
Everything was blurry. then like a butterfly emerging from its cocoon. . . POP!

Lady Fishbourne's Complete Guide to Better Table Manners

In the film, Lady Fishbourne, an expert in table manners, tells us the principles of good table manners:

- never be the first to sit down; wait until the others are ready to sit
- never play with your forks, knives or spoons; it's childish to do so
- never talk about grotesque things or subjects when you're about to eat; it's very unpleasant to think about those things and eat
- always sit up straight; never slouch
- never put your elbows on the table
- when the host serves soup, use the soup spoon, not the teaspoon
- never blow your soup to cool it down; be patient, wait
- if you find something disturbing in your food, like a hair, don't show it to the other guests or you'll ruin their appetites
- at the end of the dinner, compliment and thank the host

That concludes Lady Fishbourne's lesson in proper table manners.



Propaganda Challenge

Monique Turcotte

CO-TEACH A propaganda challenge program for the gifted. The purpose of this course is to introduce junior high students to possible media related careers as well as to develop a critical eye to the propaganda which surround us. During this course, a number of invited speakers (from advertising executives, news editors to media spokespersons) make presentations to the students. My colleague and myself present the theory behind the images. NFB films help us a great deal.

This Is a Recorded Message, a collage of print advertising, TV ads, news and historical clips masterfully and uniquely displays the dominance that media has in our lives. It also reminds one of Andy Warhol's prediction of 15-minute fame.

The Bronswick Affair is a comic look at media bombardment via TV. This film is so realistic to the students that we had to assure them that it was a piece of fiction.

T.V. Sale is an animated satire of material presented on TV.

Mirror, Mirror: An Advertiser's Scrapbook is a humorous historical view of social trends and values as seen through ads.

The last three films examine

more serious concerns. **Have I Ever Lied to You Before** presents the every day conflicts in the advertising business. **And They Lived Happily Ever After** contrasts the media's messages about marriage with reality as seen by women. **Killing Us Softly** is a documentary of advertising's stereotypical image of women as well as the power of advertising to shape attitudes and, consequently, behaviour.

All students must fill a *Media Log* while viewing these films as well as filling it out for a number of print and media ads, films, programs and documentaries. Their final project is an ad campaign complete with storyboards, scripts and a final product. The availability of video cameras in recent years has spawned a number of interesting "commercials."

Media Log

Student Name: _____

Date: _____

sample title	type
technique	personal reactions
comments	

EXPLORING FILM PRODUCTION

The following section's plans deal with many aspects of film production to help teachers and students gain a better understanding of the elements of film from scriptwriting and storyboards through to sound tracks. Hands-on exercises enable students to do their own video productions while gaining a deeper appreciation of the creative process behind filmmaking. These plans are also useful for teachers developing media literacy skills with their students and stimulating critical thinking.





RONALD RAVEN REPORTING FROM DEEP IN THE CANTANKEROUS BACKLAND, WHERE PANDORA SAYS "ENTREPRENEURSHIP" GOT A CAMERA FOR HER SCHOOL... HMM! HER STUDENTS ARE MAKING VIDEOS ON LOCAL ISSUES...

Lifestyles of the Real-Live Classroom

OUR TEAM CHOSE A QUESTION. THEN MRS. PAWLEY MADE SURE WE'D:

- IDENTIFY AT LEAST 3 INTEREST GROUPS
- COLLECT DATA TO SUPPORT EACH POINT OF VIEW.

AND WE MADE UP A CHARACTER FOR EACH GROUP. SCRIPTWRITING TOOK UP LOTS OF TIME...

I ONCE FOUND OUT THE HARD WAY WHAT HAPPENS WHEN A GROUP EXPLORES JUST **1** POINT OF VIEW!

WHAT SHOULD WE DO WITH OKEYDOKEY RIDGE?

1. LOG IT MATT MACBEAN

2. MAKE PARK POLLY PACKFRAME

3. 1/2 PARK & 1/2 LOGS CELIA CENTRAL

DATA BINDER

GOOD SOUND IS REALLY IMPORTANT TOO! WE COULDN'T EVEN HEAR MATT MACBEAN IN THE FIRST VIDEO WE MADE -- WE WERE TOO CLOSE TO SOME CHAIN SAWS! SO WE WENT BACK AFTER SCHOOL...

© 1988 queen hoo-hoo comics

IN FACT, THE KIDS SPENT AS MUCH OF THEIR OWN TIME AS CLASS TIME... EVEN THE PARENTS AND FAMILIES GOT INVOLVED!

OF COURSE, I REALLY APPRECIATED THE HELP OF OUR SCHOOL LIBRARIAN.

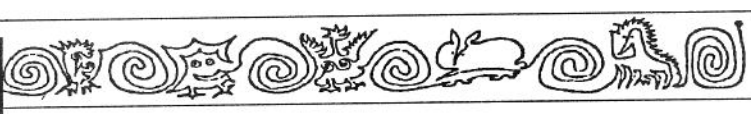
THE VIDEO PROJECTS TAKE SEVERAL WEEKS... BUT THEY INCLUDE LOTS OF LANGUAGE ARTS AND SOCIAL STUDIES.

AND NOW THESE KIDS KNOW A VERY DIFFERENT WAY OF WATCHING TV!

OKAY, PANDORA... HOW DID YOU COME UP WITH THE \$1,500. FOR THIS GREAT LITTLE SUPER-LIGHT HOME-QUALITY CAMERA AND RECORDER?

WHY, THE WAY WE BUY A LOT OF THE THINGS WE NEED, THESE DAYS, RONALD...

5 MOMS & DADS MAKING PHONE CALLS, + 1 FRIDAY-NIGHT FUND-RAISER!



WE RECEIVED SUCH A REACTION TO PANDORA PAWLEY'S LETTER ABOUT BUYING 16mm FILMS, THAT WE SENT FREELANCER RONALD RAVEN AND HIS T.V. CREW TO CINEMA ELEMENTARY, DEEP IN THE CANTANKEROUS BACKLAND...

Lifestyles of the Real-Live Classroom
with your host **Ronald Raven**
Crow of Private Enterprise

MY STORY TONIGHT IS FROM CINEMA, C.B., WHERE MRS. PAWLEY HAS GOT THE WHOLE COMMUNITY OUT FOR A FUND-RAISER TO BUY FILMS.

Welcome to "Meet the Creature" Night & Gala Film Benefit

MRS. PAWLEY, YOU'RE SCREENING THE KIDS' FAVOURITE "CREATURE" FILMS IN THE ACTIVITY ROOM. AND THERE'S A VERY COLOURFUL DISPLAY CALLED "OUR ANIMAL FRIENDS"...

YES, I WANT THE PARENTS TO SHARE THE TOTAL SENSORY EXPERIENCE OF 16mm FILM... THE QUALITY OF IMAGE, THE DARKENED ROOM WITH THE WHOLE GROUP'S ATTENTION FOCUSED ON THE BIG SCREEN...

THE DISPLAY SHOWS HOW THE STUDENTS HAVE LEARNED ABOUT THE FILMMAKER'S ART BY CREATING THEIR OWN STORYBOARDS.

THESE CHILDREN WILL NOT BE HOODWINKED BY THE CAMERA AND EDITING TRICKS OF COMMERCIAL TELEVISION!

REACTION SHOT, RONALD

THEY'VE BEEN PRACTISING THEIR WRITING AND DRAWING SKILLS AS THEY WORK IN PAIRS ON THEIR STORYBOARDS. JASON AND EMILY WILL TELL YOU ABOUT THEIRS...

FIRST MRS. PAWLEY GAVE US THESE PIECES OF CARDBOARD WITH A HOLE IN THE CENTRE SHAPED LIKE A MOVIE SCREEN...

...WHEN WE LOOKED THROUGH THE HOLE, WE SAW THE WAY THINGS WOULD LOOK IN THE FILM...

WE WENT AROUND SCHOOL PRETENDING WE WERE DOGS!

THE CHILDREN PRACTISED THE BASIC CAMERA ANGLES, THEN USED THEM IN STORYBOARDS ABOUT LIFE FROM A DOG'S POINT OF VIEW.

C.U. CLOSE UP
M.S. MEDIUM SHOT
L.S. LONG SHOT
 LOW ANGLE
 HIGH ANGLE

THEN WE GOT TO THINK UP OUR OWN IDEAS FOR FILMS!

OURS IS CALLED "KITTEN MEETS PACKRAT". IT'S A SUPER SUSPENSE HORROR THRILLER.

PICTURE

rat, thinks
cat!

SOUND

Hmm... what is that nice shiny thing...?
Oh-oh... what is that silly fuzzy thing?
Squeeck!! (scrity, scrity, scrity...)

EXCUSE ME, THERE'S LINDA LINK, THE WHIPPERSNAPPER I TOLD YOU ABOUT IN MY LETTER. LAST SPRING SHE SAID WE COULDN'T AFFORD TO BUY FILMS ANY MORE...

MAYBE TONIGHT SHE'S CHANGED HER MIND!

PANDORA, I'M SO EXCITED ABOUT THE PROJECTS I SEE HERE! LET'S GET OUR CLASSES TOGETHER AND SEE WHAT THEY CAN LEARN FROM EACH OTHER...

...AND I'M SURE I'LL BE ABLE TO PERSUADE YOU TO BUY SOME VIDEO HARDWARE!

WELL, FOLKS, WE'RE OUT OF TIME FOR TONIGHT. FIND OUT WHAT HAPPENS IN THE NEXT ISSUE OF BLINKITY BLANK!



Storyboards

Jim Bizzochi

FILMMAKING IS expensive. Filmmaking is tricky. Filmmaking is slow. Filmmaking is fun. Filmmaking is creative. Students like to make film. What's a teacher to do?

The answer to this bind is **STORYBOARDING**. Your students can draw and write a detailed version of the film on paper before, or even instead of, the actual filmmaking. By doing a storyboard, students can see their film's visuals, hear its sounds, feel its impact.

I use storyboarding in both my film production and my film history classes at Capilano College. For my film or video production students, it's a planning tool. They save time and money, involve me more directly in the pre-production process, and make a much more effective film in the end. For my film theory students, it's a chance to make a "film" with no worries about technology or money.

There are many formats for storyboards. They all work fine. The most important thing is to have the students break down their proposed film into individual shots. The shot is the key to the power and the magic of film. A good storyboard will make clear the impact of a combination ("collision" according to Eisenstein) of a

SCENE NUMBER	SHOT	SKETCH	ACTION	SOUND	TIME	TOTAL TIME
3-31			C.U. Reaction shot of pedestrian showing surprise, looking to screen right.	Instrumental continues Pedestrian comment 2.	03	4:14
3-32			M.S. Courier riding to screen left	↓	02	4:16
3-33 ↓ 3-53			C.U.'s of many different packages being delivered		Instrumental rhythm with emphasized drum, gets faster until it peaks out.	20
3-54			M.S. Slow motion shot of courier falling back into chair.	↓	10	4:46
3-54			M.S. Courier picks up coffee.	Fade up SLOW heartbeat ↓ SFX BC Hydro 12:00 horn cuts out heartbeat ↓	04	4:50



RTZMANA -101W	SKETCH	ACTION	SOUND	T M E	TOTAL TIME
3-55		CREDITS - envelopes on desk	Fade up instrumental theme.	05	4:55
		CREDITS	Radio dispatch "It's a hot" cut instrumental	03	4:58
		C.U. Reaction shot of Lourier		02	5:00
		Black		05	5:05

sequence of shots.

I like to see the following information for each shot:

- shot number
- scene/sequence number
- sketch
- description of action/camera angle
- time for this shot
- current cumulative time in the film

Drawing skills are not essential, although all my students have better "wrists" than I do. Stick figures are not as pretty, but just as effective. However, neatness and bold lines are critical. I tell my students to do their storyboards in dark pencil (grade "B" lead - hmm, sounds like "B" movies) or to redo the lines in black felt pen. A quality storyboard should be eminently xeroxable. Like good filmmakers, your students or you may want to circulate clean copies, and protect the original.

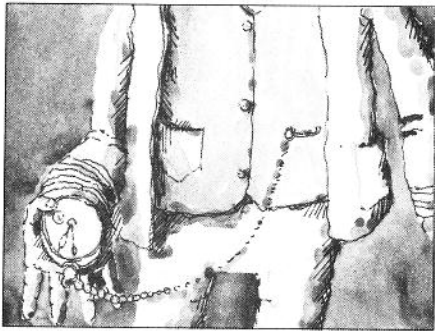
So, before "lights, camera, action...", it's "pencils, papers, and heads...".

Give it a try, and watch your budding Spielbergs and Wertmuellers, or McLarens and Shaffers, perfect their film and video conceptual skills.



A Static Production! A Media Literacy Exercise

Don Bates

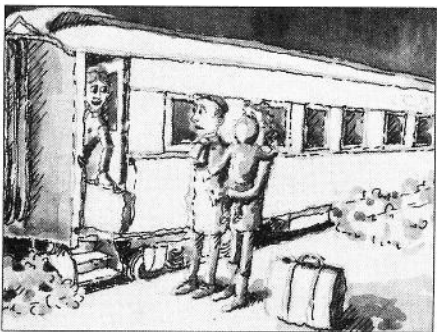


WE'RE ALL interested in activities that will help students develop media literacy. Students can study film or video, but they can expand their understanding by applying principles of production by using simple and ready-at-hand equipment.



Here's an activity that students can do with a basic video camera, even if it is only available for a short period. It will foster Language activity while it demonstrates the principles of visual communication.

- First, the students develop a storyline based on other school work or on a creative theme, possibly through a group-writing exercise.



- Then they move from the storyline to develop a storyboard for "static" visuals, much as if they were creating a slide show. Each image is a piece of student art.

Hints for the artwork:

- Use flat, rather than glossy, paper. Colour is not a factor.

- Standardize the paper size for easier shooting (21cm x 28cm or larger).

- Work in an horizontal format. Part of coming to grips with visual communication – the TV screen is horizontal.

- Keep the centre of interest large; avoid background detail. Use high contrast illustrations to tell the story.

- Pick a bright medium like tempera, oil pastel, or marker.

- Bring a little math in – calculate the ratio of the TV screen.

- Keep titles and credits short and legible. Avoid too much text.

- Next, students develop a "shooting script," arranging the static visuals in the correct sequence. Have students suggest pacing as part of the script, varying the rhythm of the images to develop an effective story.

- The students videotape the



Panels from the original storyboard of Martin Rose's forthcoming film, *Trawna Tuh Belvul*



frames, following their script.

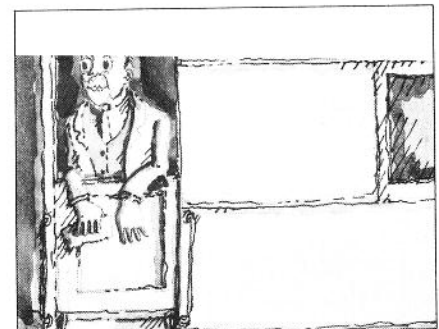
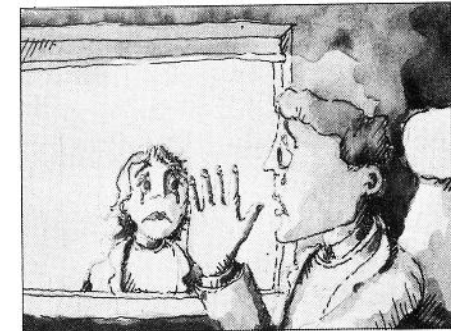
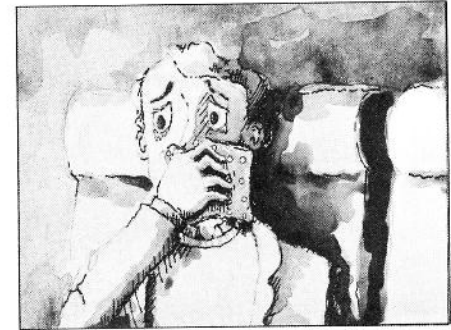
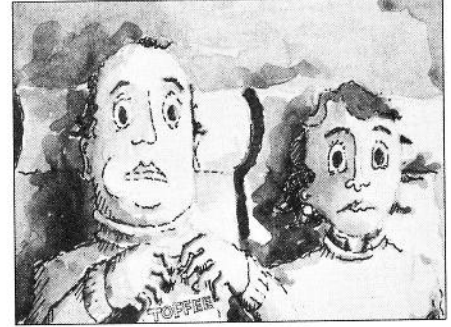
- As a group, the students look at the tape to plan the audio track. Writing the narrative can be an individual or a group activity. Reading in rehearsal and editing the script will help get the timing “down pat.” When the students are ready, they use the “audio dub” mode to add the sound track to the videotape. Using the pause button will allow them to stop and start the tape during the process.

- The type of sound track is limited only by the learner’s imagination. If the students work around a microphone in the classroom with the narrator, the actors, and the sound effects technician following the director’s cues, they can achieve reasonable results without resorting to gadgets. Also, it is labour intensive, so everyone stays involved!

There is no question that teachers will spot a host of learning opportunities from this type of activity.

- Developing the story line helps students see how sequencing events can create suspense, humour, and understanding.
- Picture making helps students develop skills related to arranging and selecting visual elements to communicate action and ideas effectively.
- Making the audio track develop students’ communication skills. Not only are writing, reading, and listening involved, but also creating mood or illusion by the selection of a “voice,” sound effects, and music.

A different type of videotape production, incidentally, has been used with French as a Second Language. Good practice opportunities for vocabulary!





Scripting a Short Story

A Literature Lesson for High School Students

Roberta F. Hammet

STUDENTS enjoy watching a film based on a short story they have read. The National Film Board has a couple of good films based on Canadian short stories that I often teach in my grade 11 English class. "The Huntsman" by David Lewis Stein is included in *Kaleidoscope* (edited by John Metcalf, published by Van Nostrand Reinhold Ltd., 1972); and "Thanks for the Ride" by Alice Munro is found in her *Dance of the Happy Shades* (1968). The latter story is best suited to more mature students because of its somewhat graphic sexual scene.

After they have read and discussed the story, I give them a brief introduction to script-writing. I teach English, not film-making; I can only give students the information needed to help them focus on the text in a new way. (And I give my version of terms, *et cetera*.) My hand-out is included below. I included a sample script for the opening scene of the story. Sometimes I do not provide this.

I usually begin by discussing the terms and my definitions. Sometimes I show a short video clip (for replay convenience) from any film, and pick out shot types used. Sometimes I do not



A medium shot from John Kent Harrison's film, *Thanks for the Ride*, based on an Alice Munro short story.

give students the effects of shots (e.g., feeling of intimacy), but rather let them discuss this and come up with their own ideas and definitions. Sometimes I have students analyze their favourite TV show, commenting on camera shots used and speculating on why one type of shot predominates.

When I have finished my introduction to the terms, I ask students (as individuals, pairs, or small groups) to choose a portion of the story and prepare a script for it. Writing two or three paragraphs for one scene works better than writing for a longer

section. You may want to break the story into 'scenes' and assign each group or individual a scene to design. Scripts may or may not be discussed or reported on before viewing the film.

I usually show the film twice. Students watch for the 'scene' and compare their treatment to that of the professionals.

I think my students become more critical film viewers and better readers as a result of this lesson.

Preparing a Film Script

Script Design

Write brief notes on each scene for the director, camera operator, actors, etc., describing shots in consecutive order.

A Shot is a single piece of film from the time the camera starts running to the time it stops running.

A Scene is a unified action, often at a single time and place. It may consist of a single shot but usually is a group of shots.

Sample script notes for *The Huntsman*

Scene 1

Shot	Picture/Action	Sound/Dialogue	Camera Instructions
1	Luscoe in long grass, using a putting iron to sweep through ahead of him	Swish of gold club, birds, etc.	Long shot, eye level
2	Same, different location later	Same	Long shot, eye level
3	New location, Luscoe sweeps again, picks up golf ball from grass, polishes on pants, pockets with 2 others	Same	Long shot, eye level
4	Luscoe lying on back on shorter grass, jacket for pillow, arms under head. 7 golf balls in front of him.	Soft nature sounds-crickets, birds, etc.	Long shot, eye level
5	Golfers putting on green	Indistinct voices, continuing nature sounds	Pan long shot, eye level
6	Luscoe rolls onto stomach and scans golfers.	Same	Long shot, eye level

Some Basic Camera Shots

- | | |
|--|---|
| <p>Close-up</p> <ul style="list-style-type: none"> -shows head/face of one person, two if very close -gives feeling of intimacy, shows emotion <p>Medium shot</p> <ul style="list-style-type: none"> -speaks directly to viewer -also called half frame or middle distance shot -shows person waist up -may be called two-shot as shows two people <p>Long shot</p> <ul style="list-style-type: none"> -good for conversations -shows whole person or group of people, a building, etc. -needed for action shots <p>Pan</p> <ul style="list-style-type: none"> -camera moves in a slow circle to show a wide area | <p>Track</p> <ul style="list-style-type: none"> -camera moves parallel with moving subject <p>Zoom In</p> <ul style="list-style-type: none"> -camera moves from long shot to close-up <p>Zoom Out</p> <ul style="list-style-type: none"> -camera moves from close-up to long shot <p>Low angle</p> <ul style="list-style-type: none"> -camera is low, looking up at a subject -makes a person appear large, domineering <p>Eye Level</p> <ul style="list-style-type: none"> -also called neutral -camera is on the same plane as the subject <p>High Angle</p> <ul style="list-style-type: none"> -camera is above the subject, looking down -makes the subject appear small and fragile, weak, insignificant |
|--|---|



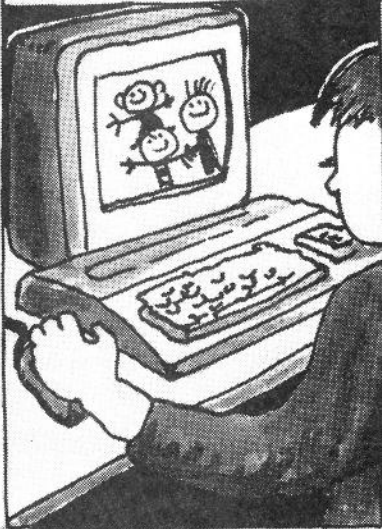
LIFE STYLES OF THE REAL-LIVE CLASSROOM

TONIGHT MS. PACKWORTH PRESENTS...
DESKTOP VIDEO

THE CHILDREN ARE MAKING VIDEOS ABOUT THEIR FAMILIES. FOR INSPIRATION THEY WATCH THIS NFB VIDEO WHERE YOUNG KEVIN ALEC INTRODUCES HIS FAMILY



EACH CHILD DRAWS A PICTURE WITH THE MOUSE AND DECIDES WHAT TO SAY.



AN OLDER STUDENT HELPS BY SAVING THE COMPUTER IMAGES ONTO A VIDEOTAPE...



... THEN RECORDS EACH STORY ON THE AUDIO TRACK OF THE VIDEOTAPE.



THE CHILDREN GET LOTS OF PRODUCTION IDEAS FROM EACH OTHER WHEN THEY SCREEN THE CLASS VIDEO CALLED "OUR FAMILIES"...

AND YOU DON'T NEED A CAMERA TO MAKE VIDEOS! JUST--

- A VCR AND MICROPHONE
- A COMPUTER WITH A VIDEO OUTPUT AND SOME "PAINT" SOFTWARE



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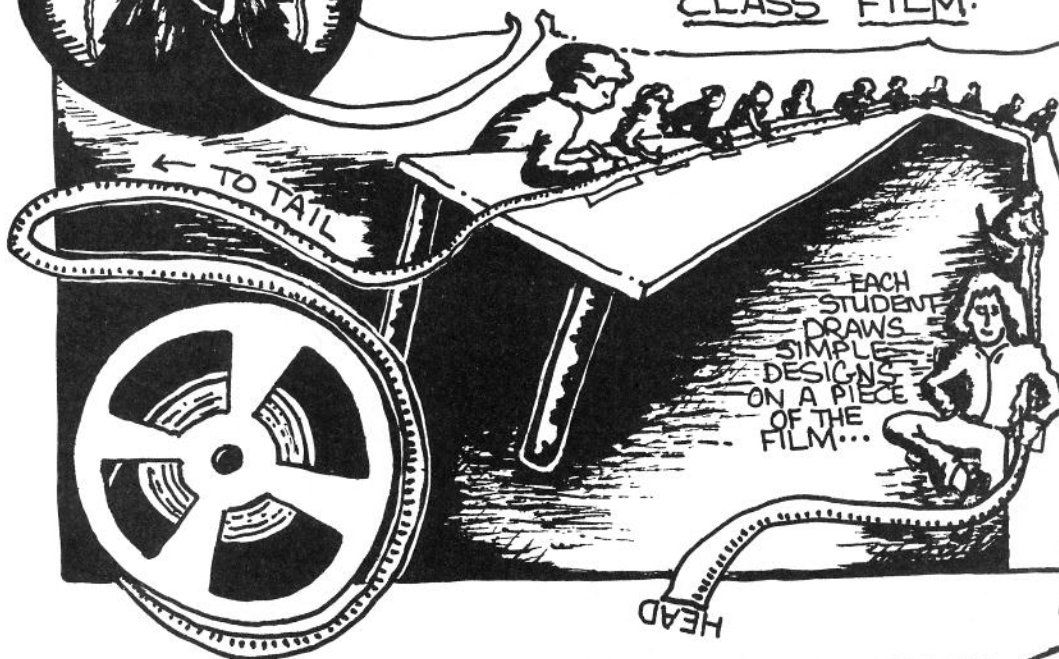


LIFESTYLES OF THE REAL-LIVE CLASSROOM

by MERRILL ANN FEARON

DRAWING ON FILM

HERE'S A WAY STUDENTS CAN LEARN THE BASIC ELEMENTS OF FILM-MAKING WITHOUT USING A CAMERA. JEFF STARTS WITH A 3-HOUR EXERCISE THAT PRODUCES A CLASS FILM.



MATERIALS

100 ft. 16 mm clear leader



markers with fine points



hand-made paper template

JEFF PROJECTS THE CLASS FILM RIGHT AWAY. WITH EACH RE-PLAY, HE PLAYS DIFFERENT MUSIC.



THEN HE SHOWS SOME NORMAN MCLAREN HAND-DRAWN FILMS, LIKE HEN HOP AND BLINKITY BLANK.



YOU CAN WRITE TO THE EDITOR OF THE NEWSLETTER BLINKITY BLANK

FOR MORE INFORMATION ABOUT DRAWING ON FILM.

NEXT TIME:

SOUND TRACKS!



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Sound: A Lesson Plan

Janine Cuccan

Objective:

To illustrate to students the importance of voice, music, and sound effect tracks in the creation of mood, tone, credibility, pace, interpretation and interest level.

Input Stage:

Have students view a film, ad or music video with the sound turned off.

Suggestions: **Sufi Tale, Neighbours, Air**

Activity:

Divide students into groups (3 to 5 per group) and review the soundless film while brainstorming possible soundtracks. Their final decisions about voice-overs, music, and sound effects are recorded on a storyboard/script. Students record their ST to synchronize with the video.

Presentation:

Each group presents their ST with the original video. After each viewing, the class discusses the effect of the sound track decisions made by the presenting group. The entire class now listens to the original, intended ST with the video.

In the form of a written review, each student should explore the power of the sound track as intended by both the professional producer and at least one of the peer producers.

Extended Activity:

Each group should produce their own video. This may take the form of a theme/image collage, ad, documentary or music video. This video should have an accompanying ST reflecting the ideas and intent of the producing group.

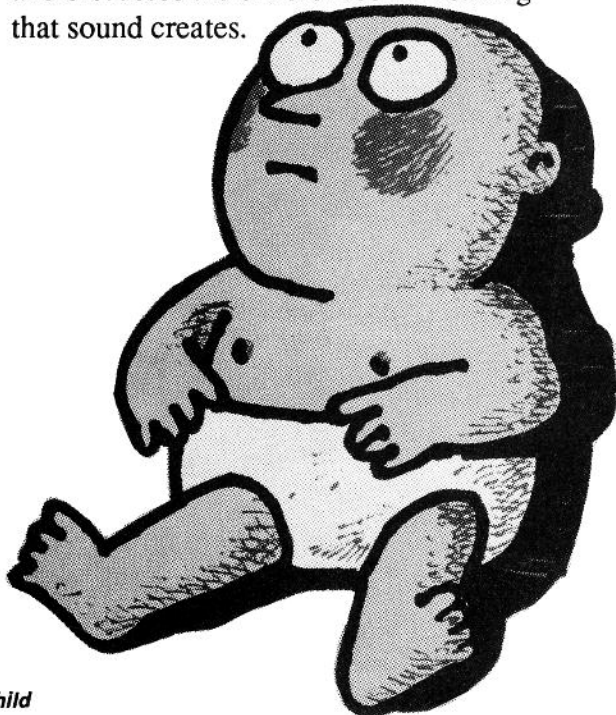
Groups exchange videos with each other. Groups view their peers' video without listening to its ST. They brainstorm ideas, produce a storyboard with sound and record a new ST.

Variation:

Reverse the activity. Have students listen to sound/voice tracks and imagine video images that might correspond. Produce the video and compare final products with the original.

Suggested ST: **Every Child, Nails, A Chairy Tale**

The class views and listens to both versions and discusses the differences in meaning that sound creates.



Every Child



LIFESTYLES OF THE REAL-LIVE CLASSROOM

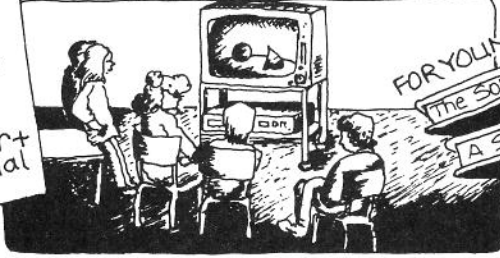
by Merrill Ann Fearon

LINDA, YOU HAVE A WAY OF
MAKING SIMPLE SOUNDTRACKS
 WITH SOME PRETTY BASIC EQUIPMENT...

YES, RONALD... WE FOCUS ON
 SOUND WHILE SCREENING ONE OR
 TWO OF THE N.F.B. "CLASSICS"
 THAT EXPLORE SOUNDS AND PICTURES...

EQUIPMENT

- video camera + recorder
- tripod + easel
- audio recorder + external mic



FOR YOUNG CHILDREN...
 The Sound Collector
 A Sense of Sound

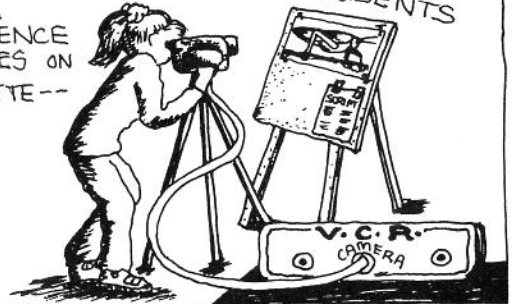
Listen, You'll See...
 The Eye Hears, The Ear Sees
 ...FOR OLDER STUDENTS

THEN THE STUDENTS:

- ① CHOOSE PHOTOS AND ARTWORK FOR THE PICTURE TRACK.
- ② WRITE A SHOOTING SCRIPT WITH THE IMAGES AND SOUNDS THEY PLAN TO USE.



- ③ RECORD A SIMPLE SEQUENCE OF STILL IMAGES ON VIDEOCASSETTE-- IN ORDER, SO THAT NO EDITING IS NEEDED!



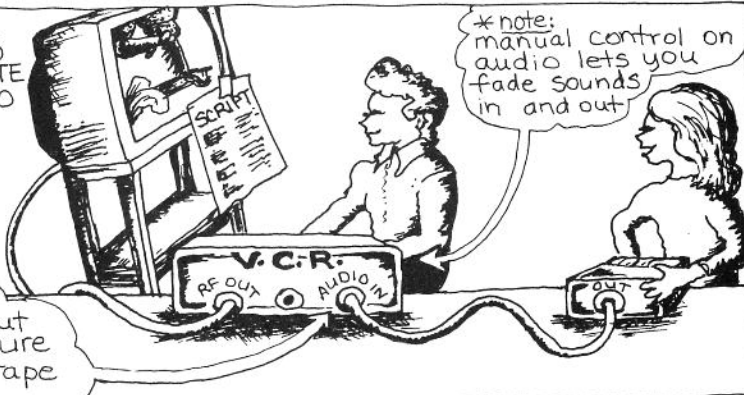
- ④ RECORD SOUNDS IN ANY ORDER, ON AUDIOCASSETTE

*note: headset really helps get the right sounds



- ⑤ TRANSFER SOUNDS TO VIDEOCASSETTE ACCORDING TO SCRIPT.

*note: you need a v.c.r. that records new audio without erasing picture already on tape



*note: manual control on audio lets you fade sounds in and out

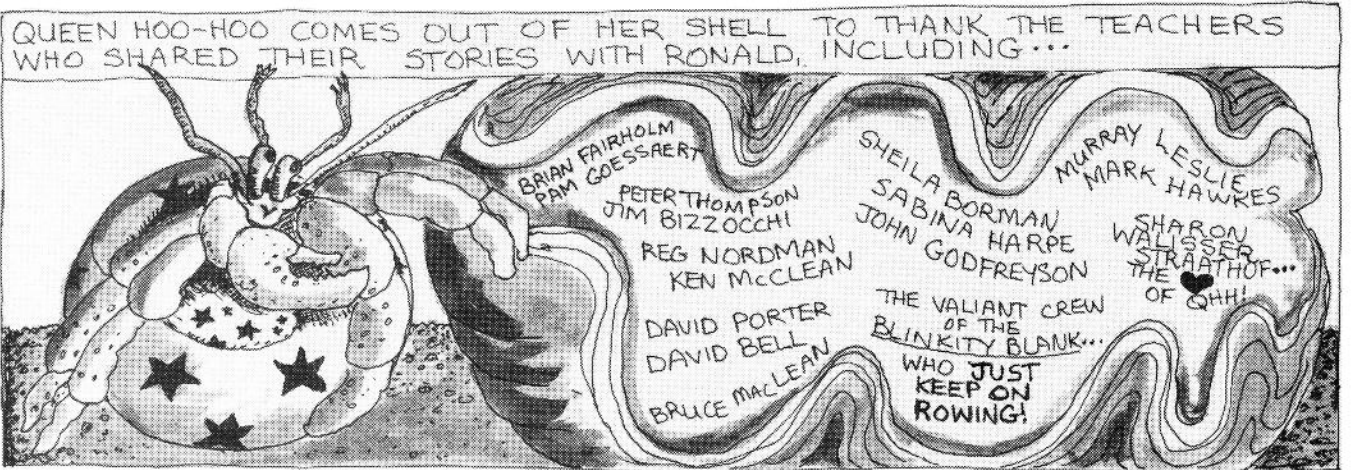
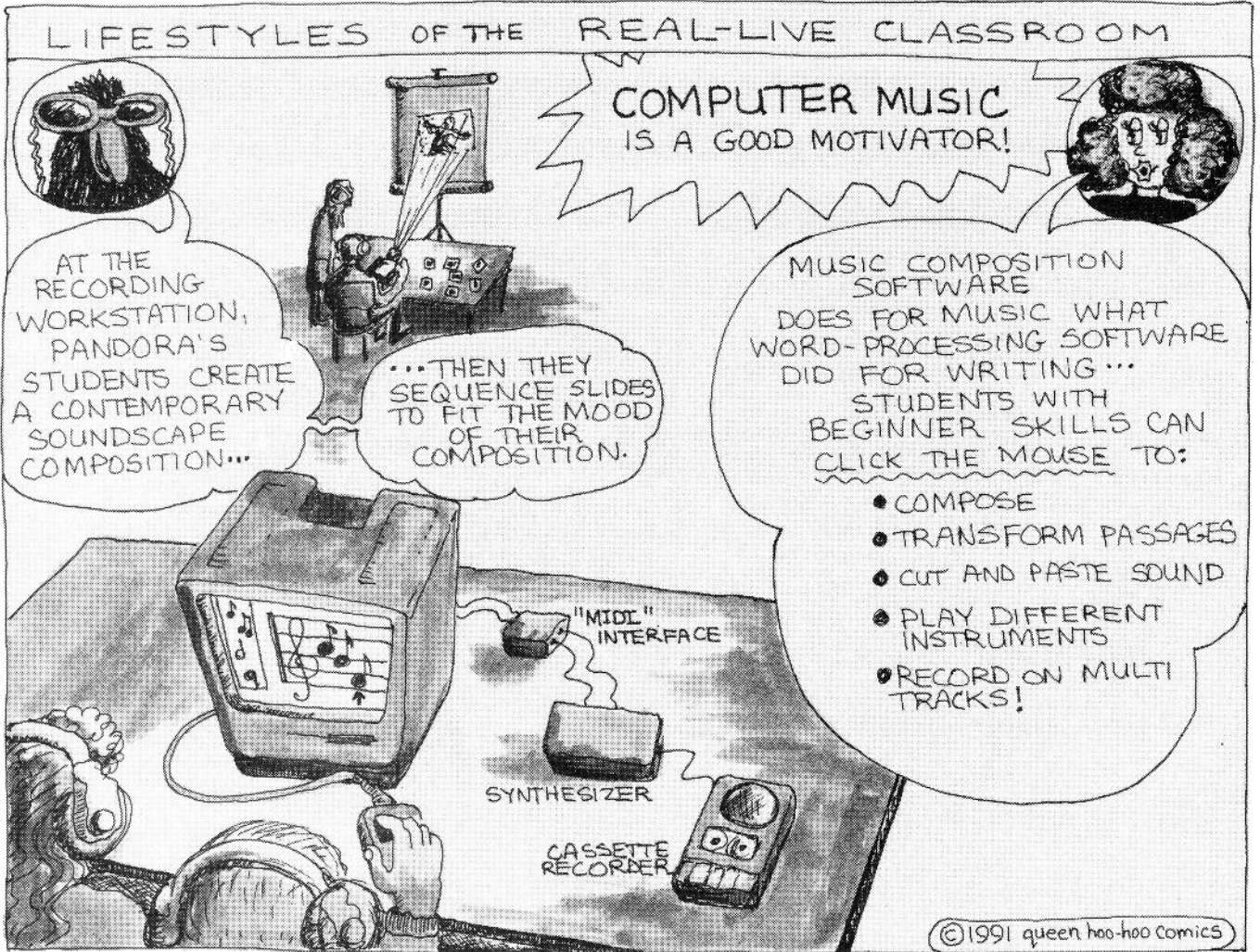


NEXT TIME, WE'LL VISIT STUDENTS WHO PRODUCE COMPUTER MUSIC FOR THEIR SOUNDTRACKS!

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Merrill Ann Fearon



FILM TITLE INDEX

All of these titles are available for purchase or rental from NFB offices listed on the back cover or through these toll-free numbers: 1-800-561-7104 (Atlantic Provinces); 1-800-363-0328 (Quebec); 1-800-267-7710 (Ontario); 1-800-661-9867 (Western and Northern Canada).

Videos of 15 minutes or less sell for \$21.95; 60 minutes or less, \$26.95; more than 60 minutes, \$34.95 (plus applicable taxes). Those marked with an asterisk (*) are also available on video compilations. See the inside back cover for titles, descriptions and prices of these compilations.

film title	running time	page	film title	running time	page
After the Big One	23 min	74	Kevin Alec*	16 min	88
Air!	2 min	90	Killing Us Softly	28 min	78
And They Lived Happily Ever After*	13 min	78	Lady Fishbourne's Complete Guide to Better Table Manners*	6 min	76
Animando	13 min	4	Listen, You'll See...*	6 min	91
Anybody's Son Will Do	57 min	70, 74	Lucretia	10 min	65
Apprentice, The	9 min	6	Lumaaq	8 min	69
Balablok*	7 min	66, 74	Man and the Giant, The	8 min	69
Bead Game, The*	6 min	74	Mary of Mile 18*	12 min	66
Between the Walls (Look Again Series)	10 min	8	Memories of War	16 min	74
Big Snit, The*	10 min	10, 74	Mirror, Mirror: An Advertiser's Scrapbook*	25 min	78
Bing Bang Boom	24 min	12	Mother Earth	11 min	38
Blackfly	5 min	14	Movie Movie, The (Visually Speaking)	7 min	66
Bleu perdu, Le	7 min	72	Nails*	13 min	90
Blinkity Blank	5 min	89	Neighbours*	8 min	74, 90
Bronswik Affair, The*	23 min	78	No More Hiroshima*	26 min	74
Carried Away	6 min	65	No Way! Not Me	30 min	40
Cat's Cradle*	10 min	72	Old Box, An*	9 min	72
Chairy Tale, A*	10 min	65, 90	Owl and the Lemming, The	6 min	69
Chandail, Le	10 min	52	Owl and the Raven, The	7 min	69
Changes (Growing Up Series)	19 min	34	Owl Who Married a Goose, The	8 min	69
Connections (Look Again Series)	10 min	16	Paradise	15 min	42, 44
Death of a Legend	49 min	18	Paradise Lost	4 min	45
Debts*	9 min	65	Pas de Deux	13 min	70
Dingles, The	8 min	20, 22	Pies*	13 min	46, 74
Distant Islands	6 min	24	Premiers Jours/Beginnings	9 min	74
"E"*	7 min	74	Return of the Swift Fox, The	27 min	66
Edge of Ice	56 min	26	Return to Dresden*	28 min	74
Elephantrio*	9 min	30	Road to Total War, The	57 min	74
Especially You (Growing Up Series)	17 min	34	Same Old Story, The	3 min	72
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From Flores	12 min	32	Strings	10 min	50
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Hen Hop	3 min	89	This Is a Recorded Message*	10 min	78
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Judoka	18 min	66			



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In the following index, the titles of lesson plans from Animando to Zea are arranged under common subject-matter designations in elementary and secondary schools. You will notice that a single lesson plan may apply to more than one curricular area.

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